THE NEW GROVE

# Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

# 音乐与音乐家辞典

第二版




主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

*Harpégé* TO *Hutton*

GROVE
CTS | 湖南文艺出版社

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# General Abbreviations

| | |
|---|---|
| A | alto, contralto [voice] |
| a | alto [instrument] |
| AA | Associate of the Arts |
| AB | Alberta; Bachelor of Arts |
| ABC | American Broadcasting Company; Australian Broadcasting Commission |
| Abt. | Abteilung [section] |
| ACA | American Composers Alliance |
| acc. | accompaniment, accompanied by |
| accdn | accordion |
| addl | additional |
| addn(s) | addition(s) |
| ad lib | ad libitum |
| aft(s) | afterpiece(s) |
| Ag | Agnus Dei |
| AGMA | American Guild of Musical Artists |
| AIDS | Acquired Immune Deficiency Syndrome |
| AK | Alaska |
| AL | Alabama |
| all(s) | alleluia(s) |
| AM | Master of Arts |
| a.m. | ante meridiem [before noon] |
| AMC | American Music Center |
| Amer. | American |
| amp | amplified |
| AMS | American Musicological Society |
| Anh. | Anhang [appendix] |
| anon. | anonymous(ly) |
| ant(s) | antiphon(s) |
| appx(s) | appendix(es) |
| AR | Arkansas |
| arr(s). | arrangement(s), arranged by/for |
| a-s | all-sung |
| ASCAP | American Society of Composers, Authors and Publishers |
| ASOL | American Symphony Orchestra League |
| attrib(s). | attribution(s), attributed to; ascription(s), ascribed to |
| Aug | August |
| aut. | autumn |
| AZ | Arizona |
| aztl | *azione teatrale* |
| | |
| B | bass [voice], bassus |
| B | Brainard catalogue [Tartini], Benton catalogue [Pleyel] |
| b | bass [instrument] |
| *b* | born |
| BA | Bachelor of Arts |
| bal(s) | ballad opera(s) |
| bap. | baptized |
| Bar | baritone [voice] |
| bar | baritone [instrument] |
| B-Bar | bass-baritone |
| BBC | British Broadcasting Corporation |
| BC | British Columbia |
| BCE | before Common Era [BC] |
| bc | basso continuo |
| Bd. | Band [volume] |
| BEd | Bachelor of Education |
| Beds. | Bedfordshire |
| Berks. | Berkshire |
| Berwicks. | Berwickshire |
| BFA | Bachelor of Fine Arts |
| BFE | British Forum for Ethnomusicology |
| bk(s) | book(s) |
| BLitt | Bachelor of Letters/Literature |
| blq(s) | burlesque(s) |
| blt(s) | burletta(s) |
| BM | Bachelor of Music |
| BME, BMEd | Bachelor of Music Education |
| BMI | Broadcast Music Inc. |
| BMus | Bachelor of Music |
| bn | bassoon |
| BRD | Federal Republic of Germany (Bundesrepublik Deutschland [West Germany]) |
| Bros. | Brothers |
| BRTN | Belgische Radio en Televisie Nederlands |
| BS, BSc | Bachelor of Science |
| Bs | Benedictus |
| BSM | Bachelor of Sacred Music |
| Bte | Benedicite |
| Bucks. | Buckinghamshire |
| Bulg. | Bulgarian |
| bur. | buried |
| BVM | Blessed Virgin Mary |
| BWV | Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works] |
| | |
| C | contralto |
| *c* | circa [about] |
| ¢ | cent |
| CA | California |
| Cambs. | Cambridgeshire |
| Can. | Canadian |
| CanD | Cantate Domino |
| cant(s). | cantata(s) |
| cap. | capacity |
| carn. | Carnival |
| cb | contrabass [instrument] |
| CBC | Canadian Broadcasting Corporation |
| CBE | Commander of the Order of the British Empire |
| CBS | Columbia Broadcasting System |
| CBSO | City of Birmingham Symphony Orchestra |
| CD(s) | compact disc(s) |
| CE | Common Era [AD] |
| CeBeDeM | Centre Belge de Documentation Musicale |
| cel | celesta |
| CEMA | Council for the Encouragement of Music and the Arts |
| cf | confer [compare] |
| c.f. | cantus firmus |
| CFE | Composers Facsimile Edition |
| CG | Covent Garden, London |
| CH | Companion of Honour |
| chap(s). | chapter(s) |
| chbr | chamber |
| Chin. | Chinese |
| chit | chitarrone |
| choreog(s). | choreography, choreographer(s), choreographed by |
| Cie | Compagnie |
| cimb | cimbalom |
| cl | clarinet |
| clvd | clavichord |
| cm | centimetre(s); *comédie en musique* |
| cmda | *comédie mêlée d'ariettes* |

| | |
|---|---|
| CNRS | Centre National de la Recherche Scientifique |
| CO | Colorado |
| Co. | Company; County |
| Cod. | Codex |
| col(s). | column(s) |
| coll. | collected by |
| collab. | in collaboration with |
| com | *componimento* |
| comm(s) | communion(s) |
| comp(s). | composer(s), composed (by) |
| conc(s). | concerto(s) |
| cond(s). | conductor(s), conducted by |
| cont | continuo |
| contrib(s). | contribution(s) |
| Corp. | Corporation |
| c.p.s. | cycles per second |
| cptr(s) | computer(s) |
| Cr | Credo, Creed |
| CRI | Composers Recordings, Inc. |
| CSc | Candidate of Historical Sciences |
| CT | Connecticut |
| Ct | Contratenor, countertenor |
| CUNY | City University of New York |
| CVO | Commander of the Royal Victorian Order |
| Cz. | Czech |
| | |
| D | Deutsch catalogue [Schubert]; Dounias catalogue [Tartini] |
| d. | denarius, denarii [penny, pence] |
| *d* | died |
| DA | Doctor of Arts |
| Dan. | Danish |
| db | double bass |
| DBE | Dame Commander of the Order of the British Empire |
| dbn | double bassoon |
| DC | District of Columbia |
| Dc | Discantus |
| DD | Doctor of Divinity |
| DDR | German Democratic Republic (Deutsche Demokratische Republik [East Germany]) |
| DE | Delaware |
| Dec | December |
| ded(s). | dedication(s), dedicated to |
| DeM | Deus misereatur |
| Dept(s) | Department(s) |
| Derbys. | Derbyshire |
| DFA | Doctor of Fine Arts |
| dg | *dramma giocoso* |
| dir(s). | director(s), directed by |
| diss. | dissertation |
| dl | *drame lyrique* |
| DLitt | Doctor of Letters/Literature |
| DM | Doctor of Music |
| dm | *dramma per musica* |
| DMA | Doctor of Musical Arts |
| DME, DMEd | Doctor of Musical Education |
| DMus | Doctor of Music |
| DMusEd | Doctor of Music Education |
| DPhil | Doctor of Philosophy |
| Dr | Doctor |
| DSc | Doctor of Science/Historical Sciences |
| DSM | Doctor of Sacred Music |
| Dut. | Dutch |
| | |
| E. | East, Eastern |
| EBU | European Broadcasting Union |
| ed(s). | editor(s), edited (by) |
| EdD | Doctor of Education |
| edn(s) | edition(s) |
| EdS | Education Specialist |
| EEC | European Economic Community |
| e.g. | exempli gratia [for example] |
| el-ac | electro-acoustic |
| elec | electric, electronic |
| EMI | Electrical and Musical Industries |
| Eng. | English |
| eng hn | english horn |
| ENO | English National Opera |
| ens | ensemble |
| ENSA | Entertainments National Service Association |
| EP | extended-play (record) |
| esp. | especially |
| etc. | et cetera |
| EU | European Union |
| ex., exx. | example, examples |
| | |
| f, ff | following page, following pages |
| f., ff. | folio, folios |
| *f* | forte |
| fa(s) | farsa(s) |
| facs. | facsimile(s) |
| fasc(s). | fascicle(s) |
| Feb | February |
| *ff* | fortissimo |
| *fff* | fortississimo |
| fig(s). | figure(s) [illustration(s)] |
| FL | Florida |
| fl | flute |
| *fl* | floruit [he/she flourished] |
| Flem. | Flemish |
| *fp* | fortepiano [dynamic marking] |
| Fr. | French |
| frag(s). | fragment(s) |
| FRAM | Fellow of the Royal Academy of Music, London |
| FRCM | Fellow of the Royal College of Music, London |
| FRCO | Fellow of the Royal College of Organists, London |
| FRS | Fellow of the Royal Society, London |
| fs | full score |
| | |
| GA | Georgia |
| Gael. | Gaelic |
| GEDOK | Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen |
| GEMA | Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte |
| Ger. | German |
| Gk. | Greek |
| Gl | Gloria |
| Glam. | Glamorgan |
| glock | glockenspiel |
| Glos. | Gloucestershire |
| GmbH | Gesellschaft mit Beschränkter Haftung [limited-liability company] |
| grad(s) | gradual(s) |
| GSM | Guildhall School of Music, London (to 1934) |
| GSMD | Guildhall School of Music and Drama, London (1935–) |
| gui | guitar |
| | |
| H | Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach] |
| Hants. | Hampshire |
| Heb. | Hebrew |
| Herts. | Hertfordshire |
| HI | Hawaii |
| hmn | harmonium |
| HMS | His/Her Majesty's Ship |
| HMV | His Master's Voice |
| hn | horn |
| Hon. | Honorary; Honourable |
| hp | harp |
| hpd | harpsichord |
| HRH | His/Her Royal Highness |
| Hung. | Hungarian |
| Hunts. | Huntingdonshire |
| Hz | Hertz [c.p.s.] |
| | |
| IA | Iowa |
| IAML | International Association of Music Libraries |
| IAWM | International Alliance for Women in Music |
| ibid. | ibidem [in the same place] |
| ICTM | International Council for Traditional Music |
| ID | Idaho |
| i.e. | id est [that is] |
| IFMC | International Folk Music Council |
| IL | Illinois |
| ILWC | International League of Women Composers |

IMC International Music Council
IMS International Musicological Society
IN Indiana
Inc. Incorporated
inc. incomplete
incid incidental
incl. includes, including
inst(s) instrument(s), instrumental
int(s) intermezzo(s), introit(s)
IPEM Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM Institut de Recherche et Coordination Acoustique/Musique
ISAM Institute for Studies in American Music
ISCM International Society for Contemporary Music
ISDN Integrated Services Digital Network
ISM Incorporated Society of Musicians
ISME International Society for Music Education
It. Italian

Jan January
Jap. Japanese
*Jb* Jahrbuch [yearbook]
JD Doctor of Jurisprudence
Jg. Jahrgang [year of publication/volume]
jr junior
Jub Jubilate

K Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd keyboard
KBE Knight Commander of the Order of the British Empire
KCVO Knight Commander of the Royal Victorian Order
kg kilogram(s)
Kgl Königlich(e, er, es) [Royal]
kHz kilohertz [1000 c.p.s.]
km kilometre(s)
KS Kansas
KY Kentucky
Ky Kyrie

£ libra(e) [pound(s) sterling]
L. no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L Longo catalogue [A. Scarlatti]
LA Louisiana
Lanarks. Lanarkshire
Lancs. Lancashire
Lat. Latin
Leics. Leicestershire
LH left hand
lib(s) libretto(s)
Lincs. Lincolnshire
lit(s) litany (litanies)
Lith. Lithuanian
LittD Doctor of Letters/Literature
LLB Bachelor of Laws
LLD Doctor of Laws
loc. cit. loco citato [in the place cited]
LP long-playing record
LPO London Philharmonic Orchestra
LSO London Symphony Orchestra
Ltd Limited
Ltée Limitée

M, MM. Monsieur, Messieurs
m metre(s)
MA Massachusetts; Master of Arts
Mag Magnificat
MALS Master of Arts in Library Sciences
mand mandolin
mar marimba
MAT Master of Arts and Teaching
MB Bachelor of Music; Manitoba
MBE Member of the Order of the British Empire
MD Maryland
ME Maine
MEd Master of Education
mel *melodramma, mélodrame*
mels *melodramma serio*
melss *melodramma semiserio*
Met Metropolitan Opera House, New York
Mez mezzo-soprano
*mf* mezzo-forte
MFA Master of Fine Arts
MGM Metro-Goldwyn-Mayer
MHz megahertz [megacycles]
MI Michigan
mic microphone
Middx Middlesex
MIDI Musical Instrument Digital Interface
MIT Massachusetts Institute of Technology
MLitt Master of Letters/Literature
Mlle, Mlles Mademoiselle, Mesdemoiselles
MM Master of Music
M.M. Metronome Maelzel
mm millimetre(s)
MMA Master of Musical Arts
MME, MMEd Master of Music Education
Mme, Mmes Madame, Mesdames
MMT Master of Music in Teaching
MMus Master of Music
MN Minnesota
MO Missouri
mod modulator
Mon. Monmouthshire
movt(s) movement(s)
MP(s) Member(s) of Parliament
*mp* mezzo-piano
MPhil Master of Philosophy
Mr Mister
Mrs Mistress; Messieurs
MS Master of Science(s); Mississippi
MS(S) manuscript(s)
MSc Master of Science(s)
MSLS Master of Science in Library and Information Science
MSM Master of Sacred Music
MT Montana
Mt Mount
mt(s) music-theatre piece(s)
MTNA Music Teachers National Association
MusB, MusBac Bachelor of Music
muscm(s) musical comedy (comedies)
MusD, MusDoc Doctor of Music
musl(s) musical(s)
MusM Master of Music

N. North, Northern
n(n). footnote(s)
nar(s) narrator(s)
NB New Brunswick
NBC National Broadcasting Company
NC North Carolina
ND North Dakota
n.d. no date of publication
NDR Norddeutscher Rundfunk
NE Nebraska
NEA National Endowment for the Arts
NEH National Endowment for the Humanities
NET National Educational Television
NF Newfoundland and Labrador
NH New Hampshire
NHK Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ New Jersey
NM New Mexico
no(s). number(s)
Nor. Norwegian
Northants. Northamptonshire
Notts. Nottinghamshire
Nov November
n.p. no place of publication
nr near
NRK Norsk Rikskringkasting [Norwegian broadcasting system]

| | |
|---|---|
| NS | Nova Scotia |
| NSW | New South Wales |
| NT | North West Territories |
| Nunc | Nunc dimittis |
| NV | Nevada |
| NY | New York [State] |
| NZ | New Zealand |
| ob | *opera buffa*; oboe |
| obbl | obbligato |
| OBE | Officer of the Order of the British Empire |
| obl | *opéra-ballet* |
| OC | Opéra-Comique, Paris [the company] |
| oc | *opéra comique* [genre] |
| Oct | October |
| off(s) | offertory (offertories) |
| OH | Ohio |
| OK | Oklahoma |
| OM | Order of Merit |
| ON | Ontario |
| op(s) | opera(s) |
| op., opp. | opus, opera [plural of opus] |
| op. cit. | opere citato [in the work cited] |
| opt. | optional |
| OR | Oregon |
| orat(s) | oratorio(s) |
| orch | orchestra(tion), orchestral |
| orchd | orchestrated (by) |
| org | organ |
| orig. | original(ly) |
| ORTF | Office de Radiodiffusion-Télévision Française |
| os | *opera seria* |
| oss | *opera semiseria* |
| OUP | Oxford University Press |
| ov(s). | overture(s) |
| Oxon. | Oxfordshire |
| P | Pincherle catalogue [Vivaldi] |
| p. | *pars* |
| p., pp. | page, pages |
| *p* | piano [dynamic marking] |
| PA | Pennsylvania |
| p.a. | per annum [annually] |
| pan(s) | pantomime(s) |
| PBS | Public Broadcasting System |
| PC | no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933) |
| PE | Prince Edward Island |
| perc | percussion |
| perf(s). | performance(s), performed (by) |
| pf | piano [instrument] |
| pfmr(s) | performer(s) |
| PhB | Bachelor of Philosophy |
| PhD | Doctor of Philosophy |
| PhDEd | Doctor of Philosophy in Education |
| pic | piccolo |
| pl(s). | plate(s); plural |
| p.m. | post meridiem [after noon] |
| PO | Philharmonic Orchestra |
| Pol. | Polish |
| pop. | population |
| Port. | Portuguese |
| posth. | posthumous(ly) |
| POW(s) | prisoner(s) of war |
| *pp* | pianissimo |
| *ppp* | pianississimo |
| PQ | Province of Quebec |
| PR | Puerto Rico |
| pr. | printed |
| prep pf | prepared piano |
| PRO | Public Record Office, London |
| prol(s) | prologue(s) |
| PRS | Performing Right Society |
| Ps(s) | Psalm(s) |
| ps(s) | psalm(s) |
| pseud(s). | pseudonym(s) |
| pt(s) | part(s) |
| ptbk(s) | partbook(s) |
| pubd | published |
| pubn(s) | publication(s) |
| PWM | Polskie Wydawnictwo Muzyczne |
| QC | Queen's Counsel |
| qnt(s) | quintet(s) |
| qt(s) | quartet(s) |
| R | [in signature] editorial revision |
| *R* | photographic reprint [edn of score or early printed source] |
| R. | no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884) |
| R | Ryom catalogue [Vivaldi] |
| *r* | recto |
| R | response |
| RAF | Royal Air Force |
| RAI | Radio Audizioni Italiane |
| RAM | Royal Academy of Music, London |
| RCA | Radio Corporation of America |
| RCM | Royal College of Music, London |
| re(s) | response(s) [type of piece] |
| rec | recorder |
| rec. | recorded [in discographic context] |
| recit(s) | recitative(s) |
| red(s). | reduction(s), reduced for |
| reorchd | reorchestrated (by) |
| repr. | reprinted |
| resp(s) | respond(s) |
| Rev. | Reverend |
| rev(s). | revision(s); revised (by/for) |
| RH | right hand |
| RI | Rhode Island |
| RIAS | Radio im Amerikanischen Sektor |
| RIdIM | Répertoire International d'Iconographie Musicale |
| RILM | Répertoire International de Littérature Musicale |
| RIPM | Répertoire International de la Presse Musicale |
| RISM | Répertoire International des Sources Musicales |
| RKO | Radio-Keith-Orpheum |
| RMCM | Royal Manchester College of Music |
| rms | root mean square |
| RNCM | Royal Northern College of Music, Manchester |
| RO | Radio Orchestra |
| Rom. | Romanian |
| r.p.m. | revolutions per minute |
| RPO | Royal Philharmonic Orchestra |
| RSFSR | Russian Soviet Federated Socialist Republic |
| RSO | Radio Symphony Orchestra |
| RTÉ | Radio Telefís Éireann |
| RTF | Radiodiffusion-Télévision Française |
| Rt Hon. | Right Honourable |
| RTVB | Radio-Télévision Belge de la Communauté Française |
| Russ. | Russian |
| RV | Ryom catalogue [Vivaldi] |
| S | San, Santa, Santo, São [Saint]; soprano [voice] |
| *S* | sound recording |
| S. | South, Southern |
| $ | dollars |
| s | soprano [instrument] |
| s. | solidus, solidi [shilling, shillings] |
| SACEM | Société d'Auteurs, Compositeurs et Editeurs de Musique |
| San | Sanctus |
| sax | saxophone |
| SC | South Carolina |
| SD | South Dakota |
| sd | *scherzo drammatico* |
| SDR | Süddeutscher Rundfunk |
| Sept | September |
| seq(s) | sequence(s) |
| ser(s) | serenata(s) |
| ser. | series |
| Serb. | Serbian |
| *sf*, *sfz* | sforzando, sforzato |
| sing. | singular |
| SJ | Societas Jesu [Society of Jesus] |
| SK | Saskatchewan |
| SO | Symphony Orchestra |

| | |
|---|---|
| SOCAN | Society of Composers, Authors and Music Publishers of Canada |
| Sp. | Spanish |
| spkr(s) | speaker(s) |
| Spl | Singspiel |
| SPNM | Society for the Promotion of New Music |
| spr. | spring |
| sq | square |
| sr | senior |
| SS | Saints (It., Sp.); Santissima, Santissimo [Most Holy] |
| *SS* | steamship |
| SSR | Soviet Socialist Republic |
| St(s) | Saint(s)/Holy, Sankt, Sint, Szent |
| Staffs. | Staffordshire |
| STB | Bachelor of Sacred Theology |
| Ste | Sainte |
| str | string(s) |
| sum. | summer |
| SUNY | State University of New York |
| Sup | superius |
| suppl(s). | supplement(s), supplementary |
| Swed. | Swedish |
| SWF | Südwestfunk |
| sym(s). | symphony (symphonies), symphonic |
| synth | synthesizer, synthesized |
| T | tenor [voice] |
| t | tenor [instrument] |
| tc | *tragicommedia* |
| td(s) | *tonadilla*(s) |
| TeD | Te Deum |
| ThM | Master of Theology |
| timp | timpani |
| tm | *tragédie en musique* |
| TN | Tennessee |
| tpt | trumpet |
| Tr | treble [voice] |
| tr(s) | tract(s); treble [instrument] |
| trad. | traditional |
| trans. | translation, translated by |
| transcr(s). | transcription(s), transcribed by/for |
| trbn | trombone |
| TV | television |
| TWV | Menke catalogue [Telemann] |
| TX | Texas |
| U. | University |
| UCLA | University of California at Los Angeles |
| UHF | ultra-high frequency |
| UK | United Kingdom of Great Britain and Northern Ireland |
| Ukr. | Ukrainian |
| unacc. | unaccompanied |
| unattrib. | unattributed |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| UNICEF | United Nations International Children's Emergency Fund |
| unorchd | unorchestrated |
| unperf. | unperformed |
| unpubd | unpublished |
| UP | University Press |
| US | United States [adjective] |
| USA | United States of America |
| USSR | Union of Soviet Socialist Republics |
| UT | Utah |
| v, vv | voice, voices |
| v., vv. | verse, verses |
| *v* | verso |
| *v.* | versus |
| V | versicle |
| VA | Virginia |
| va | viola |
| vc | cello |
| vcle(s) | versicle(s) |
| VEB | Volkseigener Betrieb [people's own industry] |
| Ven | Venite |
| VHF | very high frequency |
| VI | Virgin Islands |
| vib | vibraphone |
| viz | videlicet [namely] |
| vle | violone |
| vn | violin |
| vol(s). | volume(s) |
| vs | vocal score, piano-vocal score |
| VT | Vermont |
| W. | West, Western |
| WA | Washington [State] |
| Warwicks. | Warwickshire |
| WDR | Westdeutscher Rundfunk |
| WI | Wisconsin |
| Wilts. | Wiltshire |
| wint. | winter |
| WNO | Welsh National Opera |
| WOO | Werke ohne Opuszahl |
| Worcs. | Worcestershire |
| WPA | Works Progress Administration |
| WQ | Wotquenne catalogue [C.P.E. Bach] |
| WV | West Virginia |
| ww | woodwind |
| WY | Wyoming |
| xyl | xylophone |
| YMCA | Young Men's Christian Association |
| Yorks. | Yorkshire |
| YT | Yukon Territory |
| YWCA | Young Women's Christian Association |
| YYS | (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts)) |
| Z | Zimmermann catalogue [Purcell] |
| zar(s) | zarzuela(s) |
| zargc | *zarzuela género chico* |

# Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

*19CM* — *19th Century Music* P

*ACAB* — *American Composers Alliance Bulletin* P

*AcM* — *Acta musicologica* P

*ADB* — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)

*AdlerHM* — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)

*AfM* — *African Music* P

AH — Analecta hymnica medii aevi E

*AllacciD* — L. Allacci: *Drammaturgia* D

*AM* — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)

*AmbrosGM* — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)

*AMe, AMeS* — *Algemene muziekencyclopedie* and suppl. D

*AMf* — *Archiv für Musikforschung* P

AMI — L'arte musicale in Italia E

AMMM — Archivium musices metropolitanum mediolanense E

AMP — Antiquitates musicae in Polonia E

*AMw* — *Archiv für Musikwissenschaft* P

*AMZ* — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P

*AMz* — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P

*Anderson2* — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D

*AnM* — *Anuario musical* P

*AnMc*, AnMc — *Analecta musicologica* P

*AnnM* — *Annales musicologiques* P

*AnthonyFB* — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)

AntMI — Antiquae musicae italicae E

*AÖAW* — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)

*ApelG* — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)

*AR* — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)

*AS* — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)

*AshbeeR* — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)

*AsM* — *Asian Music* P

*AudaM* — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D

*AusDB* — *Australian Dictionary of Biography* (Melbourne, 1966–96)

*Baker5[–8]* — *Baker's Biographical Dictionary of Musicians* D

*BAMS* — *Bulletin of the American Musicological Society* P

*BDA* — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)

*BDECM* — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)

*BDRSC* — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D

*BeckEP* — J.H. Beck: *Encyclopedia of Percussion* D

*BeJb* — *Beethoven-Jahrbuch* P

*BenoitMC* — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)

*BenzingB* — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)

*BerliozM* — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)

*BertolottiM* — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

*BicknellH* S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
*BJb* *Bach-Jahrbuch* P
*BladesPI* J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
*BlumeEK* F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
*BMw* *Beiträge zur Musikwissenschaft* P
*BNB* *Biographie nationale [belge]* (Brussels, 1866–1986)
*BoalchM* D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
*BoetticherOL* W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
*Bouwsteenen: JVNM* *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
*BoydenH* D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
*BPM* *Black Perspective in Music* P
*BrenetC* M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
*BrenetM* M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
*BrookB* B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
*BrookSF* B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
*BrownI* H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
*Brown-Stratton BMB* J.D. Brown and S.S. Stratton: *British Musical Biography* D
*BSIM* *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
*BUCEM* E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
*BurneyFI* C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
*BurneyGN* C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
*BurneyH* C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
*BWQ* *Brass and Woodwind Quarterly* P

*CaffiS* F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
*CampbellGC* M. Campbell: *The Great Cellists* D
*CampbellGV* M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
*CBY* *Current Biography Yearbook* (1955–)
*CC* B. Morton and P. Collins, eds.: *Contemporary Composers* D
*CeBeDeM directory* *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
*CHM* *Collectanea historiae musicae* (1953–66)
*Choron-FayolleD* A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
*ClinkscaleMP* M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
*CMc* *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
*ČMm* *Časopis Moravského musea [muzea*, 1977–] P
*CMR* *Contemporary Music Review* P
*CMz* *Cercetări de muzicologie* P
*CohenE* A.I. Cohen: *International Encyclopedia of Women Composers* D
*CohenWE* Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
*COJ* *Cambridge Opera Journal* P
*CooverMA* J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
*CoussemakerS* C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
*CroceN* B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
*ČSHS* *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
*CSPD* *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

*DAB* *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
*DAM* *Dansk aarbog for musikforskning* P
*Day-Murrie ESB* C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
*DBF* *Dictionnaire de biographie française* (Paris, 1933–)
*DBI* *Dizionario biografico degli italiani* (Rome, 1960–)
*DBL, DBL2, DBL3* *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
*DBNM*, DBNM *Darmstädter Beiträge zur neuen Musik* P
*DBP* E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
*DEMF* A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
*DEUMM* *Dizionario enciclopedico universale della musica e dei musicisti* D
*DeutschMPN* O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
*Dichter-ShapiroSM* H. Dichter and E. Shapiro: *Early American Sheet Music* D
*DJbM* *Deutsches Jahrbuch der Musikwissenschaft* P
*DlabaczKL* G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
*DMt* *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
*DNB* *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
*DoddI* G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
*DugganIMI* M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
*DVLG* *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
*EG* *Etudes grégoriennes* P
*EI* *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
*EinsteinIM* A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
*EIT* *Yezhegodnik imperatorskikh teatrov* P
*EitnerQ* R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
*EitnerS* R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
*EMc* *Early Music* P
*EMC1, 2* *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

*EMDC* A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
*EMH* *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
*EMuz* *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
*ES* *Enciclopedia dello spettacolo* D
ESLS see EL
*EthM* *Ethnomusicology* P
*EthM Newsletter* *Ethno[-]musicology Newsletter* P
*EwenD* D. Ewen: *American Composers: a Biographical Dictionary* D

*FAM* *Fontes artis musicae* P
*FasquelleE* *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
*FellererG* K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
*FellererP* K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
*FenlonMM* I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
*FétisB, FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
*FisherMP* W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
*FiskeETM* R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
*FlorimoN* F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
*FortuneISS* N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
*Friedlaender DL* M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
*FrotscherG* G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
*FuldWFM* J.J. Fuld: *The Book of World-Famous Music* D
*FullerPG* S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
*FürstenauG* M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

*GänzlBMT* K. Gänzl: *The British Musical Theatre* (London, 1986)
*GänzlEMT* K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
*GaspariC* G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
*GerberL* E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
*GerberNL* E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
*GerbertS* M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
*GEWM* *The Garland Encyclopedia of World Music* D
*GfMKB* *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
*GiacomoC* S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
*GMM* *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
*GöhlerV* A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

*GoovaertsH* A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
*GR* *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
*Grove1[–5]* G. Grove, ed.: *A Dictionary of Music and Musicians* D
*Grove6* *The New Grove Dictionary of Music and Musicians* D
*GroveA* *The New Grove Dictionary of American Music* D
*GroveI* *The New Grove Dictionary of Musical Instruments* D
*GroveJ* *The New Grove Dictionary of Jazz* D
*GroveJapan* *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
*GroveO* *The New Grove Dictionary of Opera* D
*GroveW* *The New Grove Dictionary of Women Composers* D
*GS* W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
*GSJ* *Galpin Society Journal* P
*GSL* K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
*GV* R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
*Harrison MMB* F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
*HawkinsH* J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
*HBSJ* *Historical Brass Society Journal* P
*HDM* W. Apel: *Harvard Dictionary of Music* D
*HJb* *Händel-Jahrbuch* P
*HJbMw* *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
*HMT* *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
*HMYB* *Hinrichsen's Musical Year Book* P
*HoneggerD* M. Honegger: *Dictionnaire de la musique* D
*HopkinsonD* C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
*Hopkins-RimbaultO* E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
*HR* *Hudební revue* P
*HRo* *Hudební rozhledy* P
*Humphries-SmithMP* C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
*HV* *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
*IIM* *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
*IMSCR* *International Musicological Society: Congress Report* [1930–]
*IMusSCR* *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
*IRASM* *International Review of the Aesthetics and Sociology of Music* P
*IRMAS* *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
*IZ* *Instrumentenbau-Zeitschrift* P

*JAMIS* *Journal of the American Musical Instrument Society* P
*JAMS* *Journal of the American Musicological Society* P
*JASA* *Journal of the Acoustical Society of America* P
*JazzM* *Jazz Monthly* P
*JBIOS* *Journal of the British Institute of Organ Studies* P

| | |
|---|---|
| *JbLH* | *Jahrbuch für Liturgik und Hymnologie* P |
| *JbMP* | *Jahrbuch der Musikbibliothek Peters* P |
| *JbO* | *Jahrbuch für Opernforschung* P |
| *JbSIM* | *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P |
| *JEFDSS* | *Journal of the English Folk Dance and Song Society* P |
| *JFSS* | *Journal of the Folk-Song Society* P |
| *JIFMC* | *Journal of the International Folk Music Council* P |
| *JJ* | *Jazz Journal* P |
| *JJI* | *Jazz Journal International* P |
| *JJS* | *Journal of Jazz Studies* P |
| *JLSA* | *Journal of the Lute Society of America* P |
| *JM* | *Journal of Musicology* P |
| *JMR* | *Journal of Musicological Research* P |
| *JMT* | *Journal of Music Theory* P |
| *JoãoIL* | [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6) |
| *Johansson FMP* | C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955) |
| *JohanssonH* | C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972) |
| *JR* | *Jazz Review* P |
| *JRBM* | *Journal of Renaissance and Baroque Music* P |
| *JRMA* | *Journal of the Royal Musical Association* P |
| *JRME* | *Journal of Research in Music Education* P |
| *JT* | *Jazz Times* P |
| *JVdGSA* | *Journal of the Viola da Gamba Society of America* P |
| *JVNM* | see *Bouwsteenen: JVNM* |
| *KdG* | *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D |
| *KermanEM* | J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962) |
| *KidsonBMP* | F. Kidson: *British Music Publishers, Printers and Engravers* D |
| *KingMP* | A.H. King: *Four Hundred Years of Music Printing* (London, 1964) |
| *KJb* | *Kirchenmusikalisches Jahrbuch* P |
| *KM* | *Kwartalnik muzyczny* P |
| *KöchelKHM* | L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*) |
| *KretzschmarG* | H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*) |
| *KrummelEMP* | D.W. Krummel: *English Music Printing* (London, 1975) |
| *LaborD* | *Diccionario de la música Labor* D |
| *La BordeE* | J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D |
| *LabordeMP* | L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D |
| *LafontaineKM* | H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*) |
| *La Laurencie EF* | L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*) |
| *LAMR* | *Latin American Music Review* P |
| *LaMusicaD* | *La musica: dizionario* D |
| *LaMusicaE* | *La musica: enciclopedia storica* D |
| *LangwillI7* | see *Waterhouse-LangwillI* |
| *LedeburTLB* | C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*) |
| *Le HurayMR* | P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978) |
| *LipowskyBL* | F.J. Lipowsky: *Baierisches Musik-Lexikon* D |
| *LM* | *Lucrări de muzicologie* P |
| *Lockwood MRF* | L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984) |
| *LoewenbergA* | A. Loewenberg: *Annals of Opera, 1597–1940* D |
| LPS | The London Pianoforte School 1766–1860 E |
| *LS* | *The London Stage, 1660–1800* (Carbondale, IL, 1960–68) |
| *LSJ* | *Lute Society Journal* P |
| *LU* | *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963) |
| *Lütgendorff GL* | W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D |
| *LZMÖ* | *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997) |
| *MA* | *Musical Antiquary* P |
| MAB | Musica antiqua bohemica E |
| *MAk* | *Muzïkal'naya akademiya* P |
| MAM | Musik alter Meister E |
| MAMS | Monumenta artis musicae Sloveniae E |
| *MAn* | *Music Analysis* P |
| MAP | Musica antiqua polonica E |
| MAS | Musical Antiquarian Society [Publications] E |
| *Mattheson GEP* | J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*) |
| MB | Musica britannica E |
| MC | Musica da camera E |
| *McCarthyJR* | A. McCarthy: *Jazz on Record* (London, 1968) |
| *MCL* | H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*) |
| *MD* | *Musica disciplina* P |
| *ME* | *Muzïkal'naya entsiklopediya* D |
| MEM | Mestres de l'Escolanía de Montserrat E |
| *MersenneHU* | M. Mersenne: *Harmonie universelle* D |
| *MeyerECM* | E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*) |
| *MeyerMS* | E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934) |
| MF | Music in Facsimile (New York, 1983–91) |
| *Mf* | *Die Musikforschung* P |
| *MG* | *Musik und Gesellschaft* P |
| *MGG1, 2* | *Die Musik in Geschichte und Gegenwart* D |
| MGH | Monumenta Germaniae historica |
| MH | Música hispana E |
| *MischiatiI* | O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984) |
| *MISM* | *Mitteilungen der Internationalen Stiftung Mozarteum* P |
| *MJb* | *Mozart-Jahrbuch* [Salzburg, 1950–] P |
| *ML* | *Music & Letters* P |
| MLE | Music for London Entertainment 1660–1800 E |
| MLMI | Monumenta lyrica medii aevi italica E |
| *MM* | *Modern Music* P |
| *MMA* | *Miscellanea musicologica* [Australia] P |
| MMB | Monumenta musicae byzantinae E |
| MMBel | Monumenta musicae belgicae E |
| *MMC* | *Miscellanea musicologica* [Czechoslovakia] P |
| MME | Monumentos de la música española E |
| MMFTR | Monuments de la musique française au temps de la Renaissance E |
| *MMg* | *Monatshefte für Musikgeschichte* P |
| MMI | Monumenti di musica italiana E |
| MMMA | Monumenta monodica medii aevi E |
| MMN | Monumenta musica neerlandica E |
| MMP | Monumenta musicae in Polonia E |
| *MMR* | *Monthly Musical Record* P |
| MMRF | Les maîtres musiciens de la Renaissance française E |
| MMS | Monumenta musicae svecicae E |
| MNAN | Music of the New American Nation E |
| *MO* | *Musical Opinion* P |
| *MooserA* | R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D |
| *MoserGV* | A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt) |
| *MQ* | *Musical Quarterly* P |
| *MR* | *Music Review* P |
| MRM | Monuments of Renaissance Music E |
| MRS | Musiche rinascimentali siciliane E |
| *MS* | *Muzïkal'nïy sovremennik* P |
| MSD | Musicological Studies and Documents E |
| *MT* | *Musical Times* P |
| *MusAm* | *Musical America* P |
| MVH | Musica viva historica E |
| MVSSP | Musiche vocali e strumentali sacre e profane E |
| Mw | Das Musikwerk E |
| *MZ* | *Muzikološki zbornik* P |
| *NA* | *Note d'archivio per la storia musicale* P |
| *NBeJb* | *Neues Beethoven-Jahrbuch* P |
| *NBL* | *Norsk biografisk leksikon* (Oslo, 1923–83) |
| *NDB* | *Neue deutsche Biographie* (Berlin, 1953–) |

*Neighbour-TysonPN* O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
*NericiS* L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
*NewcombMF* A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
*NewmanSBE* W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
*NewmanSCE* W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
*NewmanSSB* W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
*NicollH* A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
*NMÅ* *Norsk musikkgranskning årbok* P
*NNBW* *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
*NÖB* *Neue österreichische Biographie* (Vienna, 1923–35)
*NOHM*, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
*NRMI* *Nuova rivista musicale italiana* P
*NZM* *Neue Zeitschrift für Musik* P

*OHM*, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
*OM* *Opus musicum* P
*ÖMz* *Österreichische Musikzeitschrift* P
*ON* *Opera News* P
*OQ* *Opera Quarterly* P
*OW* *Opernwelt* P

PalMus Paléographie musicale E
*PAMS* *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
*PazdírekH* B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
*PEM* C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
*PG* *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
*PierreH* C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
*PirrottaDO* N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
*PitoniN* G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
*PL* *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
*PMA* *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
*PMM* *Plainsong and Medieval Music* P
*PNM* *Perspectives of New Music* P
*PraetoriusSM* M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
*PraetoriusTI* M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
*PRM* *Polski rocznik muzykologiczny* P
*PRMA* *Proceedings of the Royal Musical Association* P
*Przywecka-SameckaDM* M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
*PSB* *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

*Quaderni della RaM* *Quaderni della Rassegna musicale* P

*Rad JAZU* *Rad Jugoslavenske akademije znanosti i umjetnosti* P
*RaM* *Rassegna musicale* P
*RBM* *Revue belge de musicologie* P
*RdM* *Revue de musicologie* P
*RdMc* *Revista de musicología* P
*ReeseMMA* G. Reese: *Music in the Middle Ages* (New York, 1940)
*ReeseMR* G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
*RefardtHBM* E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
*ReM* *Revue musicale* P
RFS Romantic French Song 1830–1870 E
*RGMP* *Revue et gazette musicale de Paris* P
*RHCM* *Revue d'histoire et de critique musicales* P
*RicciTB* C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
*RicordiE* C. Sartori and R. Allorto: *Enciclopedia della musica* D
*RiemannG* H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
*RiemannL11, 12* *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
*RIM* *Rivista italiana di musicologia* P
*RIMS* *Rivista internazionale di musica sacra* P
*RM* *Ruch muzyczny* P
*RMARC* *R.M.A. [Royal Musical Association] Research Chronicle* P
*RMC* *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
*RMFC* *Recherches sur la musique française classique* P
*RMG* *Russkaya muzïkal'naya gazeta* P
*RMI* *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
*RN* *Renaissance News* P
*RosaM* C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

*SachsH* C. Sachs: *The History of Musical Instruments* (New York, 1940)
*SainsburyD* J.H. Sainsbury: *A Dictionary of Musicians* D
*SartoriB* C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
*SartoriD* C. Sartori: *Dizionario degli editori musicali italiani* D
*SartoriL* C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
*SBL* *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
*ScheringGIK* A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
*ScheringGO* A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
*SchillingE* G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
*SČHK* *Slovník české hudební kultury* (Prague, 1997)
*SchmidlD, SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
*SchmitzG* E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
*SchullerEJ* G. Schuller: *Early Jazz* (New York, 1968/*R*)
*SchullerSE* G. Schuller: *The Swing Era* (New York, 1989)
*SchwarzGM* B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

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|---|---|
| SCMot | Sixteenth-Century Motet E |
| *SeegerL* | H. Seeger: *Musiklexikon* D |
| SEM | Series of Early Music [University of California] E |
| *SennMT* | W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954) |
| *SH* | *Slovenská hudba* P |
| *SIMG* | *Sammelbände der Internationalen Musik-Gesellschaft* P |
| *SKM* | *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89) |
| *SM* | see *SMH* |
| *SMA* | *Studies in Music* [Australia] P |
| *SMC* | *Studies in Music from the University of Western Ontario* [Canada] P |
| SMd | Schweizerische Musikdenkmäler E |
| *SMH* | *Studia musicologica Academiae scientiarum hungaricae* P |
| *SmitherHO* | H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–) |
| *SML* | *Schweizer Musikerlexikon* D |
| SMM | Summa musicae medii aevi E |
| *SMN* | *Studia musicologica norvegica* P |
| *SMP* | *Słownik muzyków polskich* D |
| SMSC | Solo Motets from the Seventeenth Century (New York, 1987–8) |
| *SMw* | *Studien zur Musikwissenschaft* P |
| *SMz* | *Schweizerische Musikzeitung/Revue musicale suisse* P |
| SOB | Süddeutsche Orgelmeister des Barock E |
| *SOI* | L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–) |
| *SolertiMBD* | A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*) |
| *SouthernB* | E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D |
| *SovM* | *Sovetskaya muzïka* P |
| *SpataroC* | B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991) |
| *SPFFBU* | *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P |
| *SpinkES* | I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections) |
| *StevensonRB* | R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970) |
| *Stevenson SCM* | R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*) |
| *StevensonSM* | R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*) |
| *StiegerO* | F. Stieger: *Opernlexikon* D |
| *STMf* | *Svensk tidskrift för musikforskning* P |
| *StrohmM* | R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985) |
| *StrohmR* | R. Strohm: *The Rise of European Music* (Cambridge, 1993) |
| *StrunkSR1, 2* | O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler) |
| *SubiráHME* | J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953) |
| TCM | Tudor Church Music E |
| TCMS | Three Centuries of Music in Score (New York, 1988–90) |
| *Thompson1 [–11]* | O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D |
| TM | Thesauri musici E |
| *TSM* | *Tesoro sacro musical* P |
| *TVNM* | *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P |
| UVNM | Uitgave van oudere Noord-Nederlandsche Meesterwerken E |
| *Vander Straeten MPB* | E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D |
| *VannesD* | R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D |
| *VannesE* | R. Vannes: *Essai d'un dictionnaire universel des luthiers* D |
| *VintonD* | J. Vinton: *Dictionary of Contemporary Music* D |
| *VirdungMG* | S. Virdung: *Musica getutscht* (Basle, 1511/*R*) |
| *VMw* | *Vierteljahrsschrift für Musikwissenschaft* P |
| *VogelB* | E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*) |
| *WalterG* | F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*) |
| *WaltherML* | J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D |
| *Waterhouse-LangwillI* | W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D |
| WDMP | Wydawnictwo dawnej muzyki polskiej E |
| WE | The Wellesley Edition E |
| WECIS | Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72) |
| *Weinmann WM* | A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956) |
| *WilliamsNH* | P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980) |
| *WinterfeldEK* | C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*) |
| *WolfeMEP* | R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980) |
| *WolfH* | J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*) |
| *WurzbachL* | C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91) |
| *YIAMR* | *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P |
| *YIFMC* | *Yearbook of the International Folk Music Council* P |
| *YoungHI* | P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)] |
| *YTM* | *Yearbook for Traditional Music* P |
| *ZahnM* | J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*) |
| *ZDADL* | *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–) |
| *ZfM* | *Zeitschrift für Musik* P |
| ŹHMP | Źródła do historii muzyki polskiej E |
| *ZI* | *Zeitschrift für Instrumentenbau* P |
| *ZIMG* | *Zeitschrift der Internationalen Musik-Gesellschaft* P |
| *ZL* | *Zenei lexikon* D |
| *ZMw* | *Zeitschrift für Musikwissenschaft* P |
| *ZT* | *Zenetudományi tanulmányok* P |

# Discographical Abbreviations

20C 20th Century
20CF 20th Century-Fox

AAFS Archive of American Folksong (Library of Congress)
A&M Hor. A&M Horizon
ABC-Para. ABC-Paramount
AH Artists House
AIMP Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala. Aladdin
AM American Music
Amer. America
AN Arista Novus
Ant. Antilles
Ari. Arista
Asy. Asylum
Atl. Atlantic
Aut. Autograph

Bak. Bakton
Ban. Banner
Bay. Baystate
BB Black and Blue
Bb Bluebird
Beth. Bethlehem
BH Bee Hive
BL Black Lion
BN Blue Note
Bruns. Brunswick
BS Black Saint
BStar Blue Star

Cad. Cadence
Can. Canyon
Cand. Candid
Cap. Capitol
Car. Caroline
Cas. Casablanca
Cat. Catalyst
Cen. Century
Chi. Chiaroscuro
Cir. Circle
CJ Classic Jazz
Cob. Cobblestone
Col. Columbia
Com. Commodore
Conc. Concord
Cont. Contemporary
Contl Continental
Cot. Cotillion
CP Charlie Parker
CW Creative World

Del. Delmark
DG Deutsche Grammophon
Dis. Discovery
Dra. Dragon

EB Electric Bird
Elec. Electrola
Elek. Elektra
Elek. Mus. Elektra Musician
EmA EmArcy
ES Elite Special
Eso. Esoteric
Ev. Everest
EW East Wind
Ewd Eastworld

FaD Famous Door
Fan. Fantasy
FD Flying Dutchman
FDisk Flying Disk
Fel. Felsted
Fon. Fontana
Fre. Freedom
FW Folkways

Gal. Galaxy
Gen. Gennett
GM Groove Merchant
Gram. Gramavision
GTJ Good Time Jazz

HA Hat Art
Hal. Halcyon
Har. Harmony
Harl. Harlequin
HH Hat Hut
Hick. Hickory
HM Harmonia Mundi
Hor. Horizon
Hyp. Hyperion

IC Inner City
IH Indian House
ImA Improvising Artists
Imp. Impulse!
Imper. Imperial
IndN India Navigation
Isl. Island

JAM Jazz America Marketing
Jlgy Jazzology
Jlnd Jazzland
Jub. Jubilee
Jwl Jewell
Jzt. Jazztone

Key. Keynote
Kt. Keytone

Lib. Liberty
Lml. Limelight
Lon. London

Mdsv. Moodsville
Mer. Mercury
Met. Metronome
Metro. Metrojazz
MJR Master Jazz Recordings
Mlst. Milestone
Mlt. Melotone
Moers Moers Music
MonE Monmouth-Evergreen
Mstr. Mainstream
Musi. Musicraft

| | |
|---|---|
| Nat. | National |
| NewJ | New Jazz |
| Norg. | Norgran |
| NW | New World |
| OK | Okeh |
| OL | Oiseau-Lyre |
| Omni. | Omnisound |
| PAct | Pathé Actuelle |
| PAlt | Palo Alto |
| Para. | Paramount |
| Parl. | Parlophone |
| Per. | Perfect |
| Phi. | Philips |
| Phon. | Phontastic |
| PJ | Pacific Jazz |
| PL | Pablo Live |
| Pol. | Polydor |
| Prog. | Progressive |
| Prst. | Prestige |
| PT | Pablo Today |
| PW | Paddle Wheel |
| Qual. | Qualiton |
| Reg. | Regent |
| Rep. | Reprise |
| Rev. | Revelation |
| Riv. | Riverside |
| Roul. | Roulette |
| RR | Red Records |
| RT | Real Time |
| Sack. | Sackville |
| Sat. | Saturn |
| SE | Strata-East |
| Sig. | Signature |
| Slnd | Southland |
| SN | Soul Note |
| SolS | Solid State |
| Son. | Sonora |
| Spot. | Spotlite |
| Ste. | Steeplechase |
| Sto. | Storyville |
| Sup. | Supraphon |
| Tak. | Takoma |
| Tan. | Tangent |
| TE | Toshiba Express |
| Tei. | Teichiku |
| Tel. | Telefunken |
| The. | Theresa |
| Tim. | Timeless |
| TL | Time-Life |
| Tran. | Transition |
| UA | United Artists |
| Upt. | Uptown |
| Van. | Vanguard |
| Var. | Variety |
| Vars. | Varsity |
| Vic. | Victor |
| VJ | Vee-Jay |
| Voc. | Vocalion |
| WB | Warner Bros. |
| WP | World Pacific |
| Xan. | Xanadu |

# Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

*A* Admont, Benediktinerstift, Archiv und Bibliothek
*DO* Dorfbeuren, Pfarramt
*Ed* Eisenstadt, Domarchiv, Musikarchiv
*Ee* ——, Esterházy-Archiv
*Eh* ——, Haydn-Museum
*Ek* ——, Stadtpfarrkirche
*El* ——, Burgenländisches Landesmuseum
*ETgoëss* Ebenthal (nr Klagenfurt), Goëss private collection
*F* Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
*FB* Fischbach (Oststeiermark), Pfarrkirche
*FK* Feldkirch, Domarchiv
*Gd* Graz, Diözesanarchiv
*Gk* ——, Universität für Musik und Darstellende Kunst
*Gl* ——, Steiermärkische Landesbibliothek am Joanneum
*Gmi* ——, Institut für Musikwissenschaft
*Gu* ——, Universitätsbibliothek
*GÖ* Göttweig, Benediktinerstift, Musikarchiv
*GÜ* Güssing, Franziskaner Kloster
*H* Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
*HE* Heiligenkreuz, Zisterzienserkloster
*Ik* Innsbruck, Tiroler Landeskonservatorium
*Imf* ——, Tiroler Landesmuseum Ferdinandeum
*Imi* ——, Musikwissenschaftliches Institut der Universität
*Iu* ——, Universitätsbibliothek
*Kk* Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
*Kla* ——, Landesarchiv
*Kse* ——, Schlossbibliothek Ebental
*KN* Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
*KR* Kremsmünster, Benediktinerstift, Musikarchiv
*L* Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
*LA* Lambach, Benediktinerstift
*LIm* Linz, Oberösterreichisches Landesmuseum
*LIs* ——, Bundesstaatliche Studienbibliothek
*M* Melk, Benediktiner-Superiorat Mariazell
*MB* Michaelbeuern, Benediktinerabtei
*MS* Mattsee, Stiftsarchiv
*MT* Maria Taferl (Niederösterreich), Pfarre
*MZ* Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
*N* Neuburg, Pfarrarchiv
*R* Rein, Zisterzienserstift
*RB* Reichersberg, Stift
*Sca* Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
*Sd* ——, Dom, Konsistorialarchiv, Dommusikarchiv
*Sk* ——, Kapitelbibliothek
*Sl* ——, Landesarchiv
*Sm* ——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
*Smi* ——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
*Sn* ——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
*Sp* ——, Bibliothek des Priesterseminars
*Ssp* ——, Erzabtei St Peter, Musikarchiv
*Sst* ——, Bundesstaatliche Studienbibliothek [in *Su*]
*Su* ——, Universitätsbibliothek
*SB* Schlierbach, Stift
*SCH* Schlägl, Prämonstratenser-Stift, Bibliothek
*SE* Seckau, Benediktinerabtei
*SEI* Seitenstetten, Benediktinerstift, Musikarchiv
*SF* St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
*SL* St Lambrecht, Benediktiner-Abtei, Bibliothek
*SPL* St Paul, Benediktinerstift St Paul im Lavanttal
*ST* Stams, Zisterzienserstift, Musikarchiv
*STEp* Steyr, Stadtpfarre
*TU* Tulln, Pfarrkirche St Stephan
*VOR* Vorau, Stift
*Wa* Vienna, St Augustin, Musikarchiv
*Waf* ——, Pfarrarchiv Altlerchenfeld
*Wdo* ——, Zentralarchiv des Deutschen Orden
*Wdtö* ——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
*Wgm* ——, Gesellschaft der Musikfreunde
*Wh* ——, Pfarrarchiv Hernals
*Whh* ——, Haus-, Hof- und Staatsarchiv
*Whk* ——, Hofburgkapelle [in *Wn*]
*Wk* ——, St Karl Borromäus
*Wkm* ——, Kunsthistorisches Museum
*Wlic* ——, Pfarrkirche Wien-Lichtental
*Wm* ——, Minoritenkonvent
*Wmi* ——, Institut für Musikwissenschaft der Universität
*Wn* ——, Österreichische Nationalbibliothek, Musiksammlung
*Wp* ——, Musikarchiv, Piaristenkirche Maria Treu
*Ws* ——, Schottenabtei, Musikarchiv
*Wsa* ——, Stadtarchiv
*Wsfl* ——, Schottenfeld, Pfarrarchiv St Laurenz

| | |
|---|---|
| *Wsp* | ——, St Peter, Musikarchiv |
| *Wst* | ——, Stadt- und Landesbibliothek, Musiksammlung |
| *Wu* | ——, Universitätsbibliothek |
| *Wwessely* | ——, Othmar Wessely, private collection |
| *WAIp* | Waidhofen (Ybbs), Stadtpfarre |
| *WIL* | Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv |
| *Z* | Zwettl, Zisterzienserstift, Stiftsbibliothek |

*AUS*: AUSTRALIA

| | |
|---|---|
| *CAnl* | Canberra, National Library of Australia |
| *Msl* | Melbourne, State Library of Victoria |
| *Pml* | Perth, Central Music Library |
| *PVgm* | Parkville, Grainger Museum, University of Melbourne |
| *Sb* | Sydney, Symphony Australia National Music Library |
| *Scm* | ——, New South Wales State Conservatorium of Music |
| *Sfl* | ——, University of Sydney, Fisher Library |
| *Smc* | ——, Australia Music Centre Ltd, Library |
| *Sml* | ——, Music Branch Library, University of Sydney |
| *Sp* | ——, Public Library |
| *Ssl* | ——, State Library of New South Wales, Mitchell Library |

*B*: BELGIUM

| | |
|---|---|
| *Aa* | Antwerp, Stadsarchief |
| *Aac* | ——, Archief en Museum voor het Vlaamse Culturleven |
| *Ac* | ——, Koninklijk Vlaams Muziekconservatorium |
| *Ak* | ——, Onze-Lieve-Vrouw-Kathedraal, Archief |
| *Amp* | ——, Museum Plantin-Moretus |
| *As* | ——, Stadsbibliotheek |
| *Asj* | ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief |
| *Ba* | Brussels, Archives de la Ville |
| *Bc* | ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek |
| *Bcdm* | ——, Centre Belge de Documentation Musicale [CeBeDeM] |
| *Bg* | ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*] |
| *Bmichotte* | ——, Michotte private collection [in *Bc*] |
| *Br* | ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique |
| *Brtb* | ——, Radiodiffusion-Télévision Belge |
| *Bsp* | ——, Société Philharmonique |
| *BRc* | Bruges, Stedelijk Muziekconservatorium, Bibliotheek |
| *BRs* | ——, Stadsbibliotheek |
| *D* | Diest, St Sulpitiuskerk |
| *Gc* | Ghent, Koninklijk Muziekconservatorium, Bibliotheek |
| *Gcd* | ——, Culturele Dienst Province Oost-Vlaanderen |
| *Geb* | ——, St Baafsarchief |
| *Gu* | ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal |
| *La* | Liège, Archives de l'État, Fonds de la Cathédrale St Lambert |
| *Lc* | ——, Conservatoire Royal de Musique, Bibliothèque |
| *Lg* | ——, Musée Grétry |
| *Lu* | ——, Université de Liège, Bibliothèque |
| *LVu* | Leuven, Katholieke Universiteit van Leuven |
| *MA* | Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque |
| *MEa* | Mechelen, Archief en Stadsbibliotheek |
| *Tc* | Tournai, Chapitre de la Cathédrale, Archives |
| *Tv* | ——, Bibliothèque de la Ville |

*BR*: BRAZIL

| | |
|---|---|
| *Rem* | Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno |
| *Rn* | ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro |

*BY*: BELARUS

| | |
|---|---|
| *MI* | Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii |

*C*: CUBA

| | |
|---|---|
| *HABn* | Havana, Biblioteca Nacional José Martí |

*CDN*: CANADA

| | |
|---|---|
| *Cu* | Calgary, University of Calgary, Library |
| *E* | Edmonton (AB), University of Alberta |
| *HNu* | Hamilton (ON), McMaster University, Mills Memorial Library, Music Section |
| *Lu* | London (ON), University of Western Ontario, Music Library |
| *Mc* | Montreal, Conservatoire de Musique, Centre de Documentation |
| *Mcm* | ——, Centre de Musique Canadienne |
| *Mm* | ——, McGill University, Faculty and Conservatorium of Music Library |
| *Mn* | ——, Bibliothèque Nationale |
| *On* | Ottawa, National Library of Canada, Music Division |
| *Qmu* | Quebec, Monastère des Ursulines, Archives |
| *Qsl* | ——, Musée de l'Amérique Françcaise |
| *Qul* | ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales |
| *Tcm* | Toronto, Canadian Music Centre |
| *Tu* | ——, University of Toronto, Faculty of Music Library |
| *Vcm* | Vancouver, Canadian Music Centre |
| *VIu* | Victoria, University of Victoria |

*CH*: SWITZERLAND

| | |
|---|---|
| *A* | Aarau, Aargauische Kantonsbibliothek |
| *Bab* | Basle, Archiv der Evangelischen Brüdersozietät |
| *Bps* | ——, Paul Sacher Stiftung, Bibliothek |
| *Bu* | ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung |
| *BEb* | Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie |
| *BEl* | ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra |
| *BEsu* | ——, Stadt- und Universitätsbibliothek |
| *BM* | Beromünster, Musikbibliothek des Stifts |
| *BU* | Burgdorf, Stadtbibliothek |
| *CObodmer* | Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana |
| *D* | Disentis, Stift, Musikbibliothek |
| *E* | Einsiedeln, Benedikterkloster, Musikbibliothek |
| *EN* | Engelberg, Kloster, Musikbibliothek |
| *Fcu* | Fribourg, Bibliothèque Cantonale et Universitaire |
| *FF* | Frauenfeld, Thurgauische Kantonsbibliothek |
| *Gc* | Geneva, Conservatoire de Musique, Bibliothèque |
| *Gpu* | ——, Bibliothèque Publique et Universitaire |
| *Lmg* | Lucerne, Allgemeine Musikalische Gesellschaft |
| *Lz* | ——, Zentralbibliothek |
| *LAac* | Lausanne, Archives Cantonales Vaudoises |
| *LAcu* | ——, Bibliothèque Cantonale et Universitaire |
| *LU* | Lugano, Biblioteca Cantonale |
| *MSbk* | Mariastein, Benediktinerkloster |
| *MÜ* | Müstair, Frauenkloster St Johann |
| *N* | Neuchâtel, Bibliothèque Publique et Universitaire |
| *OB* | Oberbüren, Kloster Glattburg |
| *P* | Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal) |
| *R* | Rheinfelden, Christkatholisches Pfarramt |
| *S* | Sion, Bibliothèque Cantonale du Valais |
| *SAf* | Sarnen, Benediktinerinnen-Abtei St Andreas |
| *SAM* | Samedan, Biblioteca Fundaziun Planta |
| *SGd* | St Gallen, Domchorarchiv |
| *SGs* | ——, Stiftsbibliothek, Handschriftenabteilung |
| *SGv* | ——, Kantonsbibliothek (Vadiana) |
| *SH* | Schaffhausen, Stadtbibliothek |
| *SO* | Solothurn, Zentralbibliothek, Musiksammlung |
| *SObo* | ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel |
| *W* | Winterthur, Stadtbibliothek |
| *Zi* | Zürich, Israelitische Kultusgemeinde |
| *Zma* | ——, Schweizerisches Musik-Archiv [in *Nf*] |
| *Zz* | ——, Zentralbibliothek |
| *ZGm* | Zug, Pfarrarchiv St Michael |

CO: COLOMBIA

| | |
|---|---|
| *B* | Bogotá, Archivo de la Catedral |

CZ: CZECH REPUBLIC

| | |
|---|---|
| *Bam* | Brno, Archiv města Brna |
| *Bb* | ——, Klášter Milosrdnych Bratří [in *Bm*] |
| *Bm* | ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby |
| *Bsa* | ——, Státní Oblastní Archiv |
| *Bu* | ——, Moravská Zemeská Knihovna, Hudební Oddělení |
| *BER* | Beroun, Statní Okresní Archiv |
| *BROb* | Broumov, Knihovna Benediktinů [in *HK*] |
| *CH* | Cheb, Okresní Archiv |
| *CHRm* | Chrudim, Okresní Muzeum |
| *D* | Dačice, Knihovna Františkánů [in *Bu*] |
| *H* | Hronov, Muzeum |
| *HK* | Hradec Králové, Státní Vědecká Knihovna |
| *HKm* | ——, Muzeum Východních Čech |
| *HR* | Hradiště u Znojma, Knihovna Křižovníků[in *Bu*] |
| *JIa* | Jindřichův Hradec, Státní Oblastní Archív Třeboňi |
| *K* | Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka |
| *KA* | Kadaň, Děkansky Kostel |
| *KL* | Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy |
| *KR* | Kroměříž, Knihovna Arcibiskupského Zámku |
| *KRa* | ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív |
| *KRA* | Králíky, Kostel Sv. Michala [in *UO*] |
| *KU* | Kutná Hora, Okresní Muzeum [in *Pnm*] |
| *LIa* | Česká Lípa, Okresní Archív |
| *LIT* | Litoměřice, Státní Oblastní Archiv |
| *LO* | Loukov, Farní Kostel |
| *LUa* | Louny, Okresní Archív |
| *ME* | Mělník, Okresní Muzeum [on loan to *Pnm*] |
| *MH* | Mnichovo Hradiště, Vlastivědné Muzeum |
| *MHa* | ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradišti |
| *MT* | Moravská Třebová, Knihovna Františkánů [in *Bu*] |
| *NR* | Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka |
| *OLa* | Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc |
| *OP* | Opava, Slezské Muzeum |
| *OS* | Ostrava, Česky Rozhlas, Hudební Archiv |
| *OSE* | Osek, Knihovna Cisterciáků [in *Pnm*] |
| *Pa* | Prague, Státní Ústřední Archiv |
| *Pak* | ——, Pražská Metropolitní Kapitula |
| *Pdobrovského* | ——, Národní Muzeum, Dobrovského (Nostická) Knihovna |
| *Pk* | ——, Konservatoř, Archiv a Knihovna |
| *Pn* | ——, Knihovna Národního Muzea |
| *Pnd* | ——, Národní Divadlo, Hudební Archiv |
| *Pnm* | ——, Národní Muzeum |
| *Pr* | ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin |
| *Ps* | ——, Památník Národního Písemnictví, Knihovna |
| *Psj* | ——, Kostel Sv. Jakuba, Farní Rad |
| *Pst* | ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*] |
| *Pu* | ——, Národní Knihovna, Hudenbí Oddělení |
| *Puk* | ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna |
| *PLa* | Plzeň, Městský Archiv |
| *PLm* | ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení |
| *POa* | Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady |
| *POm* | ——, Muzeum |
| *R* | Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*] |
| *RO* | Rokycany, Okresní Muzeum |
| *ROk* | ——, Děkansky Úřad, Kostel |
| *SE* | Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou |
| *SO* | Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek |
| *TC* | Třebíč, Městsky Archiv |
| *TU* | Turnov, Muzeum, Hudební Sbírka [in *SE*] |
| *VB* | Vyšší Brod, Knihovna Cisterciáckého Kláštera |
| *Z* | Žatec, Muzeum |
| *ZI* | Žitenice, Státní Oblastní Archiv v Litoměřicích |
| *ZL* | Zlonice, Památník Antonína Dvořáka |

D: GERMANY

| | |
|---|---|
| *Aa* | Augsburg, Kantoreiarchiv St Annen |
| *Aab* | ——, Archiv des Bistums Augsburg |
| *Af* | ——, Fuggersche Domänenkanzlei, Bibliothek |
| *Ahk* | ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*] |
| *As* | ——, Staats- und Stadtbibliothek |
| *Asa* | ——, Stadtarchiv |
| *Au* | ——, Universität Augsburg, Universitätsbibliothek |
| *AAm* | Aachen, Domarchiv (Stiftsarchiv) |
| *AAst* | ——, Öffentliche Bibliothek, Musikbibliothek |
| *AB* | Amorbach, Fürstlich Leiningische Bibliothek |
| *ABG* | Annaberg-Buchholz, Kirchenbibliothek St Annen |
| *ABGa* | ——, Kantoreiarchiv St Annen |
| *AG* | Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung |
| *AIC* | Aichach, Stadtpfarrkirche [on loan to *FS*] |
| *ALa* | Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg |
| *AM* | Amberg, Staatliche Bibliothek |
| *AN* | Ansbach, Staatliche Bibliothek |
| *ANsv* | ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*] |
| *AÖhk* | Altötting, Kapuziner-Kloster St Konrad, Bibliothek |
| *ARk* | Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek |
| *ARsk* | ——, Stadt- und Kreisbibliothek |
| *ASh* | Aschaffenburg, Schloss Johannisburg, Hofbibliothek |
| *ASsb* | ——, Schloss Johannisburg, Stiftsbibliothek |
| *Ba* | Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*] |
| *Bda* | ——, Akademie der Künste, Stiftung Archiv |
| *Bdhm* | ——, Hochschule für Musik Hanns Eisler |
| *Bga* | ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz |
| *Bgk* | ——, Bibliothek zum Grauen Kloster [in *Bs*] |
| *Bhbk* | ——, Staatliche Hochschule für Bildende Kunst, Bibliothek |
| *Bhm* | ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst |
| *Bim* | ——, Staatliches Institut für Musikforschung, Bibliothek |
| *Bk* | ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek |
| *Bkk* | ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett |
| *Br* | ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek |
| *Bs* | ——, Stadtbibliothek, Musikbibliothek [in *Bz*] |
| *Bsb* | ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz |
| *Bsommer* | ——, Sommer private collection |
| *Bsp* | ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek |
| *Bst* | ——, Stadtbücherei Wilmersdorf, Hauptstelle |
| *BAa* | Bamberg, Staatsarchiv |
| *BAs* | ——, Staatsbibliothek |
| *BAL* | Ballenstedt, Stadtbibliothek |
| *BAR* | Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*] |
| *BAUd* | Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv |
| *BAUk* | Bautzen, Stadtbibliothek |
| *BAUm* | ——, Stadtmuseum |
| *BB* | Benediktbeuern, Pfarrkirche, Bibliothek |
| *BDk* | Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek |
| *BDH* | Bad Homburg vor der Höhe, Stadtbibliothek |
| *BDS* | Bad Schwalbach, Evangelisches Pfarrarchiv |
| *BE* | Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek |

*BEU* Beuron, Bibliothek der Benediktiner-Erzabtei
*BFb* Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
*BG* Beuerberg, Stiftskirche
*BGD* Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
*BH* Bayreuth, Stadtbücherei
*BIB* Bibra, Pfarrarchiv
*BIT* Bitterfeld, Kreis-Museum
*BKÖs* Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
*BMs* Bremen, Staats- und Universitätsbibliothek
*BNba* Bonn, Beethoven-Haus, Beethoven-Archiv
*BNms* ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
*BNsa* ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
*BNu* ——, Universitäts- und Landesbibliothek
*BO* Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
*BOCHmi* Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
*BS* Brunswick, Stadtarchiv und Stadtbibliothek
*BUCH* Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
*Cl* Coburg, Landesbibliothek, Musiksammlung
*Cs* ——, Staatsarchiv
*Cv* ——, Kunstsammlung der Veste Coburg, Bibliothek
*CEbm* Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
*CR* Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
*CZ* Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
*CZu* ——, Technische Universität, Universitätsbibliothek
*Dhm* Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
*Dl* ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
*Dla* ——, Sächsisches Hauptstaatsarchiv
*Dmb* ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
*Ds* ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
*DB* Dettelbach, Franziskanerkloster, Bibliothek
*DEl* Dessau, Anhaltische Landesbücherei
*DEsa* ——, Stadtarchiv
*DGs* Duisburg, Stadtbibliothek, Musikbibliothek
*DI* Dillingen an der Donau, Kreis- und Studienbibliothek
*DL* Delitzsch, Museum, Bibliothek
*DM* Dortmund, Stadt- und Landesbibliothek, Musikabteilung
*DO* Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
*DS* Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
*DSim* ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
*DSsa* Darmstadt, Hessisches Staatsarchiv
*DT* Detmold, Lippische Landesbibliothek, Musikabteilung
*DTF* Dietfurt, Franziskanerkloster [in *Ma*]
*DÜha* ——, Nordrhein-Westfälisches Hauptstaatsarchiv
*DÜk* Düsseldorf, Goethe-Museum, Bibliothek
*DÜl* ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
*DWc* Donauwörth, Cassianeum
*Ed* Eichstätt, Dom [in *Eu*]
*Es* ——, Staats- und Seminarbibliothek [in *Eu*]
*Eu* ——, Katholische Universität, Universitätsbibliothek
*Ew* ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
*EB* Ebrach, Katholisches Pfarramt, Bibliothek
*EC* Eckartsberga, Pfarrarchiv
*EF* Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
*EIa* Eisenach, Stadtarchiv, Bibliothek
*EIb* ——, Bachmuseum
*EN* Engelberg, Franziskanerkloster, Bibliothek
*ERu* Erlangen, Universitätsbibliothek
*ERP* Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
*EW* Ellwangen (Jagst), Stiftskirche
*F* Frankfurt, Stadt- und Universitätsbibliothek
*Ff* ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
*Frl* ——, Musikverlag Robert Lienau
*Fsa* ——, Stadtarchiv
*FBa* Freiberg (Lower Saxony), Stadtarchiv
*FBo* ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
*FLa* Flensburg, Stadtarchiv
*FLs* Flensburg, Landeszentralbibliothek Schleswig-Holstein
*FRu* Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
*FRva* ——, Deutsches Volksliedarchiv
*FRIts* Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
*FS* Freising, Erzbistum München und Freising, Dombibliothek
*FUl* Fulda, Hessische Landesbibliothek
*FÜS* Füssen, Katholisches Stadtpfarramt St Mang
*FW* Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
*Ga* Göttingen, Staatliches Archivlager
*Gb* ——, Johann-Sebastian-Bach-Institut
*Gms* ——, Musikwissenschaftliches Seminar der Georg-August-Universität
*Gs* ——, Niedersächsische Staats- und Universitätsbibliothek
*GBR* Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
*GD* Goch-Gaesdonck, Collegium Augustinianum
*GI* Giessen, Justus-Liebig-Universität, Bibliothek
*GLAU* Glauchau, St Georgen, Musikarchiv
*GM* Grimma, Göschenhaus-Seume-Gedenkstätte
*GMl* ——, Landesschule [in *Dl*]
*GOa* Gotha, Augustinerkirche, Notenbibliothek
*GOl* ——, Forschungs- und Landesbibliothek, Musiksammlung
*GÖs* Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
*GOL* Goldbach (nr Gotha), Pfarrbibliothek
*GRu* Greifswald, Universitätsbibliothek
*GRH* Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
*GÜ* Güstrow, Museum der Stadt
*GZsa* Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
*Ha* Hamburg, Staatsarchiv
*Hkm* ——, Kunstgewerbemuseum, Bibliothek
*Hmb* ——, Öffentlichen Bücherhallen, Musikbücherei
*Hs* ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
*HAf* Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
*HAh* ——, Händel-Haus
*HAmi* ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
*HAmk* ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
*HAu* ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
*HAR* Hartha (Kurort), Kantoreiarchiv
*HB* Heilbronn, Stadtarchiv
*HEms* Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
*HEu* ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
*HER* Herrnhut, Evangelische Brüder-Unität, Archiv
*HGm* Havelberg, Prignitz-Museum, Bibliothek
*HL* Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

*HOE* Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
*HR* Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
*HRD* Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
*HSj* Helmstedt, Ehemalige Universitätsbibliothek
*HSk* ——, Kantorat St Stephani [in *W*]
*HVkm* Hanover, Bibliothek des Kestner-Museums
*HVl* ——, Niedersächsische Landesbibliothek
*HVs* ——, Stadtbibliothek, Musikbibliothek
*HVsa* ——, Staatsarchiv
*IN* Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
*ISL* Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
*Jmb* Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
*Jmi* Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
*Ju* ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
*JE* Jever, Marien-Gymnasium, Bibliothek
*Kdma* Kassel, Deutsches Musikgeschichtliches Archiv
*Kl* ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
*Km* ——, Musikakademie, Bibliothek
*Ksp* ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
*KA* Karlsruhe, Badische Landesbibliothek
*KAsp* ——, Pfarramt St Peter
*KAu* ——, Universitätsbibliothek
*KBs* Koblenz, Stadtbibliothek
*KFp* Kaufbeuren, Protestantisches Kirchenarchiv
*KIl* Kiel, Schleswig-Holsteinische Landesbibliothek
*KIu* ——, Universitätsbibliothek
*KMs* Kamenz, Stadtarchiv
*KNa* Cologne, Historisches Archiv der Stadt
*KNd* ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
*KNh* ——, Staatliche Hochschule für Musik, Bibliothek
*KNmi* ——, Musikwissenschaftliches Institut der Universität
*KNu* ——, Universitäts- und Stadtbibliothek
*KPs* Kempten, Stadtbücherei
*KPsl* ——, Stadtpfarrkirche St Lorenz, Musikarchiv
*KR* Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
*KZa* Konstanz, Stadtarchiv
*Lm* Lüneburg, Michaelisschule
*Lr* ——, Ratsbücherei, Musikabteilung
*LA* Landshut, Historischer Verein für Niederbayern, Bibliothek
*LB* Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
*LEb* Leipzig, Bach-Archiv
*LEbh* ——, Breitkopf & Härtel, Verlagsarchiv
*LEdb* ——, Deutsche Bücherei, Musikaliensammlung
*LEm* ——, Leipziger Städtische Bibliotheken, Musikbibliothek
*LEmi* ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
*LEsm* ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
*LEst* ——, Stadtbibliothek [in *LEu* and *LEm*]
*LEt* ——, Thomanerchor, Bibliothek [in *LEb*]
*LEu* ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
*LFN* Laufen, Stiftsarchiv
*LI* Lindau, Stadtbibliothek
*LIM* Limbach am Main, Pfarrkirche Maria Limbach
*LST* Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
*LÜh* Lübeck, Bibliothek der Hansestadt, Musikabteilung
*LUC* Luckau, Stadtkirche St Nikolai, Kantoreiarchiv

*Ma* Munich, Franziskanerkloster St Anna, Bibliothek
*Mb* ——, Benediktinerabtei St Bonifaz, Bibliothek
*Mbm* ——, Bibliothek des Metropolitankapitels
*Mbn* ——, Bayerisches Nationalmuseum, Bibliothek
*Mbs* ——, Bayerische Staatsbibliothek
*Mf* ——, Frauenkirche [on loan to *FS*]
*Mh* ——, Staatliche Hochschule für Musik, Bibliothek
*Mhsa* ——, Bayerisches Hauptstaatsarchiv
*Mk* ——, Theatinerkirche St Kajetan
*Mm* ——, Bibliothek St Michael
*Mo* ——, Opernarchiv
*Msa* ——, Staatsarchiv
*Mth* ——, Theatermuseum der Clara-Ziegler-Stiftung
*Mu* ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
*MAl* Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
*MAs* ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
*ME* Meissen, Stadt- und Kreisbibliothek
*MEIk* Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
*MEIl* ——, Thüringisches Staatsarchiv
*MEIr* ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
*MERa* Merseburg, Domstift, Stiftsarchiv
*MG* Marburg, Westdeutsche Bibliothek [in *Bsb*]
*MGmi* ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
*MGs* ——, Staatsarchiv und Archivschule
*MGu* ——, Philipps-Universität, Universitätsbibliothek
*MGB* Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
*MH* Mannheim, Wissenschaftliche Stadtbibliothek
*MHrm* ——, Städtisches Reiss-Museum
*MHst* ——, Stadtbücherei, Musikbücherei
*MLHb* Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
*MLHm* ——, Marienkirche
*MLHr* ——, Stadtarchiv
*MMm* Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
*MR* Marienberg, Kirchenbibliothek
*MT* Metten, Abtei, Bibliothek
*MÜd* Münster, Bischöfliches Diözesanarchiv
*MÜp* ——, Bischöflishes Priesterseminar, Bibliothek
*MÜs* ——, Santini-Bibliothek [in *MÜp*]
*MÜu* ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
*MÜG* Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
*MY* Mylau, Kirchenbibliothek
*MZmi* Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
*MZp* ——, Bischöfliches Priesterseminar, Bibliothek
*MZs* ——, Stadtbibliothek
*MZsch* ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
*MZu* ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
*Ngm* Nuremberg, Germanisches National-Museum, Bibliothek
*Nla* ——, Bibliothek beim Landeskirchlichen Archiv
*Nst* ——, Bibliothek Egidienplatz
*NA* Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
*NAUs* Naumburg, Stadtarchiv
*NAUw* ——, St Wenzel, Bibliothek
*NEhz* Neuenstein, Hohenlohe-Zentralarchiv
*NH* Neresheim, Bibliothek der Benediktinerabtei
*NL* Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
*NLk* ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
*NM* Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

*NNFw* Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
*NO* Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
*NS* Neustadt an der Aisch, Evangelische Kirchenbibliothek
*NT* Neumarkt-St Veit, Pfarrkirche
*NTRE* Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
*OB* Ottobeuren, Benediktinerabtei
*OBS* Gessertshausen-Oberschönenfeld, Abtei
*OF* Offenbach am Main, Verlagsarchiv André
*OLH* Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
*ORB* Oranienbaum, Landesarchiv
*Pg* Passau, Gymnasialbibliothek
*Po* ——, Bistum, Archiv
*PA* Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
*PE* Perleberg, Pfarrbibliothek
*PI* Pirna, Stadtarchiv
*PL* Plauen, Stadtkirche St Johannis, Pfarrarchiv
*PO* Pommersfelden, Graf von Schönbornsche Schlossbibliothek
*POL* Polling, Katholisches Pfarramt
*POTh* Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
*Rp* Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
*Rs* ——, Staatliche Bibliothek
*Rtt* ——, Fürst Thurn und Taxis Hofbibliothek
*Ru* ——, Universität Regensburg, Universitätsbibliothek
*RAd* Ratzeburg, Domarchiv
*RB* Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
*RH* Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
*ROmi* Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
*ROs* ——, Stadtbibliothek, Musikabteilung
*ROu* ——, Universität, Universitätsbibliothek
*RT* Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
*RUh* Rudolstadt, Hofkapellarchiv [in *RUl*]
*RUl* ——, Thüringisches Staatsarchiv
*Sl* Stuttgart, Württembergische Landesbibliothek
*SBj* Straubing, Kirchenbibliothek St Jakob [in *Rp*]
*SCHOT* Schotten, Liebfrauenkirche
*SHk* Sondershausen, Stadtkirche/Superintendentur, Bibliothek
*SHm* ——, Schlossmuseum
*SHs* ——, Schlossmuseum, Bibliothek [in *SHm*]
*SI* Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
*SNed* Schmalkalden, Evangelisches Dekanat, Bibliothek
*SPlb* Speyer, Pfälzische Landesbibliothek, Musikabteilung
*STBp* Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
*STOm* Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
*SUH* Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
*SÜN* Sünching, Schloss
*SWl* Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
*SWs* ——, Stadtbibliothek, Musikabteilung [in *SWl*]
*SWth* ——, Mecklenburgisches Staatstheater, Bibliothek
*Tl* Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
*Tmi* ——, Bibliothek des Musikwissenschaftlichen Institut
*Tu* ——, Eberhard-Karls-Universität, Universitätsbibliothek
*TEG* Tegernsee, Pfarrkirche
*TEGha* ——, Herzogliches Archiv
*TEI* Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
*TIT* Tittmoning, Pfarrkirche [in *Fs*]
*TO* Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
*TRb* Trier, Bistumarchiv
*TRs* ——, Stadtbibliothek
*TZ* Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
*Us* Ulm, Stadtbibliothek
*Usch* ——, Von Schermar'sche Familienstiftung, Bibliothek
*UDa* Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
*URS* Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
*W* Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
*Wa* ——, Niedersächsisches Staatsarchiv
*WA* Waldheim, Stadtkirche St Nikolai, Bibliothek
*WAB* Waldenburg, St Bartholomäus, Kantoreiarchiv
*WD* Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
*WERhb* Wernigerode, Harzmuseum, Harzbücherei
*WEY* Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
*WF* Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
*WFe* ——, Ephoralbibliothek
*WFmk* ——, Marienkirche, Pfarrarchiv [in *HAmk*]
*WGl* Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
*WGH* Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
*WH* Bad Windsheim, Stadtbibliothek
*WIl* Wiesbaden, Hessische Landesbibliothek
*WINtj* Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
*WO* Worms, Stadtbibliothek und Öffentliche Büchereien
*WRdn* Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
*WRgm* ——, Goethe-National-Museum (Goethes Wohnhaus)
*WRgs* ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
*WRh* ——, Hochschule für Musik Franz Liszt
*WRiv* ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
*WRl* ——, Thüringisches Hauptstaatsarchiv Weimar
*WRtl* ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
*WRz* ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
*WS* Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
*WÜd* Würzburg, Diözesanarchiv
*WÜst* ——, Staatsarchiv
*WÜu* ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
*Z* Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
*Zsa* ——, Stadtarchiv
*Zsch* ——, Robert-Schumann-Haus
*ZE* Zerbst, Stadtarchiv
*ZEo* ——, Gymnasium Francisceum, Bibliothek
*ZGh* Zörbig, Heimatmuseum
*ZI* Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
*ZL* Zeil, Fürstlich Waldburg-Zeil'sches Archiv
*ZZs* Zeitz, Stiftsbibliothek

*DK*: DENMARK

*A* Århus, Statsbiblioteket
*Ch* Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
*Kar* Copenhagen, Det Arnamagnaeanske Institut
*Kc* ——, Carl Claudius Musikhistoriske Samling [in *Km*]
*Kk* ——, Kongelige Bibliotek
*Kmk* ——, Kongelige Danske Musikkonservatorium
*Ku* ——, Det Kongelige Bibliotek Fiolstraede
*Kv* ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
*Ol* Odense, Landsarkivet for Fyen

*Ou* ——, Universitetsbibliotek, Musikafdelingen
*Sa* Sorø, Sorø Akademi, Biblioteket
*Tv* Tåsinge, Valdemars Slot

*E*: SPAIN

*Ac* Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
*Asa* ——, Monasterio de S Ana
*AL* Alquézar, Colegiata
*ALB* Albarracín, Catedral, Archivo
*AR* Aránzazu, Archivo Musical del Monasterio de Aránzazu
*AS* Astorga, Catedral
*Bac* Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
*Bbc* ——, Biblioteca de Catalunya, Seccíon de Música
*Bc* ——, S.E. Catedra Basiclica, Arixiu
*Bcd* ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
*Bih* ——, Arixiu Históric de la Ciutat
*Bim* ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
*Bit* ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
*Boc* ——, Orfeó Catalá, Biblioteca
*Bu* ——, Universitat Autónoma
*BA* Badajoz, Catedral, Archivo Capitular
*BUa* Burgos, Catedral, Archivo
*BUlh* ——, Cistercian Monasterio de Las Huelgas
*C* Córdoba, S Iglesia Catedral, Archivo de Música
*CA* Calahorra, Catedral
*CAL* Calatayud, Colegiata de S María
*CU* Cuenca, Catedral, Archivo Capitular
*CUi* ——, Instituto de Música Religiosa
*CZ* Cádiz, Archivo Capitular
*E* San Lorenzo de El Escorial, Monasterio, Real Biblioteca
*G* Gerona, Catedral, Archivo/Arxiu Capitular
*Gp* ——, Biblioteca Pública
*GRc* Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
*GRcr* ——, Capilla Real, Archivo de Música
*GRmf* ——, Archivo Manuel de Falla
*GU* Guadalupe, Real Monasterio de S María, Archivo de Música
*H* Huesca, Catedral
*J* Jaca, Catedral, Archivo Musical
*JA* Jaén, Catedral, Archivo Capitular
*JEc* Jerez de la Frontera, Colegiata
*L* León, Catedral, Archivo Histórico
*Lc* ——, Real Basilica de S Isidoro
*LEc* Lérida, Catedral
*LPA* Las Palmas de Gran Canaria, Catedral de Canarias
*Mah* Madrid, Archivo Histórico Nacional
*Mba* ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
*Mc* ——, Real Conservatorio Superior de Música, Biblioteca
*Mca* ——, Casa de Alba
*Mcns* ——, Congregación de Nuestra Señora
*Md* ——, Centro de Documentación Musical del Ministerio de Cultura
*Mdr* ——, Convento de las Descalzas Reales
*Mm* ——, Biblioteca Histórica Municipal
*Mmc* ——, Casa Ducal de Medinaceli, Biblioteca
*Mn* ——, Biblioteca Nacional
*Mp* ——, Patrimonio Nacional
*Msa* ——, Sociedad General de Autores y Editores
*MA* Málaga, Catedral, Archivo Capitular
*MO* Montserrat, Abadía
*MON* Mondoñedo, Catedral, Archivo
*OL* Olot, Biblioteca Popular
*ORI* Orihuela, Catedral, Archivo
*OV* Oviedo, Catedral Metropolitana, Archivo
*P* Plasencia, Catedral, Archivo de Música
*PAc* Palma de Mallorca, Catedral, Archivo
*PAp* ——, Biblioteca Provincial
*PAL* Palencia, Catedral de S Antolín, Archivo de Música
*PAMc* Pamplona, Catedral, Archivo
*PAS* Pastrana, Museo Parroquial
*RO* Roncesvalles, Monasterio S María, Biblioteca
*Sc* Seville, Institución Colombina
*SA* Salamanca, Catedral, Archivo Catedralicio
*SAc* ——, Conservatorio Superior de Música de Salamanca, Biblioteca
*SAu* ——, Biblioteca Universitaria
*SAN* Santander, Biblioteca de la Universidad Menéndez, Sección de Música
*SC* Santiago de Compostela, Catedral Metropolitana
*SCu* ——, Biblioteca de la Universidad
*SD* Santo Domingo de la Calzada, Catedral Archivo
*SE* Segovia, Catedral, Archivo Capitular
*SEG* Segorbe, Archivo de la Catedral
*SI* Silos, Abadía de S Domingo, Archivo
*SU* Seo de Urgel, Catedral
*Tc* Toledo, Catedral, Archivo y Biblioteca Capítulares
*Tp* ——, Biblioteca Pública Provincial y Museo de la S Cruz
*TAc* Tarragona, Catedral
*TE* Teruel, Catedral, Archivo Capitular
*TO* Tortosa, Catedral
*TUY* Tuy, Catedral
*TZ* Tarazona, Catedral, Archivo Capitular
*V* Valladolid, Catedral Metropolitana, Archivo de Música
*Vp* ——, Parroquia de Santiago
*VAa* Valencia, Archivo Municipal
*VAc* ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
*VAcp* ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
*VAu* ——, Biblioteca Universitaria
*VI* Vich, Museu Episcopal
*Zac* Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
*Zcc* ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
*Zs* ——, La Seo, Biblioteca Capitular [in *Zac*]
*Zvp* ——, Iglesia Metropolitana [in *Zac*]
*ZAc* Zamora, Catedral

*ET*: EGYPT

*Cn* Cairo, National Library (Dar al-Kutub)
*MSsc* Mount Sinai, St Catherine's Monastery

*EV*: ESTONIA

*TALg* Tallinn, National Library of Estonia

*F*: FRANCE

*A* Avignon, Médiathèque Ceccano
*Ac* ——, Bibliothèque du Conservatoire
*AB* Abbeville, Bibliothèque Nationale
*AG* Agen, Archives Départementales de Lot-et-Garonne
*AI* Albi, Bibliothèque Municipale
*AIXc* Aix-en-Provence, Bibliothèque du Conservatoire
*AIXm* ——, Bibliothèque Méjanes
*AIXmc* ——, Bibliothèque de la Maîtrise de la Cathédrale
*AL* Alençon, Bibliothèque Municipale
*AM* Amiens, Bibliothèque Municipale
*AN* Angers, Bibliothèque Municipale
*APT* Apt, Basilique Ste Anne
*AS* Arras, Médiathèque Municipale
*ASOlang* Asnières-sur-Oise, Collection François Lang
*AUT* Autun, Bibliothèque Municipale
*AVR* Avranches, Bibliothèque Nationale
*B* Besançon, Bibliothèque Municipale
*Ba* ——, Bibliothèque de l'Archevêché
*BE* Beauvais, Bibliothèque Municipale
*BG* Bourg-en-Bresse, Bibliothèque Municipale
*BO* Bordeaux, Bibliothèque Municipale
*BS* Bourges, Bibliothèque Municipale
*C* Carpentras, Bibliothèque Municipale (Inguimbertine)

*CA* Cambrai, Médiathèque Municipale
*CAc* ——, Cathédrale
*CC* Carcassonne, Bibliothèque Municipale
*CF* Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
*CH* Chantilly, Musée Condé
*CHd* ——, Musée Dobrie
*CHRm* Chartres, Bibliothèque Municipale
*CLO* Clermont-de-l'Oise, Bibliothèque
*CO* Colmar, Bibliothèque de la Ville
*COM* Compiègne, Bibliothèque Municipale
*CSM* Châlons-en-Champagne, Bibliothèque Municipale
*Dc* Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
*Dm* ——, Bibliothèque Municipale
*DI* Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
*DO* Dôle, Bibliothèque Municipale
*DOU* Douai, Bibliothèque Nationale
*E* Epinal, Bibliothèque Nationale
*EMc* Embrun, Trésor de la Cathédrale
*EV* Evreux, Bibliothèque Municipale
*F* Foix, Bibliothèque Municipale
*G* Grenoble, Bibliothèque Municipale
*Lad* Lille, Archives Départementales du Nord
*Lc* ——, Bibliothèque du Conservatoire
*Lm* ——, Bibliothèque Municipale Jean Levy
*LA* Laon, Bibliothèque Municipale
*LG* Limoges, Bibliothèque Francophone Municipale
*LH* Le Havre, Bibliothèque Municipale
*LM* Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
*LYc* Lyons, Conservatoire National de Musique
*LYm* ——, Bibliothèque Municipale
*Mc* Marseilles, Conservatoire de Musique et de Déclamation
*MD* Montbéliard, Bibliothèque Municipale
*ME* Metz, Médiathèque
*MH* Mulhouse, Bibliothèque Municipale
*ML* Moulins, Bibliothèque Municipale
*MO* Montpellier, Bibliothèque de l'Université
*MOf* ——, Bibliothèque Inter-Universitaire, Section Médecine
*MON* Montauban, Bibliothèque Municipale Antonin Perbosc
*Nm* Nantes, Bibliothèque Municipale, Médiathèque
*NAc* Nancy, Bibliothèque du Conservatoire
*O* Orléans, Médiathèque
*Pa* Paris, Bibliothèque de l'Arsenal
*Pan* ——, Archives Nationales
*Pc* ——, Conservatoire [in *Pn*]
*Pcf* ——, Bibliothèque de la Comédie Française
*Pcnrs* ——, Centre National de la Recherche Scientifique, Bibliothèque
*Pd* ——, Centre de Documentation de la Musique Contemporaire
*Pe* ——, Schola Cantorum
*Peb* ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
*Pgm* ——, Gustav Mahler, Bibliothèque Musicale
*Phanson* ——, Collection Hanson
*Pi* ——, Bibliothèque de l'Institut de France
*Pim* ——, Bibliothèque Pierre Aubry
*Pm* ——, Bibliothèque Mazarine
*Pmeyer* ——, André Meyer, private collection
*Pn* ——, Bibliothèque Nationale de France
*Po* ——, Bibliothèque-Musée de l'Opéra
*Ppincherle* ——, Marc Pincherle, private collection
*Ppo* ——, Bibliothèque Polonaise de Paris
*Prothschild* ——, Germaine, Baronne Edouard de Rothschild, private collection
*Prt* ——, Radio France, Documentation Musicale
*Ps* ——, Bibliothèque de la Sorbonne
*Psal* ——, Editions Salabert
*Pse* ——, Société des Auteurs, Compositeurs et Editeurs de Musique
*Psg* ——, Bibliothèque Ste-Geneviève
*Pshp* ——, Société d'Histoire du Protestantisme Français, Bibliothèque
*Pthibault* ——, Geneviève Thibault, private collection [in *Pn*]
*R* Rouen, Bibliothèque Municipale
*Rc* ——, Bibliothèque du Conservatoire
*RS* Reims, Bibliothèque Municipale
*RSc* ——, Maîtrise de la Cathédrale
*Sc* Strasbourg, Bibliothèque du Conservatoire
*Sgs* ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
*Sim* ——, Université des Sciences Humaines, Institut de Musicologie
*Sm* ——, Bibliothèque Municipale
*Sn* ——, Bibliothèque Nationale et Universitaire
*Ssp* ——, Bibliothèque du Séminaire Protestant
*SDI* St Dié, Bibliothèque Municipale
*SEm* Sens, Bibliothèque Municipale
*SERc* Serrant, Château
*SO* Solesmes, Abbaye de St-Pierre
*SOM* St Omer, Bibliothèque Municipale
*SQ* St Quentin, Bibliothèque Municipale
*T* Troyes, Bibliothèque Municipale
*TLm* Toulouse, Bibliothèque Municipale
*TOm* Tours, Bibliothèque Municipale
*V* Versailles, Bibliothèque
*VA* Vannes, Bibliothèque Municipale
*VAL* Valenciennes, Bibliothèque Municipale
*VN* Verdun, Bibliothèque Municipale

*FIN*: FINLAND

*A* Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
*Hy* Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
*Hyf* ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

*GB*: GREAT BRITAIN

*A* Aberdeen, University, Queen Mother Library
*AB* Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
*ABu* ——, University College of Wales
*ALb* Aldeburgh, Britten-Pears Library
*AM* Ampleforth, Abbey and College Library, St Lawrence Abbey
*AR* Arundel Castle, Archive
*Bp* Birmingham, Public Libraries
*Bu* ——, Birmingham University
*BA* Bath, Municipal Library
*BEcr* Bedford, Bedfordshire County Record Office
*BEL* Belton (Lincs.), Belton House
*BENcoke* Bentley (Hants.), Gerald Coke, private collection
*BEV* Beverley, East Yorkshire County Record Office
*BO* Bournemouth, Central Library
*BRp* Bristol, Central Library
*BRu* ——, University of Bristol Library
*Ccc* Cambridge, Corpus Christi College, Parker Library
*Ccl* ——, Central Library
*Cclc* ——, Clare College Archives
*Ce* ——, Emmanuel College
*Cfm* ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
*Cgc* ——, Gonville and Caius College
*Cjc* ——, St John's College
*Ckc* ——, King's College, Rowe Music Library
*Cmc* ——, Magdalene College, Pepys Library
*Cp* ——, Peterhouse College Library
*Cpc* ——, Pembroke College Library
*Cpl* ——, Pendlebury Library of Music
*Cssc* ——, Sidney Sussex College
*Ctc* ——, Trinity College, Library
*Cu* ——, University Library
*CA* Canterbury, Cathedral Library
*CDp* Cardiff, Public Libraries, Central Library
*CDu* ——, University of Wales/Prifysgol Cymru
*CF* Chelmsford, Essex County Record Office
*CH* Chichester, Diocesan Record Office
*CHc* ——, Cathedral
*CL* Carlisle, Cathedral Library
*DRc* Durham, Cathedral Church, Dean and Chapter Library

*DRu* ——, University Library
*DU* Dundee, Central Library
*En* Edinburgh, National Library of Scotland, Music Dept
*Ep* ——, City Libraries, Music Library
*Er* ——, Reid Music Library of the University of Edinburgh
*Es* ——, Signet Library
*Eu* ——, University Library, Main Library
*EL* Ely, Cathedral Library [in *Cu*]
*EXcl* Exeter, Cathedral Library
*Ge* Glasgow, Euing Music Library
*Gm* ——, Mitchell Library, Arts Dept
*Gsma* ——, Scottish Music Archive
*Gu* ——, University Library
*GL* Gloucester, Cathedral Library
*GLr* ——, Record Office
*H* Hereford, Cathedral Library
*HAdolmetsch* Haslemere, Carl Dolmetsch, private collection
*HFr* Hertford, Hertfordshire Record Office
*Ir* Ipswich, Suffolk Record Office
*KNt* Knutsford, Tatton Park (National Trust)
*Lam* London, Royal Academy of Music, Library
*Lbbc* ——, British Broadcasting Corporation, Music Library
*Lbc* ——, British Council Music Library
*Lbl* ——, British Library
*Lcm* ——, Royal College of Music, Library
*Lcml* ——, Central Music Library
*Lco* ——, Royal College of Organists
*Lcs* ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
*Ldc* ——, Dulwich College Library
*Lfm* ——, Faber Music
*Lgc* ——, Guildhall Library
*Lk* ——, King's Music Library [in *Lbl*]
*Lkc* ——, King's College Library
*Llp* ——, Lambeth Palace Library
*Lmic* ——, British Music Information Centre
*Lmt* ——, Minet Library
*Lpro* ——, Public Record Office
*Lrcp* ——, Royal College of Physicians
*Lsp* ——, St Paul's Cathedral Library
*Lspencer* ——, Woodford Green: Robert Spencer, private collection
*Lst* ——, Savoy Theatre Collection
*Lu* ——, University of London Library, Music Collection
*Lue* ——, Universal Edition
*Lv* ——, Victoria and Albert Museum, Theatre Museum
*Lwa* ——, Westminster Abbey Library
*Lwcm* ——, Westminster Central Music Library
*LA* Lancaster, District Central Library
*LEbc* Leeds, University of Leeds, Brotherton Library
*LEc* ——, Leeds Central Library, Music and Audio Dept
*LF* Lichfield, Cathedral Library
*LI* Lincoln, Cathedral Library
*LVp* Liverpool, Libraries and Information Services, Humanities Reference Library
*LVu* ——, University, Music Department
*Mch* Manchester, Chetham's Library
*Mp* ——, Central Library, Henry Watson Music Library
*Mr* ——, John Rylands Library, Deansgate
*MA* Maidstone, Kent County Record Office
*NH* Northampton, Record Office
*NO* Nottingham, University of Nottingham, Department of Music
*NTp* Newcastle upon Tyne, Public Libraries
*NW* Norwich, Central Library
*NWhamond* ——, Anthony Hamond, private collection
*NWr* ——, Record Office
*Oas* Oxford, All Souls College Library
*Ob* ——, Bodleian Library
*Oc* ——, Coke Collection
*Occc* ——, Corpus Christi College Library
*Och* ——, Christ Church Library
*Ojc* ——, St John's College Library
*Olc* ——, Lincoln College Library
*Omc* ——, Magdalen College Library
*Onc* ——, New College Library
*Ouf* ——, Faculty of Music Library
*Owc* ——, Worcester College
*P* Perth, Sandeman Public Library
*PB* Peterborough, Cathedral Library
*PM* Parkminster, St Hugh's Charterhouse
*R* Reading, University, Music Library
*SA* St Andrews, University of St Andrews Library
*SB* Salisbury, Cathedral Library
*SC* Sutton Coldfield, Oscott College, Old Library
*SH* Sherborne, Sherborne School Library
*SHR* Shrewsbury, Salop Record Office
*SHRs* ——, Library of Shrewsbury School
*SOp* Southampton, Public Library
*SRfa* Studley Royal, Fountains Abbey [in *LEc*]
*STb* Stratford-on-Avon, Shakespeare's Birthplace Trust Library
*STm* ——, Shakespeare Memorial Library
*T* Tenbury Wells, St Michael's College Library [in *Ob*]
*W* Wells, Cathedral Library
*WA* Whalley, Stonyhurst College Library
*WB* Wimborne, Minster Chain Library
*WC* Winchester, Chapter Library
*WCc* ——, Winchester College, Warden and Fellows' Library
*WCr* ——, Hampshire Record Office
*WMl* Warminster, Longleat House Old Library
*WO* Worcester, Cathedral Library
*WOr* ——, Record Office
*WRch* Windsor, St George's Chapel Library
*WRec* ——, Eton College, College Library
*Y* York, Minster Library
*Ybi* ——, Borthwick Institute of Historical Research

### *GCA*: GUATEMALA

*Gc* Guatemala City, Cathedral, Archivo Capitular

### *GR*: GREECE

*Aels* Athens, Ethniki Lyriki Skini
*Akounadis* ——, Panayis Kounadis, private collection
*Aleotsakos* ——, George Leotsakos, private collection
*Am* ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
*An* ——, Ethnikē Bibliotēkē tēs Hellados
*AOd* Mt Athos, Mone Dionysiou
*AOdo* ——, Mone Dohiariou
*AOh* ——, Mone Hilandariou
*AOi* ——, Mone ton Iveron
*AOk* ——, Mone Koutloumousi
*AOml* ——, Mone Megistis Lávras
*AOpk* ——, Mone Pantokrátoros
*AOva* ——, Vatopedi Monastery
*P* Patmos
*THpi* Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

### *H*: HUNGARY

*Ba* Budapest, Magyar Tudományos Akadémia Könytára
*Bami* ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
*Bb* ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
*Bl* ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
*Bn* ——, Országos Széchényi Könyvtár
*Bo* ——, Állami Operaház
*Br* ——, Ráday Gyűjtemény
*Bs* ——, Központi Szemináriumi Könyvtár
*Bu* ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
*BA* Bártfá, St Aegidius [in *Bn*]
*Efko* Esztergom, Főszékesegyházi Kottatár
*Efkö* ——, Főszékesegyházi Könyvtár
*Gc* Győr, Püspöki Papnevelő Intézet Könyvtára
*Gk* ——, Káptalan Magánlevéltár Kottatára
*GYm* Gyula, Múzeum

| | |
|---|---|
| *K* | Kalocsa, Érseki Könyvtár |
| *KE* | Keszthely, Helikon Kastélymúzeum, Könyvtár |
| *P* | Pécs, Székesegyházi Kottatár |
| *PH* | Pannonhalma, Főapátság, Könyvtár |
| *Se* | Sopron, Evangélikus Egyházközség Könyvtára |
| *SFm* | Székesfehérvár, István Király Múzeum |
| *VEs* | Veszprém, Székesegyházi Kottatár |

*HR*: CROATIA

| | |
|---|---|
| *Dsmb* | Dubrovnik, Franjevački Samostan Male Braće, Knjižnica |
| *KIf* | Kloštar Ivanić, Franjevački Samostan |
| *OMf* | Omiš, Franjevački Samostan |
| *R* | Rab, Župna Crkva |
| *Sk* | Split, Glazbeni Arhiv Katedrale Sv. Dujma |
| *SMm* | Samobor, Samoborski Muzej |
| *Vu* | Varaždin, Uršulinski Samostan |
| *Zaa* | Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv |
| *Zh* | ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv |
| *Zha* | ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*] |
| *Zhk* | ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*] |
| *Zs* | ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa |
| *Zu* | ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala |
| *ZAzk* | Zadar, Znanstvena Knjižnica |

I: ITALY

| | |
|---|---|
| *Ac* | Assisi, Biblioteca Comunale [in *Af*] |
| *Ad* | ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare |
| *Af* | ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana |
| *ALTsm* | Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca |
| *AN* | Ancona, Biblioteca Comunale Luciano Benincasa |
| *AO* | Aosta, Seminario Maggiore |
| *AOc* | ——, Cattedrale, Biblioteca Capitolare |
| *AP* | Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli |
| *APa* | ——, Archivio di Stato |
| *AT* | Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo |
| *Baf* | Bologna, Accademia Filarmonica, Archivio |
| *Bam* | ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini) |
| *Bas* | ——, Archivio di Stato, Biblioteca |
| *Bc* | ——, Civico Museo Bibliografico Musicale |
| *Bca* | ——, Biblioteca Comunale dell'Archiginnasio |
| *Bl* | ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca |
| *Bof* | ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca |
| *Bpm* | ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca |
| *Bsf* | ——, Convento di S Francesco, Biblioteca |
| *Bsm* | ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile |
| *Bsp* | ——, Basilica di S Petronio, Archivio Musicale |
| *Bu* | ——, Biblioteca Universitaria, sezione Musicale |
| *BAca* | Bari, Biblioteca Capitolare |
| *BAcp* | ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca |
| *BAn* | ——, Biblioteca Nazionale Sagarriga Visconti-Volpi |
| *BAR* | Barletta, Biblioteca Comunale Sabino Loffredo |
| *BDG* | Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica) |
| *BE* | Belluno, Biblioteche Lolliniana e Gregoriana |
| *BGc* | Bergamo, Biblioteca Civica Angelo Mai |
| *BGi* | ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca |
| *BI* | Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano) |
| *BRc* | Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca |
| *BRd* | ——, Archivio e Biblioteca Capitolari |
| *BRq* | ——, Biblioteca Civica Queriniana |
| *BRs* | ——, Seminario Vescovile Diocasano, Archivio Musicale |
| *BRsmg* | ——, Chiesa della Madonna delle Grazie (S Maria), Archivio |
| *BV* | Benevento, Biblioteca Capitolare |
| *BZa* | Bolzano, Archivio di Stato, Biblioteca |
| *BZf* | ——, Convento dei Minori Francescani, Biblioteca |
| *BZtoggenburg* | ——, Count Toggenburg, private collection |
| *CAcon* | Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca |
| *CARc* | Castell'Arquato, Archivio Capitolare (Parrocchiale) |
| *CARcc* | ——, Chiesa Collegiata dell'Assunta, Archivio Musicale |
| *CAS* | Cascia, Monastero di S Rita, Archivio |
| *CATa* | Catania, Archivio di Stato |
| *CATc* | ——, Biblioteche Riunite Civica e Antonio Ursino Recupero |
| *CATm* | ——, Museo Civico Belliniano, Biblioteca |
| *CATus* | ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca |
| *CC* | Città di Castello, Duomo, Archivio Capitolare [in *CCsg*] |
| *CCc* | ——, Biblioteca Comunale Giosuè Carducci |
| *CCsg* | ——, Biblioteca Stori Guerri e Archivi Storico |
| *CDO* | Codogno, Biblioteca Civica Luigi Ricca |
| *CEc* | Cesena, Biblioteca Comunale Malatestiana |
| *CF* | Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare |
| *CFm* | ——, Museo Archeologico Nazionale, Biblioteca |
| *CFVd* | Castelfranco Veneto, Duomo, Archivio |
| *CHc* | Chioggia, Biblioteca Comunale Cristoforo Sabbadino |
| *CHf* | ——, Archivio dei Padri Filippini [in *CHc*] |
| *CHTd* | Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare |
| *CMac* | Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare |
| *CMbc* | ——, Biblioteca Civica Giovanni Canna |
| *CMs* | ——, Seminario Vescovile, Biblioteca |
| *COc* | Como, Biblioteca Comunale |
| *COd* | ——, Duomo, Archivio Musicale |
| *CORc* | Correggio, Biblioteca Comunale |
| *CRas* | Cremona, Archivio di Stato |
| *CRd* | ——, Biblioteca Capitolare [in *CRsd*] |
| *CRg* | ——, Biblioteca Statale |
| *CRsd* | ——, Archivio Storico Diocesano |
| *CRE* | Crema, Biblioteca Comunale |
| *CT* | Cortona, Biblioteca Comunale e dell'Accademia Etrusca |
| *DO* | Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*] |
| *E* | Enna, Biblioteca e Discoteca Comunale |
| *Fa* | Florence, Ss Annunziata, Archivio |
| *Fas* | ——, Archivio di Stato, Biblioteca |
| *Fbecherini* | ——, Becherini private collection |
| *Fc* | ——, Conservatorio Statale di Musica Luigi Cherubini |
| *Fd* | ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio |
| *Ffabbri* | ——, Mario Fabbri, private collection |
| *Fl* | ——, Biblioteca Medicea Laurenziana |
| *Fm* | ——, Biblioteca Marucelliana |
| *Fn* | ——, Biblioteca Nazionale Centrale, Dipartimento Musica |
| *Folschki* | ——, Olschki private collection |
| *Fr* | ——, Biblioteca Riccardiana |
| *Fs* | ——, Seminario Arcivescovile Maggiore, Biblioteca |
| *Fsa* | ——, Biblioteca Domenicana di S Maria Novella |
| *Fsl* | ——, Parrocchia di S Lorenzo, Biblioteca |
| *Fsm* | ——, Convento di S Marco, Biblioteca |
| *FA* | Fabriano, Biblioteca Comunale |
| *FAd* | ——, Duomo (S Venanzio), Biblioteca Capitolare |
| *FAN* | Fano, Biblioteca Comunale Federiciana |
| *FBR* | Fossombrone, Biblioteca Civica Passionei |
| *FEc* | Ferrara, Biblioteca Comunale Ariostea |
| *FEd* | ——, Duomo, Archivio Capitolare |
| *FELc* | Feltre, Museo Civico, Biblioteca |

| Siglum | Library |
|---|---|
| *FEM* | Finale Emilia, Biblioteca Comunale |
| *FERaa* | Fermo, Archivio Storico Arcivescovile con Archivio della Pietà |
| *FERas* | ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo |
| *FERc* | ——, Biblioteca Comunale |
| *FERd* | ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*] |
| *FERvitali* | ——, Gualberto Vitali-Rosati, private collection |
| *FOc* | Forlì, Biblioteca Comunale Aurelio Saffi |
| *FOLc* | Foligno, Biblioteca Comunale |
| *FOLd* | ——, Duomo, Archivio |
| *FRa* | Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca |
| *FZac* | Faenza, Basilica Cattedrale, Archivio Capitolare |
| *FZc* | ——, Biblioteca Comunale Manfrediana, Raccolte Musicali |
| *Gc* | Genoa, Biblioteca Civica Berio |
| *Gim* | ——, Civico Istituto Mazziniano, Biblioteca |
| *Gl* | ——, Conservatorio di Musica Nicolò Paganini, Biblioteca |
| *Gremondini* | ——, P.C. Remondini, private collection |
| *Gsl* | ——, S Lorenzo (Duomo), Archivio Capitolare |
| *Gu* | ——, Biblioteca Universitaria |
| *GO* | Gorizia, Seminario Teologico Centrale, Biblioteca |
| *GR* | Grottaferrata, Biblioteca del Monumento Nazionale |
| *GUBd* | Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale) |
| *I* | Imola, Biblioteca Comunale |
| *IBborromeo* | Isola Bella, Borromeo private collection |
| *IE* | Iesi, Biblioteca Comunale |
| *IV* | Ivrea, Cattedrale, Biblioteca Capitolare |
| *La* | Lucca, Archivio di Stato |
| *Las* | ——, Biblioteca-Archivio Storico Comunale |
| *Lc* | ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile |
| *Lg* | ——, Biblioteca Statale |
| *Li* | ——, Istituto Musicale L. Boccherini, Biblioteca |
| *Ls* | ——, Seminario Arcivescovile, Biblioteca |
| *LA* | L'Aquila, Biblioteca Provinciale Salvatore Tommasi |
| *LANc* | Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale) |
| *LT* | Loreto, Santuario della S Casa, Archivio Storico |
| *LU* | Lugo, Biblioteca Comunale Fabrizio Trisi |
| *LUi* | ——, Istituto Musicale Pareggiato G.L. Malerbi |
| *Ma* | Milan, Biblioteca Ambrosiana |
| *Malfieri* | ——, Famlglia Trecani degli Alfieri, private collection |
| *Mas* | ——, Archivio di Stato |
| *Mb* | ——, Biblioteca Nazionale Braidense |
| *Mc* | ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca |
| *Mcap* | ——, Archivio Capitolare di S Ambrogio, Biblioteca |
| *Mcom* | ——, Biblioteca Comunale Sormani |
| *Md* | ——, Capitolo Metropolitano, Biblioteca e Archivio |
| *Mgallini* | ——, Natale Gallini, private collection |
| *Mr* | ——, Biblioteca della Casa Ricordi |
| *Ms* | ——, Biblioteca Teatrale Livia Simoni |
| *Msartori* | ——, Claudio Sartori, private collection [in *Mc*] |
| *Msc* | ——, Chiesa di S Maria presso S Celso, Archivio |
| *Mt* | ——, Biblioteca Trivulziana e Archivio Storico Civico |
| *Mu* | ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca |
| *Muc* | ——, Università Cattolica del Sacro Cuore, Biblioteca |
| *MAa* | Mantua, Archivio di Stato |
| *MAad* | ——, Archivio Storico Diocesano |
| *MAav* | ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale |
| *MAc* | ——, Biblioteca Comunale |
| *MAC* | Macerata, Biblioteca Comunale Mozzi-Borgetti |
| *MC* | Montecassino, Monumento Nazionale di Montecassino, Biblioteca |
| *MDAegidi* | Montefiore dell'Aso, Francesco Egidi, private collection |
| *ME* | Messina, Biblioteca Regionale Universitaria |
| *MEs* | ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X) |
| *MOd* | Modena, Duomo, Biblioteca e Archivio Capitolare |
| *MOe* | ——, Biblioteca Estense e Universitaria |
| *MOs* | ——, Archivio di Stato [in *MOe*] |
| *MTc* | Montecatini Terme, Biblioteca Comunale |
| *MTventuri* | ——, Antonio Venturi, private collection [in *MTc*] |
| *MZ* | Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare |
| *Na* | Naples, Archivio di Stato |
| *Nc* | ——, Conservatorio di Musica S Pietro a Majella, Biblioteca |
| *Nf* | ——, Biblioteca Oratoriana dei Gerolamini (Filippini) |
| *Ng* | ——, Monastero di S Gregorio Armeno, Archivio |
| *Nlp* | ——, Biblioteca Lucchesi Palli [in *Nn*] |
| *Nn* | ——, Biblioteca Nazionale Vittorio Emanuele III |
| *NON* | Nonantola, Seminario Abbaziale, Biblioteca |
| *NOVd* | Novara, S Maria (Duomo), Biblioteca Capitolare |
| *NOVg* | ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca |
| *NOVi* | ——, Istituto Civico Musicale Brera, Biblioteca |
| *NT* | Noto, Biblioteca Comunale Principe di Villadorata |
| *Od* | Orvieto, Opera del Duomo, Biblioteca |
| *OFma* | Offida, Parrocchia di Maria Ss Assunta, Archivio |
| *OS* | Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale |
| *Pas* | Padua, Archivio di Stato |
| *Pc* | ——, Duomo, Biblioteca Capitolare, Curia Vescovile |
| *Pca* | ——, Basilica del Santo, Biblioteca Antoniana |
| *Pci* | ——, Biblioteca Civica |
| *Pl* | ——, Conservatorio Cesare Pollini |
| *Ps* | ——, Seminario Vescovile, Biblioteca |
| *Pu* | ——, Biblioteca Universitaria |
| *PAac* | Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria |
| *PAas* | ——, Archivio di Stato |
| *PAc* | ——, Biblioteca Palatina, sezione Musicale |
| *PAcom* | ——, Biblioteca Comunale |
| *PAp* | ——, Biblioteca Nazionale Palatina |
| *PAt* | ——, Archivio Storico del Teatro Regio [in *PAcom*] |
| *PAVc* | Pavia, Chiesa di S Maria del Carmine, Archivio |
| *PAVs* | ——, Seminario Vescovile, Biblioteca |
| *PAVu* | ——, Biblioteca Universitaria |
| *PCc* | Piacenza, Biblioteca Comunale Passerini Landi |
| *PCcon* | ——, Conservatorio di Musica G. Nicolini, Biblioteca |
| *PCd* | ——, Duomo, Biblioteca e Archivio Capitolare |
| *PCsa* | ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari |
| *PEas* | Perugia, Archivio di Stato |
| *PEc* | ——, Biblioteca Comunale Augusta |
| *PEd* | ——, Biblioteca Domincini |
| *PEl* | ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca |
| *PEsf* | ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio |
| *PEsl* | ——, Duomo (S Lorenzo), Archivio |
| *PEsp* | ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia |
| *PEA* | Pescia, Biblioteca Comunale Carlo Magnani |
| *PESc* | Pesaro, Conservatorio di Musica G. Rossini, Biblioteca |
| *PESd* | ——, Duomo, Archivio Capitolare [in *PESdi*] |
| *PESdi* | ——, Biblioteca Diocesana |
| *PESo* | ——, Ente Olivieri, Biblioteca e Musei Oliveriana |
| *PESr* | ——, Fondazione G. Rossini, Biblioteca |
| *PIa* | Pisa, Archivio di Stato |
| *PIp* | ——, Opera della Primaziale Pisana, Archivio Musicale |
| *PIraffaelli* | ——, Raffaelli private collection |
| *PIst* | ——, Chiesa dei Cavalieri di S Stefano, Archivio |
| *PIt* | ——, Teatro Verdi |
| *PIu* | ——, Biblioteca Universitaria |
| *PLa* | Palermo, Archivio di Stato |
| *PLcom* | ——, Biblioteca Comunale |
| *PLcon* | ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca |

*PLi* ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
*PLn* ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
*PLpagano* ——, Roberto Pagano, private collection
*PO* Potenza, Biblioteca Provinciale
*PR* Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
*PS* Pistoia, Basilica di S Zeno, Archivio Capitolare
*PSc* ——, Biblioteca Comunale Forteguerriana
*PSrospigliosi* ——, Rospigliosi private collection
*Ra* Rome, Biblioteca Angelica
*Raf* ——, Accademia Filarmonica Romana
*Ras* ——, Archivio di Stato, Biblioteca
*Rbompiani* ——, Bompiani private collection
*Rc* ——, Biblioteca Casanatense, sezione Musica
*Rcg* ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
*Rchg* ——, Chiesa del Gesù, Archivio
*Rcsg* ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
*Rdp* ——, Archivio Doria Pamphili
*Rf* ——, Congregazione dell'Oratorio S Filippo Neri
*Ria* ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
*Ribimus* ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
*Rig* ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
*Rims* ——, Pontificio Istituto di Musica Sacra, Biblioteca
*Rli* ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
*Rlib* ——, Basilica Liberiana, Archivio
*Rmalvezzi* ——, Lionello Malvezzi, private collection
*Rmassimo* ——, Massimo princes, private collection
*Rn* ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
*Rp* ——, Biblioteca Pasqualini [in *Rsc*]
*Rps* ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
*Rrai* ——, RAI-Radiotelevisione Italiana, Archivio Musica
*Rrostirolla* ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
*Rsc* ——, Conservatorio di Musica S Cecilia
*Rscg* ——, Abbazia di S Croce in Gerusalemme, Biblioteca
*Rsg* ——, Basilica di S Giovanni in Laterano, Archivio Musicale
*Rslf* ——, Chiesa di S Luigi dei Francesi, Archivio
*Rsm* ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
*Rsmm* ——, S Maria di Monserrato, Archivio
*Rsmt* ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
*Rsp* ——, Chiesa di S Spirito in Sassia, Archivio
*Rss* ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
*Ru* ——, Biblioteca Universitaria Alessandrina
*Rv* ——, Biblioteca Vallicelliana
*Rvat* ——, Biblioteca Apostolica Vaticana
*Rvic* ——, Vicariato, Archivio
*RA* Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
*RAc* ——, Biblioteca Comunale Classense
*RAs* ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
*REm* Reggio nell'Emilia, Biblioteca Panizzi
*REsp* ——, Basilica di S Prospero, Archivio Capitolare
*RI* Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
*RIM* Rimini, Biblioteca Civica Gambalunga
*RPTd* Ripatransone, Duomo, Archivio
*RVE* Rovereto, Biblioteca Civica Girolamo Tartarotti
*RVI* Rovigo, Accademia dei Concordi, Biblioteca
*Sac* Siena, Accademia Musicale Chigiana, Biblioteca
*Sas* ——, Archivio di Stato
*Sc* ——, Biblioteca Comunale degli Intronati
*Sco* ——, Convento dell'Osservanza, Biblioteca
*Sd* ——, Opera del Duomo, Archivio Musicale
*Smo* Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
*SA* Savona, Biblioteca Civica Anton Giulio Barrili
*SAa* ——, Seminario Vescovile, Biblioteca
*SE* Senigallia, Biblioteca Comunale Antonelliana
*SO* Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
*SPc* Spoleto, Biblioteca Comunale Giosuè Carducci
*SPd* ——, Biblioteca Capitolare (Duomo di S Lorenzo)
*SPE* Spello, Collegiata di S Maria Maggiore, Archivio
*SPEbc* ——, Biblioteca Comunale Giacomo Prampolini
*ST* Stresa, Biblioteca Rosminiana
*STE* Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
*Ta* Turin, Archivio di Stato
*Tci* ——, Civica Biblioteca Musicale Andrea della Corte
*Tco* ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
*Td* ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
*Tf* ——, Accademia Filarmonica, Archivio
*Tfanan* ——, Giorgio Fanan, private collection
*Tn* ——, Biblioteca Nazionale Universitaria, sezione Musicale
*Tr* ——, Biblioteca Reale
*Trt* ——, RAI – Radiotelevisione Italiana, Biblioteca
*TAc* Taranto, Biblioteca Civica Pietro Acclavio
*TE* Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
*TEd* ——, Duomo, Archivio Capitolare
*TLp* Torre del Lago Puccini, Museo di Casa Puccini
*TOL* Tolentino, Biblioteca Comunale Filelfica
*TRa* Trent, Archivio di Stato
*TRbc* ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
*TRc* ——, Biblioteca Comunale
*TRcap* ——, Biblioteca Capitolare con Annesso Archivio
*TRfeininger* ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
*TRmd* ——, Museo Diocesano, Biblioteca
*TRmp* ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
*TRmr* ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
*TRE* Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
*TRP* Trapani, Biblioteca Fardelliana
*TSci* Trieste, Biblioteca Comunale Attilio Hortis
*TScon* ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
*TSmt* ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
*TVco* Treviso, Biblioteca Comunale
*TVd* ——, Biblioteca Capitolare della Cattedrale
*Us* Urbino, Cappella del Ss Sacramento (Duomo), Archivio
*UD* Udine, Duomo, Archivio Capitolare [in *UDs*]
*UDa* ——, Archivio di Stato
*UDc* ——, Biblioteca Comunale Vincenzo Joppi
*UDs* ——, Seminario Arcivescovile, Biblioteca
*URBcap* Urbania, Biblioteca Capitolare [in *URBdi*]
*URBdi* ——, Biblioteca Diocesana
*Vas* Venice, Archivio di Stato
*Vc* ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
*Vcg* ——, Casa di Goldoni, Biblioteca
*Vgc* ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
*Vlevi* ——, Fondazione Ugo e Olga Levi, Biblioteca
*Vmarcello* ——, Andrighetti Marcello, private collection
*Vmc* ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
*Vnm* ——, Biblioteca Nazionale Marciana
*Vqs* ——, Fondazione Querini-Stampalia, Biblioteca
*Vs* ——, Seminario Patriarcale, Archivio
*Vsf* ——, Biblioteca S Francesco della Vigna

*Vsm* ——, Procuratoria di S Marco [in *Vlevi*]
*Vsmc* ——, S Maria della Consolazione detta Della Fava
*Vt* ——, Teatro La Fenice, Archivio Storico-Musicale
*VCd* Vercelli, Biblioteca Capitolare
*VEaf* Verona, Accademia Filarmonica, Biblioteca e Archivio
*VEas* ——, Archivio di Stato
*VEc* ——, Biblioteca Civica
*VEcap* ——, Biblioteca Capitolare
*VEss* ——, Chiesa di S Stefano, Archivio
*VIb* Vicenza, Biblioteca Civica Bertoliana
*VId* ——, Biblioteca Capitolare
*VIs* ——, Seminario Vescovile, Biblioteca
*VIGsa* Vigévano, Biblioteca del Capitolo della Cattedrale
*VRNs* Chiusi della Verna, Santuario della Verna, Biblioteca

*IL*: ISRAEL

*J* Jerusalem, Jewish National and University Library, Music Dept
*Jgp* ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
*Jp* ——, Patriarchal Library
*Ta* Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
*Tmi* ——, Israel Music Institute

*IRL*: IRELAND

*C* Cork, Boole Library, University College
*Da* Dublin, Royal Irish Academy Library
*Dam* ——, Royal Irish Academy of Music, Monteagle Library
*Dc* ——, Contemporary Music Centre
*Dcb* ——, Chester Beatty Library
*Dcc* ——, Christ Church Cathedral, Library
*Dm* ——, Archbishop Marsh's Library
*Dmh* ——, Mercer's Hospital [in *Dtc*]
*Dn* ——, National Library of Ireland
*Dpc* ——, St Patrick's Cathedral
*Dtc* ——, Trinity College Library, University of Dublin

*J*: JAPAN

*Tma* Tokyo, Musashino Ongaku Daigaku, Ioshokan
*Tn* ——, Nanki Ongaku Bunko

*LT*: LITHUANIA

*V* Vilnius, Lietuvos Muzikos Akademijos Biblioteka
*Va* ——, Lietuvos Moksly Akademijos Biblioteka

*LV*: LATVIA

*J* Jelgava, Muzei
*R* Riga, Latvijas Mūzikas Akademijas Biblioteka

*M*: MALTA

*Vnl* Valletta, National Library

*MD*: MOLDOVA

*KI* Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

*MEX*: MEXICO

*Mc* Mexico City, Catedral Metropolitana, Archivo Musical
*Pc* Puebla, Catedral Metropolitana, Archivo del Cabildo

*N*: NORWAY

*Bo* Bergen, Offentlige Bibliotek, Griegsamlingen
*Ou* Oslo, Universitetsbiblioteket
*Oum* ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
*T* Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

*NL*: THE NETHERLANDS

*At* Amsterdam, Toonkunst-Bibliotheek
*Au* ——, Universiteitsbibliotheek
*DEta* Delden, Huisarchief Twickel
*DHa* The Hague, Koninklijk Huisarchief
*DHgm* ——, Haags Gemeentemuseum, Muziekafdeling
*DHk* ——, Koninklijke Bibliotheek
*E* Enkhuizen, Archief Collegium Musicum
*L* Leiden, Gemeentearchief
*Lml* ——, Museum Lakenhal
*Lt* ——, Bibliotheca Thysiana [in *Lu*]
*Lu* ——, Rijksuniversiteit, Bibliotheek
*LE* Leeuwarden, Provinciale Bibliotheek van Friesland
*R* Rotterdam, Gemeentebibliotheek
*SH* 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
*Uim* Utrecht, Letterenbibliotheek, Universiteit
*Uu* ——, Universiteit Utrecht, Universiteitsbibliotheek

*NZ*: NEW ZEALAND

*Aua* Auckland, University of Auckland, Archive of Maori and Pacific Music
*Wt* Wellington, Alexander Turnbull Library

*P*: PORTUGAL

*AR* Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
*BRp* Braga, Arquivo Distrital
*BRs* ——, Arquivo da Sé
*Cmn* Coimbra, Museu Nacional de Machado de Castro
*Cs* ——, Arquivo da Sé Nova
*Cug* ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
*Cul* ——, Faculdade de Letras da Universidade
*Em* Elvas, Biblioteca Municipal
*EVc* Évora, Arquivo da Sé, Museu Regional
*EVp* ——, Biblioteca Pública e Arquivo Distrital
*F* Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
*G* Guimarães, Arquivo Municipal Alfredo Pimenta
*La* Lisbon, Biblioteca da Ajuda
*Lac* ——, Academia das Ciências, Biblioteca
*Lant* ——, Arquivo Nacional da Torre do Tombo
*Lc* ——, Biblioteca do Conservatório Nacional
*Lcg* ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
*Lf* ——, Fabrica da Sé Patriarcal
*Ln* ——, Biblioteca Nacional, Centro de Estudos Musicológicos
*Lt* ——, Teatro Nacional de S Carlos
*LA* Lamego, Arquivo da Sé
*Mp* Mafra, Palácio Nacional, Biblioteca
*Pm* Porto, Biblioteca Pública Municipal
*Va* Viseu, Arquivo Distrital
*Vs* ——, Arquivo da Sé
*VV* Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

*PL*: POLAND

*B* Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
*BA* Barczewo, Kościóła Parafialny, Archiwum
*CZ* Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
*GD* Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
*GDp* ——, Wojewódzka Biblioteka Publiczna
*GNd* Gniezno, Archiwum Archidiecezjalne
*GR* Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
*Kc* Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
*Kcz* ——, Muzeum Narodowe, Biblioteka Czapskich
*Kd* ——, Biblioteka Studium OO. Dominikanów
*Kj* ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
*Kk* ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
*Kn* ——, Muzeum Narodowe
*Kp* ——, Biblioteka Polskiej Akademii Nauk
*Kpa* ——, Archiwum Państwowe
*Kz* ——, Biblioteka Czartoryskich
*KA* Katowice, Biblioteka Sląska

| | |
|---|---|
| *KO* | Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka |
| *KRZ* | Krzeszów, Cysterski Kościół Parafialny [in *KRZk*] |
| *KRZk* | ——, Klasztor Ss Benedyktynek |
| *Lw* | Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego |
| *LA* | Łańcut, Biblioteka-Muzeum Zamku |
| *LEtpn* | Legnica, Towarzystwa Przyaciół Nauk, Biblioteka |
| *LZu* | Łódź, Biblioteka Uniwersytecka |
| *MO* | Mogiła, Opactwo Cystersów, Archiwumi Biblioteka |
| *OB* | Obra, Klasztor OO. Cystersów |
| *Pa* | Poznań, Archiwum Archidiecezjalna |
| *Pm* | ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego |
| *Pr* | ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego |
| *Pu* | ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych |
| *PE* | Pelplin, Wyższe Seminarium Duchowne, Biblioteka |
| *R* | Raków, Kościół Parafialny, Archiwum |
| *SA* | Sandomierz, Wyższe Seminarium Duchowne, Biblioteca |
| *SZ* | Szalowa, Archiwum Parafialne |
| *Tm* | Toruń, Ksiąznica Miejska im. M. Kopernika |
| *Tu* | ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych |
| *Wm* | Warsaw, Muzeum Narodowe, Biblioteka |
| *Wn* | ——, Biblioteka Narodowa |
| *Wtm* | ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum |
| *Wu* | ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych |
| *WL* | Wilanów, Biblioteka [in *Wn* and *Wm*] |
| *WRk* | Wrocław, Biblioteka Kapitulna |
| *WRu* | ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka |
| *WRzno* | ——, Zakład Narodowy im. Ossolińskich, Biblioteka |

*RO*: ROMANIA

| | |
|---|---|
| *Ba* | Bucharest, Academiei Române, Biblioteca |
| *BRm* | Braşov, Biblioteca Judeteana |
| *Cu* | Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga |
| *J* | Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale |
| *Sa* | Sibiu, Direcţia Judeţeană a Arhivelor Naţionale |
| *Sb* | ——, Muzeul Naţional Bruckenthal, Biblioteca |

*RUS*: RUSSIAN FEDERATION

| | |
|---|---|
| *KA* | Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka |
| *KAg* | ——, Gosudarstvennaya Biblioteka |
| *KAu* | ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta |
| *Mcl* | Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI) |
| *Mcm* | ——, Gosudarstvenniy Tsentral'niy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki |
| *Mim* | ——, Gosudarstvenniy Istoricheskiy Muzey |
| *Mk* | ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva |
| *Mm* | ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka |
| *Mrg* | ——, Rossiyskaya Gosudarstvennaya Biblioteka |
| *Mt* | ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina |
| *SPan* | St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka |
| *SPia* | ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv |
| *SPil* | ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom) |
| *SPit* | ——, Rossiyskiy Institut Istorii Iskusstv |
| *SPk* | ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova |
| *SPph* | ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha |
| *SPsc* | ——, Rossiyskaya Natsional'naya Biblioteka |
| *SPtob* | ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka |

*S*: SWEDEN

| | |
|---|---|
| *A* | Arvika, Ingesunds Musikhögskola |
| *B* | Bålsta, Skoklosters Slott |
| *Gu* | Göteborg, Universitetsbiblioteket |
| *Hfryklund* | Helsingborg, Daniel Fryklund, private collection [in *Skma*] |
| *HÄ* | Härnösand, Länsmuseet-Murberget |
| *HÖ* | Höör, Biblioteket |
| *J* | Jönköping, Per Brahegymnasiet |
| *K* | Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket |
| *Klm* | ——, Länsmuseet |
| *L* | Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen |
| *LB* | Leufsta Bruk, De Geer private collection [in *Uu*] |
| *LI* | Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket |
| *N* | Norrköping, Stadsbiblioteket |
| *Sdt* | Stockholm, Drottningholms Teatermuseum |
| *Sfo* | ——, Frimurare Orden, Biblioteket |
| *Sic* | ——, Svensk Musik |
| *Sk* | ——, Kungliga Biblioteket: Sveriges Nationalbibliotek |
| *Skma* | ——, Statens Musikbibliothek |
| *Sm* | ——, Musikmuseet, Arkiv |
| *Smf* | ——, Stiftelsen Musikkulturens Främjande |
| *Sn* | ——, Nordiska Museet, Arkivet |
| *Ssr* | ——, Sveriges Radio Förvaltning, Musikbiblioteket |
| *St* | ——, Kung. Teatern [in *Skma*] |
| *Sva* | ——, Svenskt Visarkiv |
| *STr* | Strängnäs, Roggebiblioteket |
| *Uu* | Uppsala, Universitetsbiblioteket |
| *V* | Västerås, Stadsbibliotek, Stiftsavdelningen |
| *VIl* | Visby, Landsarkivet |
| *VX* | Växjö, Landsbiblioteket |

*SI*: SLOVENIA

| | |
|---|---|
| *Lf* | Ljubljana, Frančiškanski Samostan, Knjižnica |
| *Ln* | ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond |
| *Lna* | ——, Nadškofijski Arhiv |
| *Lng* | ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka |
| *Lnr* | ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka |
| *Ls* | ——, Katedral, Glazbeni Arhiv |
| *Nf* | Novo Mesto, Frančiškanski Samostan, Knjižnica |
| *Nk* | ——, Kolegiatni Kapitelj, Knjižnica |
| *Pk* | Ptuj, Knjižnica Ivana Potrča |

*SK*: SLOVAKIA

| | |
|---|---|
| *BRa* | Bratislava, Štátny Oblastny Archív |
| *BRhs* | ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského |
| *BRm* | ——, Archív Mesta Bratislavy |
| *BRmp* | ——, Miestne Pracovisko Matice Slovenskej [in *Mms*] |
| *BRnm* | ——, Slovenské Národné Múzeum, Hudobné Múzeum |
| *BRsa* | ——, Slovenský Národný Archív |
| *BRsav* | ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied |
| *BRu* | ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet |
| *BSk* | Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru |
| *J* | Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*] |
| *KRE* | Kremnica, Štátny Okresny Archív Žiar nad Hronom |
| *Le* | Levoča, Evanjelická a.v. Cirkevná Knižnica |
| *Mms* | Martin, Matica Slovenská |
| *Mnm* | ——, Slovenské Národné Múzeum, Archív |

*MO* Modra, Štátny Okresny Archív Pezinok
*NM* Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
*TN* Trenčín, Štátny Okresny Archív
*TR* Trnava, Štátny Okresny Archív

*TR*: TURKEY

*Ino* Istanbul, Nuruosmania Kütüphanesi
*Itks* ——, Topkapi Sarayi Müzesi
*Iü* ——, Üniversite Kütüphanesi

*UA*: UKRAINE

*Kan* Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
*Km* ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
*LV* L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

*US*: UNITED STATES OF AMERICA

*AAu* Ann Arbor, University of Michigan, Music Library
*AB* Albany (NY), New York State Library
*AKu* Akron (OH), University of Akron, Bierce Library
*ATet* Atlanta (GA), Emory University, Pitts Theology Library
*ATu* ——, Emory University Library
*ATS* Athens (GA), University of Georgia Libraries
*AU* Aurora (NY), Wells College Library
*AUS* Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
*AUSm* ——, University of Texas at Austin, Fine Arts Library
*Ba* Boston, Athenaeum Library
*Bc* ——, New England Conservatory of Music, Harriet M. Spaulding Library
*Bfa* ——, Museum of Fine Arts
*Bgm* ——, Isabella Stewart Gardner Museum, Library
*Bh* ——, Harvard Musical Association, Library
*Bhs* ——, Massachusetts Historical Society Library
*Bp* ——, Public Library, Music Department
*Bu* ——, Boston University, Mugar Memorial Library, Department of Special Collections
*BAep* Baltimore, Enoch Pratt Free Library
*BAhs* ——, Maryland Historical Society Library
*BApi* ——, Arthur Friedheim Library, Johns Hopkins University
*BAu* ——, Johns Hopkins University Libraries
*BAue* ——, Milton S. Eisenhower Library, Johns Hopkins University
*BAw* ——, Walters Art Gallery Library
*BAR* Baraboo (WI), Circus World Museum Library
*BEm* Berkeley, University of California at Berkeley, Music Library
*BER* Berea (OH), Riemenschneider Bach Institute Library
*BETm* Bethlehem (PA), Moravian Archives
*BL* Bloomington (IN), Indiana University Library
*BLl* ——, Indiana University, Lilly Library
*BLu* ——, Indiana University, Cook Music Library
*BO* Boulder (CO), University of Colorado at Boulder, Music Library
*BU* Buffalo (NY), Buffalo and Erie County Public Library
*Cn* Chicago, Newberry Library
*Cp* ——, Chicago Public Library, Music Information Center
*Cu* ——, University, Joseph Regenstein Library, Music Collection
*Cum* ——, University of Chicago, Music Collection
*CA* Cambridge (MA), Harvard University, Harvard College Library
*CAe* ——, Harvard University, Eda Kuhn Loeb Music Library
*CAh* ——, Harvard University, Houghton Library
*CAt* ——, Harvard University Library, Theatre Collection
*CAward* ——, John Milton Ward, private collection [on loan to *CA*]
*CF* Cedar Falls (IA), University of Northern Iowa, Library
*CHua* Charlottesville (VA), University of Virginia, Alderman Library
*CHum* ——, University of Virginia, Music Library
*CHAhs* Charleston (SC), The South Carolina Historical Society
*CHH* Chapel Hill (NC), University of North Carolina at Chapel Hill
*CIhc* Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
*CIp* ——, Public Library
*CIu* ——, University of Cincinnati College – Conservatory of Music, Music Library
*CLp* Cleveland, Public Library, Fine Arts Department
*CLwr* ——, Western Reserve University, Freiberger Library and Music House Library
*CLAc* Claremont (CA), Claremont College Libraries
*COhs* Columbus (OH), Ohio Historical Society Library
*COu* ——, Ohio State University, Music Library
*CP* College Park (MD), University of Maryland, McKeldin Library
*CR* Cedar Rapids (IA), Iowa Masonic Library
*Dp* Detroit, Public Library, Main Library, Music and Performing Arts Department
*DAu* Dallas, Southern Methodist University, Music Library
*DAVu* Davis (CA), University of California at Davis, Peter J. Shields Library
*DMu* Durham (NC), Duke University Libraries
*DN* Denton (TX), University of North Texas, Music Library
*DO* Dover (NH), Public Library
*E* Evanston (IL), Garrett Biblical Institute
*Eu* ——, Northwestern University
*EDu* Edwardsville (IL), Southern Illinois University
*EU* Eugene (OR), University of Oregon
*FAy* Farmington (CT), Yale University, Lewis Walpole Library
*FW* Fort Worth (TX), Southwestern Baptist Theological Seminary
*G* Gainesville (FL), University of Florida Library, Music Library
*GB* Gettysburg (PA), Lutheran Theological Seminary
*GR* Granville (OH), Denison University Library
*GRB* Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
*Hhc* Hartford (CT), Hartt College of Music Library, The University of Hartford
*Hm* ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
*Hs* ——, Connecticut State Library
*Hw* ——, Trinity College, Watkinson Library
*HA* Hanover (NH), Dartmouth College, Baker Library
*HG* Harrisburg (PA), Pennsylvania State Library
*HO* Hopkinton (NH), New Hampshire Antiquarian Society
*I* Ithaca (NY), Cornell University
*IDt* Independence (MO), Harry S. Truman Library
*IO* Iowa City (IA), University of Iowa, Rita Benton Music Library
*K* Kent (OH), Kent State University, Music Library
*KC* Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
*KCm* ——, Kansas City Museum, Library and Archives
*KN* Knoxville (TN), University of Tennessee, Knoxville, Music Library
*Lu* Lawrence (KS), University of Kansas Libraries
*LAcs* Los Angeles, California State University, John F. Kennedy Memorial Library
*LApiatigorsky* ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
*LAs* ——, The Arnold Schoenberg Institute Archives
*LAuc* ——, University of California at Los Angeles, William Andrews Clark Memorial Library
*LAum* ——, University of California at Los Angeles, Music Library

*LAur* ——, University of California at Los Angeles, Special Collections Dept, University Research Library
*LAusc* ——, University of Southern California, School of Music Library
*LBH* Long Beach (CA), California State University
*LEX* Lexington (KY), University of Kentucky, Margaret I. King Library
*LOu* Louisville, University of Louisville, Dwight Anderson Music Library
*LT* Latrobe (PA), St Vincent College Library
*M* Milwaukee, Public Library, Art and Music Department
*Mc* ——, Wisconsin Conservatory of Music Library
*MAhs* Madison (WI), Wisconsin Historical Society
*MAu* ——, University of Wisconsin
*MB* Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
*MED* Medford (MA), Tufts University Library
*MG* Montgomery (AL), Alabama State Department of Archives and History Library
*MT* Morristown (NJ), National Historical Park Museum
*Nf* Northampton (MA), Forbes Library
*Nsc* ——, Smith College, Werner Josten Library
*NA* Nashville (TN), Fisk University Library
*NAu* ——, Vanderbilt University Library
*NBu* New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
*NEij* Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
*NH* New Haven (CT), Yale University, Irving S. Gilmore Music Library
*NHoh* ——, Yale University, Oral History Archive
*NHub* ——, Yale University, Beinecke Rare Book and Manuscript Library
*NO* Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
*NORsm* New Orleans, Louisiana State Museum Library
*NORtu* ——, Tulane University, Howard Tilton Memorial Library
*NYamc* New York, American Music Center Library
*NYbroude* ——, Broude private collection
*NYcc* ——, City College Library, Music Library
*NYcu* ——, Columbia University, Gabe M. Wiener Music & Arts Library
*NYcub* ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
*NYgo* ——, University, Gould Memorial Library [in *NYu*]
*NYgr* ——, The Grolier Club Library
*NYgs* ——, G. Schirmer, Inc.
*NYhs* ——, New York Historical Society Library
*NYhsa* ——, Hispanic Society of America, Library
*NYj* ——, The Juilliard School, Lila Acheson Wallace Library
*NYkallir* ——, Rudolf F. Kallir, private collection
*NYlehman* ——, Robert O. Lehman, private collection [in *NYpm*]
*NYlibin* ——, Laurence Libin, private collection
*NYma* ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
*NYp* ——, Public Library at Lincoln Center, Music Division
*NYpl* ——, Public Library, Center for the Humanities
*NYpm* ——, Pierpont Morgan Library
*NYpsc* ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
*NYq* ——, Queens College of the City University, Paul Klapper Library, Music Library
*NYu* ——, University Bobst Library
*NYw* ——, Wildenstein Collection
*NYyellin* ——, Victor Yellin, private collection
*OAm* Oakland (CA), Mills College, Margaret Prall Music Library
*OB* Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
*OX* Oxford (OH), Miami University, Amos Music Library
*Pc* Pittsburgh, Carnegie Library, Music and Art Dept
*Ps* ——, Theological Seminary, Clifford E. Barbour Library
*Pu* ——, University of Pittsburgh
*Puf* ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
*PHci* Philadelphia, Curtis Institute of Music, Library
*PHf* ——, Free Library of Philadelphia, Music Dept
*PHff* ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
*PHgc* ——, Gratz College
*PHhs* ——, Historical Society of Pennsylvania Library
*PHlc* ——, Library Company of Philadelphia
*PHmf* ——, Musical Fund Society [on loan to *PHf*]
*PHphs* ——, The Presbyterian Historical Society Library [in *PHlc*]
*PHps* ——, American Philosophical Society Library
*PHu* ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
*PO* Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
*PRs* Princeton (NJ), Theological Seminary, Speer Library
*PRu* ——, Princeton University, Firestone Memorial Library
*PRw* ——, Westminster Choir College
*PROhs* Providence (RI), Rhode Island Historical Society Library
*PROu* ——, Brown University
*PRV* Provo (UT), Brigham Young University
*R* Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
*Su* Seattle, University of Washington, Music Library
*SA* Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
*SBm* Santa Barbara (CA), Mission Santa Barbara
*SFp* San Francisco, Public Library, Fine Arts Department, Music Division
*SFs* ——, Sutro Library
*SFsc* ——, San Francisco State University, Frank V. de Bellis Collection
*SJb* San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
*SL* St Louis, St Louis University, Pius XII Memorial Library
*SLug* ——, Washington University, Gaylord Music Library
*SLC* Salt Lake City, University of Utah Library
*SM* San Marino (CA), Huntington Library
*SPma* Spokane (WA), Moldenhauer Archives
*SR* San Rafael (CA), American Music Research Center, Dominican College
*STu* Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
*STEdrachmann* Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
*STO* Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
*SY* Syracuse (NY), University Music Library
*SYkrasner* ——, Louis Krasner, private collection [in *CAh* and *SY*]
*TA* Tallahassee (FL), Florida State University, Robert Manning Strozier Library
*U* Urbana (IL), University of Illinois, Music Library
*Uplamenac* ——, Dragan Plamenac, private collection [in *NH*]
*V* Villanova (PA), Villanova University, Falvey Memorial Library
*Wc* Washington, DC, Library of Congress, Music Division
*Wca* ——, Cathedral Library
*Wcf* ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
*Wcg* ——, General Collections, Library of Congress
*Wcm* ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
*Wcu* ——, Catholic University of America, Music Library

*Wdo* ——, Dumbarton Oaks
*Wgu* ——, Georgetown University Libraries
*Whu* ——, Howard University, College of Fine Arts Library
*Ws* ——, Folger Shakespeare Library
*WB* Wilkes-Barre (PA), Wilkes College Library
*WC* Waco (TX), Baylor University, Music Library
*WGc* Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
*WI* Williamstown (MA), Williams College Library
*WOa* Worcester (MA), American Antiquarian Society Library
*WS* Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
*Y* York (PA), Historical Society of York County, Library and Archives

*YU*: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

*Bn* Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

*ZA*: SOUTH AFRICA

*Csa* Cape Town, South African Library

# A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

**Abbreviations** in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

**Alphabetization** of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

**Bibliographies** are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

**Cross-references** are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

**Signatures** where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

**Work-lists** are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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# H

[continued]

**Harpégé** (Fr.: 'arpeggiated'). A term found in French Baroque music to indicate that a chord or a passage of music is to be played in an arpeggiated manner. *See* ORNAMENTS, §8.

**Harpègement** (Fr.). *See* ORNAMENTS, §7(ii)(d).

**Harpe pointue** (Fr.). *See* ARPANETTA.

**Harper.** English family of brass instrument players.

(1) **Thomas Harper** (*b* Worcester, 3 May 1786; *d* London, 20 Jan 1853). Trumpeter. He was sent to London at about the age of ten, where he studied with R.T. Eley, later playing in Eley's Royal East India Volunteers Band (*c*1798–1816) and various theatre orchestras. He was the leading trumpeter of his time, and in 1821 succeeded Hyde at the Concert of Ancient Music, the Philharmonic Concerts, the Italian Opera and all the principal concerts and festivals. He taught at the RAM from at least 1829 to 1845. Chiefly known as a soloist, his consummate speciality was the obbligatos to arias by Handel, Purcell and others.

Throughout his life Harper played the slide trumpet, an instrument to whose development he contributed even at a time when valved instruments were beginning to show their superiority. However, he also played the keyed bugle and was Inspector of Trumpets and Bugles to the East India Company. His *Instructions for the Trumpet* (London, *c*1835, 2/1836) devotes most of its space to the slide trumpet, also discussing the twin-valved Russian valve trumpet, the cornet and the keyed bugle. One of his slide trumpets is now at the RAM.

(2) **Thomas (John) Harper jr** (*b* London, 4 Oct 1816; *d* ?London, 27 Aug 1898). Trumpeter, son of (1) Thomas Harper. He studied with his father at the RAM, and later succeeded him in all his appointments, retiring in 1885. He was professor at the RAM, where he taught John Solomon. He also taught at the RCM (1884–93), and was Sergeant Trumpeter to Queen Victoria from 1884 until his death.

Harper was the author of two methods, *Harper's School for the Cornet à pistons* (London, *c*1865) and *Harper's School for the [Slide] Trumpet* (London, *c*1875), in the second of which he spoke out against the 'misappropriation of another instrument [i.e. the cornet] ... to parts designed for the Trumpet'. A silver slide trumpet belonging to him is in the Padbrook collection.

(3) **Charles Abraham Harper** (*b* London, 1819; *d* London, 1 May 1893). Horn player, brother of (2) Thomas Harper jr. He played in various theatre and festival orchestras, and from 1856 to 1886 was first horn at the Royal Italian Opera. He was also a professor at the RAM.

(4) **Edmund Bryan Harper** (*b* London, 4 Sept 1826; *d* Malta, 18 May 1869). Horn player, pianist and organist, brother of (2) Thomas Harper jr. He studied at the RAM (1841–7), later becoming a professor there. In 1847 he married the singer Marianne Lincoln (1822–85), and in about 1850 moved to Hillsborough in Ireland where he and his wife were employed by the Marquis and Marchioness of Downshire as organist and opera singer respectively. For reasons now obscure Harper registered in 1863 as 'Private Edmund Brooks' in the 87th Royal Infantry Fusiliers in Malta, where he later died in a military hospital.

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EDWARD H. TARR

**Harper, Edward (James)** (*b* Taunton, 17 March 1941). English composer. He read music at Oxford (1959–63) and continued studying composition with Gordon Jacob at the RCM (1963–4) and later in Milan with Franco Donatoni (1968); in 1964 he won the Cobbett chamber music prize. He became a lecturer (1964) then a reader in music at Edinburgh University. He directed the New Music Group of Scotland (1973–91).

After the culmination of his early serial style in the Piano Concerto (1970), a return to tonality and an interest in the reworking of older music was marked by *Bartók Games* (1972). These features persisted in the one-act opera *Fanny Robin* (1975) which utilises a theme from Purcell's *Dido and Aeneas* (with which it is intended to be performed), as well as echoing the melos of English folksong. The widely-performed *Intrada after Monteverdi*, written for the 1982 Edinburgh Festival, develops material from the opening toccata of *Orfeo*. The opera *Hedda Gabler*, performed by Scottish Opera in 1985, on a libretto after Ibsen, is Harper's most ambitious work, and reveals an eloquent dramatic voice. Like *Fanny Robin* and the chamber opera *The Mellstock Quire* (1988), it contains passages of spoken melodrama.

The quintessentially English quality in many of Harper's works is especially evident in the *Homage to Thomas Hardy* (1990). His music combines emotional directness with a close-textured refinement. His treatment of the music of older composers, who also include Byrd, Schubert, Elgar and Dallapiccola, is eager and generous, sometimes humorous, but never swerving into irony.

WORKS
(*selective list*)

Op: Fanny Robin (1, Harper, after T. Hardy), 1975; Hedda Gabler (3, Harper, after H. Ibsen), 1985; The Mellstock Quire (chbr op, Harper and R. Savage), 1988

Orch: Pf Conc., 1970; Sonata, chbr orch, 1971; Bartók Games, 1972; Sym, 1979; fantasia IV, vn, pf, orch, 1981; Cl Conc., 1982; Fantasia V, chbr orch, 1985; Double Variations, ob, bn, wind ens, perc, 1989; The Fiddler of the Reels, str orch, 1993

Chbr: Qnt, fl, cl, vn, vc, pf, 1974; Ricercari in Memoriam Luigi Dallapiccola, 11 insts, 1975; Fantasia II, 6 vn, 2 va, 2 vc, db, 1976; Fantasia III, 2 tpt, hn, 2 trbn, 1977; Intrada after Monteverdi, 12 insts, 1982; In Memoriam, vc, pf, 1990, arr. vc, orch, 1992; The Devil and St Stephen, pf trio, 1992

Vocal: 7 Poems (e.e. cummings), S, orch, 1977; Chester Mass, chorus, orch, 1979; Mass: Qui creavit coelum, SSAATTBB, 1987; The Universe (W. de la Mare), SSATB, 1987; Homage to Thomas Hardy, Bar, chbr orch, 1990; The Lamb, S, chorus, orch, 1990; And winds, austere and pure (R.L. Stevenson, G.M. Hopkins, W. Wordsworth), SATB, pf duet, 1993; Lights Out (E. Thomas), S, rec, vc, hpd, 1993

RAYMOND MONELLE

**Harper, Heather (Mary)** (*b* Belfast, 8 May 1930). Northern Ireland soprano. She studied in London and made her début in 1954 as Lady Macbeth with the Oxford University Opera Club. She sang First Lady (*Die Zauberflöte*) in 1957 at Glyndebourne, returning as Anne Trulove in 1963. With the New Opera Company she created Lucie Manette in Benjamin's *A Tale of Two Cities* (1957) and sang the Woman in the British stage première of *Erwartung* (1960). Her Covent Garden début was as Helena (*A Midsummer Night's Dream*) in 1962, and she returned as Ellen Orford, Micaëla, Blanche (*Dialogues des Carmélites*), Gutrune, Eva, Antonia, Mrs Coyle (*Owen Wingrave*), which she had created on television (1971), Arabella and Nadia in the première of Tippett's *The Ice Break* (1977). At Bayreuth (1967–8) she sang Elsa and in Buenos Aires (1969–72) Arabella, Donna Elvira, Marguerite and Vitellia (*La clemenza di Tito*). She was highly praised as the Governess (*The Turn of the Screw*) with the English Opera Group (1972), although Ellen Orford was her most sympathetic role, admirably suited to her firm, expressive, well-projected voice and eloquent enunciation. She retired from opera in 1984, but sang Nadia in a concert performance of *The Ice Break* at the 1990 Proms in London.

On the concert platform Harper was at home in music ranging from Monteverdi madrigals, Bach and Handel (of whom she was a specially admired interpreter) through Mahler, Delius and Vaughan Williams to Webern and Dallapiccola. She had the technical assurance and confidence in her own abilities to encompass the demands of Strauss's *Vier letzte Lieder* and Tippett's Third Symphony, in which she was the soloist in the première (1972). She recorded both these works and much else in her extensive repertory, notably the Female Chorus (*The Rape of Lucretia*), Helena and Mrs Coyle with the composer and Ellen Orford with Colin Davis.

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ALAN BLYTH

**Harper, Thomas** (*d* ?London, March 1656). English music printer. He worked in London from 1614 and acquired part of the business of Thomas Snodham. From 1650 until his death he printed all the elder John Playford's music publications, including the first edition of *The English Dancing Master* (dated 1651 but issued in 1650). His business at Paternoster Row, London, was inherited by William Godbid.

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MIRIAM MILLER

**Harp-guitar.** *See* HARP-LUTE (ii).

**Harpichordo.** *See* ARPICORDO.

**Harp-lute (i).** A term used by Hornbostel and Sachs in their system of musical instrument classification for a family of West African chordophones because of their superficial similarity to the Western lute (*see* CHORDOPHONE). In fact they share more characteristics of the harp than the lute, for which reason the designation 'bridge harp' has been proposed by Roderick Knight. The best known instrument of this type is the KORA of the Mande people of The Gambia. For detailed discussion and bibliography, *see* BRIDGE HARP and HARP, §III.

**Harp-lute (ii).** A generic term for certain types of guitar that developed in England between 1798 and 1828, all slightly shorter than the conventional guitar and characterized by a soundbox 38–45 cm × 33–40 cm × 8–15 cm with a vaulted back. There had been many experiments with such instruments, for example the *décacorde*, a ten-string lute-guitar hybrid invented and composed for by GABRIEL-LOUIS BESSON at Versailles in the late 18th



*1. Harp-guitar: engraving by E. Stalker from Felice Chabran's 'Instructions' (London, 1817)*



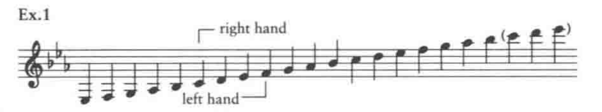


*2. (a) Girl playing a dital harp: aquatint by James Anthony Minasi and Joseph Constantine Stadler after Edward Francis Burney, after 1819; (b) harp-lute by Edward Light, London, c1810 (Victoria and Albert Museum, London)*

century. The harp-guitar developed by EDWARD LIGHT of London in 1798 (fig.1) was based on the ENGLISH GUITAR. It had eight gut strings with a vibrating length of about 64 cm, tuned *f–g–c′–e′–g′–c″–e″–g″* (the top six strings the same as the English guitar). Mordaunt Levien of Paris added three brass stops (*pédales*) on the back of his seven-string *guitare-harpe*, enabling the strings to be raised a semitone. He patented the instrument, including the *pédales*, in 1825. Edward Light devised a harp-lute-guitar, with a theorbo-like second pegbox and 11 strings tuned *B♭–e♭–f–g–a♭–b♭–c′–d′–e♭′–g′b♭′* and notated a major 6th higher. The four lowest strings were unfretted.

By 1811 (when music for the instrument was registered at Stationers' Hall) Light had invented the harp-lute (fig.2*b*), which had semitone-raising stops like the Levien *guitare-harpe* and a harp-like pillar terminating in a scroll head (later a Corinthian capital), which returned to the soundbox by a kind of 'harmonic curve' on which was fixed a fingerboard. His large flat-backed variant with oval soundbox, the harp-lyre, was referred to in an advertisement in an issue of the *Caledonian Mercury* of 1815. These instruments developed relatively quickly. ANGELO BENEDETTO VENTURA, formerly a partner with Light, produced a similar, 12-string harp-lyre, the 'Imperial ottavino', and an 'Imperyal' lyre, and in 1814 added a couple of strings to create the 'Imperial' harp-lute. Charles Wheatstone added a second fingerboard and called the result a 'Regency' harp-lute. These instruments were actually tuned a 6th higher than the harp-lute-guitar, and their music was written at pitch. The lower eight strings were open; the upper limits of the range varied with the number of strings, but was at least two octaves above *c′*. Not to be outdone, Light patented in 1816 an improved 'British' lute-harp with up to 13 'ditals' (analagous to harp pedals) for raising open strings one semitone. By 1819 this had become the dital harp (fig.2*a*), with up to 20 strings, and frets only for the top five or so strings (see ex.1 for its tuning). The use of lever- or piston-

Ex.1




operated stops reached its most complex stage of development in Ventura's 'Harp Ventura'.

The intended purchasers of these hybrids were London ladies and, to a lesser extent, their provincial and Parisian counterparts. Inspired by the supposed example of Princess Charlotte of Wales (whose patronage was claimed by both Light and Ventura), ladies were exhorted

to accompany their songs with these decorative (albeit increasingly unwieldy) instruments (in this respect the fashion for the harp-lute was similar to the almost-coincidental Parisian fashion for the LYRE-GUITAR), but this market vanished with the advent of the mass production of pianos.

Tutors for the instruments were published by R. Downes ('Regency' harp-lute), T. Bolton and F. Chabran (harp-guitar and harp-lute-guitar), Light, Parry, Wheatstone and Ventura. Published music consisted of songs and instrumental arrangements and some simple compositions and variations, mostly in 16-, 24- or 32-bar binary form with tonic-dominant harmony.

Michael Praetorius, in his *Theatrum instrumentorum* (1620), had depicted an unnamed precursor to the harp-lute.

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S. Marcuse: *A Survey of Musical Instruments* (London, 1975), 232–3

STEPHEN BONNER

**Harp-lyre.** *See* HARP-LUTE (ii).

**Harp-piano** [keyed harp]. An instrument in the shape of a harp, fitted with a keyboard action. Ever since Mersenne (*Harmonie universelle*, Paris, 1636–7, iii) mentioned an attempt to fit a keyboard action to a harp-type instrument, investors have experimented repeatedly with mechanisms that pluck or strike the strings. Among the earliest is probably the claviarpa, a harp-like instrument controlled from a keyboard, thought to have been invented in the 17th century in Spain by Juan Hidalgo. The first such instrument to have established itself seems to have been the claviharpe demonstrated by JOHANN CHRISTIAN DIETZ (i) in Paris in 1814. The instrument was strung with gut and had three pedals, sustaining, bassoon and buff stop. Dietz and his son produced versions of this instrument until about 1890. Numerous other such hybrids were devised during the 19th century. For further information see *The New Grove Dictionary of Musical Instruments*.

HOWARD SCHOTT

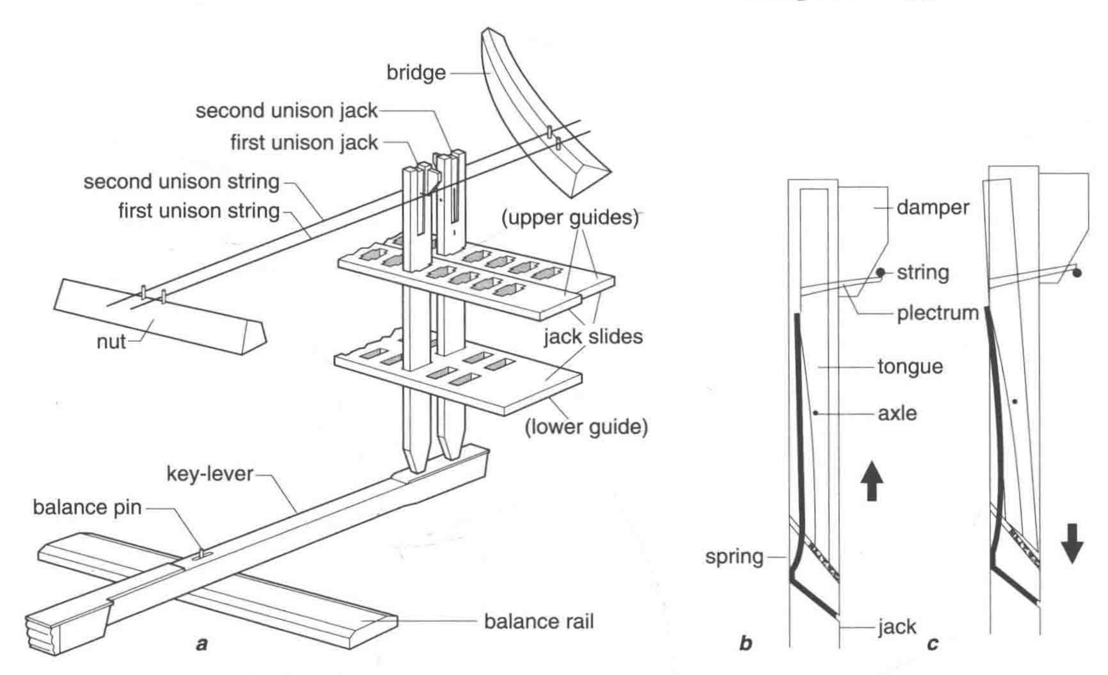
**Harpsichord** (Dutch *klavecimbel*; Fr. *clavecin*; Ger. *Cembalo*, *Clavicimbal*, *Flügel*, *Kielflügel*; It. *cembalo*, *clavicembalo*; Lat. *clavicembalum*; Port. *cravo*; Sp. *clave*, *clavicordio*). A stringed keyboard instrument, classified by Hornbostel and Sachs as a Box ZITHER; it is distinguished from the clavichord and the piano by the fact that its strings are plucked rather than struck, and characterized by an elongated wing shape like that of a grand piano. As in the grand piano, this shape results from the fact that the strings, growing progressively longer from treble to bass, run directly away from the player, in contrast to the oblique stringing of a spinet and the transverse stringing of a virginal. 'Harpsichord' is also used as a generic term (equivalent to Ger. *Kielklavier* or *Kielinstrument*) to include not only the wing-shaped instrument but also other forms such as the CLAVICYTHERIUM, SPINET and VIRGINAL. The earliest known reference to a harpsichord dates from 1397, when a jurist in Padua wrote that a certain Hermann Poll claimed to have invented an instrument called the 'clavicembalum'; and the earliest known representation of a harpsichord is a sculpture in an altarpiece of 1425 from Minden in north-west Germany. The instrument remained in active use up to and throughout the 18th century, not only for the performance of solo keyboard music but also as an essential participant in chamber music, orchestral music and opera; in fact it retained the last of these functions after most solo keyboard music and chamber music involving a keyboard was being composed with the piano in mind. The harpsichord had almost completely fallen into disuse by about 1810; its modern revival dates from the 1880s. For a discussion of the repertory *see* KEYBOARD MUSIC, §IV; *see also* CONTINUO.

In describing keyboards in this dictionary the following conventions have been followed: an oblique stroke (e.g. *C/E*) indicates a SHORT OCTAVE; sequential note-names indicate a missing accidental (e.g. *G′*, *A′* signifies the absence of *G♯′*); the form *D–g″* indicates a fully chromatic sequence between these notes.



1. STRUCTURE. The heart of the harpsichord's mechanism is the jack, a slender slip of wood (replaced by plastic in many modern instruments) which stands resting on the back of the key (fig.1*a*). The top of the jack has a wide vertical slot fitted with a swinging tongue, which in turn carries a plectrum of QUILL, leather, plastic, or, rarely, metal. When the front of a key is depressed, the jack rises, and the plectrum is forced past the string, plucking it (fig.1*b*). When the key is released, the jack falls, the plectrum touches the string (fig.1*c*) and forces the tongue to pivot backward until the plectrum can pass the string, after which a light spring (formerly made of bristle or thin brass but often of plastic) returns the tongue forward into its original position. Meanwhile, a piece of cloth held in a slot next to the tongue makes contact with the string, damping its vibrations and silencing it. A padded bar placed overhead – the jackrail – prevents the jack from flying out of the instrument when the key is struck. In many instruments the jackrail alone limits the vertical motion of the jacks and thereby defines the depth of touch, controlled by a padded rail above the back ends of the keys or below their fronts.

This elegant and simple mechanism, though capable of producing any degree of legato or detachment of notes with great sensitivity cannot produce any appreciable change in loudness in response to a change in the force with which the key is struck, since, regardless of force, the string is displaced virtually the same amount by the plectrum (although a few late 18th-century instruments have an extra set of jacks bearing plectra of soft materials, such as *peau de buffle* (buff leather) permitting some dynamic nuance). Accordingly, the harpsichord can produce conspicuous changes in loudness only if it has devices that can change the degree to which the plectrum extends beyond the string (thereby changing the amount the string is displaced when it is plucked), or if each key has additional jacks and strings that the player may engage or disengage. The second of these options, much the more important, facilitated by the harpsichord's longitudinal stringing, which permits each set of jacks to be placed in a row perpendicular to the strings, with as many rows as desired set one behind another. A set of jacks is engaged (shifted towards the strings) by a lateral




*1. Mechanism of the harpsichord*

movement of the slotted jackslide that supports it; the plectra of the jacks are thus positioned below the strings and will pluck them when the keys are depressed. When the set is disengaged the plectra pass the strings without plucking them.

Although some harpsichords have only a single set of strings and jacks, most have at least two sets with the jacks facing in opposite directions (fig.1*a*). (The strings associated with each key tend to be widely spaced to permit the jacks to pass between them, and the closely spaced pairs of strings on such a harpsichord are not tuned to the same pitch but, rather, to adjacent notes.) This arrangement permits two strings associated with a single key to be placed on a single level; but if there are more than two sets of strings, some must pass the jacks at a different level. Ordinarily no more than two of the sets are tuned to the same pitch. A third set is likely to be tuned an octave above normal pitch; a rare, fourth set an octave below; and a still rarer fifth set two octaves above (As on organs, normal pitch is termed 8′ pitch; an octave higher is 4′; an octave lower 16′; and a pitch two octaves above 8′ is termed 2′ pitch.)

These higher and lower pitches are best sounded by strings proportionally shorter and longer than those sounding 8′ pitch such strings are best arranged on their own bridges with the shorter ones at a lower level and the longer ones at a higher level. On a typical 18th-century harpsichord with two sets of 8′ strings and one set of 4′ strings (known as 2 × 8′, 1× 4′ disposition), the 4′ strings would be at a low level, with the wrest plank (pin-block) bridge or nut near the jacks and close to the edge of the wrest plank, and the bridge on the soundboard at an appropriate distance away. The two 8′ strings would both pass over a separate, higher nut placed further from the edge of the wrest plank and a separate, higher bridge further back on the soundboard. A string plucked near its midpoint will have a more fundamental, flute-like tone than a string plucked near its end, which has a brighter tone, rich in upper partails. Thus each row of jacks yields a distinctive tone quality according to its proximity to the nut. Sometimes there is a special LUTE STOP ('nasal stop') with jacks very close to the nut, the jackslide usually being placed in a separate gap which divides the wrestplank between the 8′ and 4′ nuts.

The 'scale' of an instrument is conventionally measured as the length of the string played by the *c″* key, measuring the longest of the 8′ strings when multiple choirs are present. For comparative purposes, string lengths other than that of c″ may be measured and their measurements converted into their equivalents at *c″*; for example, a measurement of the *c′* string would be halved to determine its *c‴* equivalent. Instruments in which the strings double in length for each lower octave (i.e. with the *c″* equivalent lengths remaining constant) are said to have 'Pythagorean' scaling. Usually, so that the instruments are not impracticably long, only the upper strings have Pythagorean scaling, while the bass strings are 'foreshortened': the *c″* equivalent lengths become progressively shorter toward the lowest note. A typical 18th-century French harpsichord, for example, with a *c″* string about 36 cm long, has *c″* equivalent lengths of about 30 cm at *c* and 15 cm at *F′*. The comparative shortness of the lower strings is compensated for with thicker strings and different stringing materials.

Comparisons of the *c″* scalings of different instruments must take into consideration the possibility of different pitch levels. Thus, if one instrument has a *C″* scale of 36 cm and another a scale of 24 cm, the ratio of 24:36 might suggest that the latter instrument was tuned a 5th higher. Alternatively, different scalings may imply that different stringing materials were used. Iron and brass were both widely used throughout the history of the harpsichord. Iron wire was a hard-drawn, comparatively pure material (without strengthening carbon; i.e. not 'steel' in the modern sense) and brass was of two types depending on the proportions of zinc and copper: 'yellow brass' (about

25–30% zinc) and 'red-brass' (about 10–15% zinc). An ideal string would vibrate such that all its upper partials are precise integral multiples of its fundamental frequency. Since an actual string has a certain stiffness resulting from its thickness and the elasticity of its material, its upper partials are sharp in pitch; in extreme cases the string may sound false. The higher a string is stressed, the purer the upper partials will be. It is generally assumed, therefore, that historical harpsichord makers made their scalings as long as the tensile strength of their wire would permit.

The pitch at which a string of a given length breaks is practically a constant for each material and substantially independent of diameter. The strength contributed by additional thickness is exactly offset by the additional tension necessary to bring a heavier string to the same pitch as a thinner string: the stress remains the same. In fact, because wire gains slightly in hardness and tensile strength as it is drawn thinner, a thinner string can be tuned to a slightly higher pitch than a thicker string of the same material and length.

Since tensile strength of iron is greater than that of yellow brass, their scalings differ. Instruments at normal 8′ pitch (*a′* about 415) may be strung in iron with *c″* about 35·5 cm long, or in yellow brass with *c″* about 28·5 cm. Because the modulus of elasticity of yellow brass is about half that of iron, its tone quality is acceptable despite short scaling. Instruments scaled for iron in the treble are usually markedly foreshortened, with yellow brass in the lower part of the compass and often, red brass, which has an even lower tensile strength and modulus of elasticity, for the lowest notes. With extreme foreshortening or for the very short scalings found in some 16′ choirs, overspun strings may be used. Modern harpsichords occasionally have *c″* scalings greater than 40 cm, intended for steel strings.

While the historical use of two basic scalings, one for iron, the other for brass, has been firmly established, some latitude must be admitted. Wire from different sources may have varied in tensile strength; makers may have adopted different margins of safety; instruments intended for thinner strings may have been made with longer scales; and makers may have planned scalings in integral numbers of local units of measurement, which varied from place to place. Further, some evidence suggests that in certain traditions another scaling system, with iron *c″* strings about 32 cm long, was occasionally employed.

The relatively rare harpsichords with three sets of 8′ strings carry them at two different levels where they pass the jacks. This is sometimes accomplished by using two bridges, with two shorter strings of brass on one bridge and one longer set of iron strings on another, all tuned to the same pitch. Otherwise either a stepped nut or two separate nuts are used; however, since the separation of levels is required only where the strings pass the jacks, a single bridge without a step may be used on the soundboard. On instruments with 1 × 8′, 1 × 4′ dispostion, each set passes over its own bridge and nut, with the 4′ strings on a lower level. The hitch-pins for the 4′ strings (in the front part of the wrest plank and in the case lining respectively) the 4′ strings would have to pass through the 8′ nut and bridge, and the inordinate length of unused 4′ string beyond the 4′ bridge would tend to make the 4′ strings go out of tune easily. Accordingly, the tuning pins for the 4′ strings are usually placed between the 8′ and 4′ nuts. Italian 16th-century harpsichords, however, had the 8′ and 4′ tuning pins together. 4′ hitch-pins are driven into the soundboard between the 4′ and 8′ bridges. A strengthening bar of 4′ hitch-pin rail is usually glued to the underside of the soundboard to withstand the string tension on the 4′ hitch-pins. This bar also divides the soundboard into two areas; one, lying between 4′ hitch-pin rail and the curved side of the case, serves the 8′ strings while the other, between the 4′ hitch-pin rail and (usually) an oblique cut-off bar, serves the 4′ strings. The triangular area of the soundboard to the left of the cut-off bar is generally stiffened by transverse ribs. In some traditions there are no cut-off bars, and ribs may cross under the bridges.

A harpsichord case consists of five basic parts. Clockwise from the player's left, these are: the spine, the long straight side at the left; the tail, a short straight piece at an acute angle to the spine; the bentside, a curving section running more or less parallel to the bridge (occasionally the bentside and tail are combined in a single S-shaped piece, yielding a curved tail rather like that of a modern grand piano); the cheekpiece, a short straight piece at the player's right; and the bottom, which on all harpsichords from the 16th century to the 18th is a solid piece of wood that closes the instrument and thereby performs both a structural and an acoustical function. In some instruments (including all historical Italian harpsichords) the walls are attached to the edges of the bottom, while in others (as made by most north European makers) the walls are assembled first and the bottom is applied to the lower edge. The ends of the case that protrude on either side of the keyboard, from the spine on the left and the cheekpiece on the right, are known as the 'cheeks'. The wrest plank is set between the cheekpiece and the spine, with space below it for the keyboard. Occasionally, the wrest plank is quite narrow, such that the thin layer of wood with which it is covered functions as a supplementary soundboard under the nuts. There is a space for the jackslide between the wrest plank and the belly rail (or header), a transverse member which is sometimes divided into separate upper and lower parts, with the lower part set behind the upper one to leave room for the keys to extend beyond the jacks and reach the slotted rack by which they are usually guided at the back. The upper surface of the belly rail supports the front edge of the soundboard, the other edges of which rest on liners glued to the inside of the spine, tail, bentside and cheekpiece; the 8′ hitch-pins are driven into the liners along the tail and bentside. In some traditions the case walls are very thin, and the delicate instrument is kept within a thick-walled outer case. This separate 'inner-outer' style was sometimes simulated by 'false-inner-outer' construction, in which veneer and mouldings applied to the inside of thick walls mimic the appearance of a separate inner instrument.

Although the total string tension in a harpsichord is substantially less than that of a piano, it is nevertheless a considerable load on the wooden structure, especially where two or three strings are provided for each note. The cases of historical instruments are braced by numerous methods, all with the same function: to prevent the bentside, tail and wrest plank from collapsing inwards under the pull of the strings. There are four basic components, used alone or in combination. Bottom braces are occasionally very light pieces, similar to soundboard ribs, intended to stiffen the bottom board; more typically they are about 8 to 10 cm high, with their ends butted

against the bentside and spine. Knees are triangular blocks glued to the bottom and to the case walls or belly rail. Diagonal struts have their upper ends set against the soundboard liners or the upper portion of the belly rail, and their lower ends toed into the bottom or occasionally into a bottom brace. Upper struts have one end bearing against the bentside or tail liner, while the other bears against the spine liner or the upper portion of the belly rail. In some insruments, the inward force of the wrest plank is transmitted to the belly rail by several narrow 'gap spacers' set between the jacks. A few exceptional surviving historical harpsichords have no internal framing. Many early instruments were restrung in the 19th century more heavily than was desirable, which resulted in wrenched-out wrest planks and collapsed soundboards. Some modern harpsichords have metal frames similar to those in pianos.

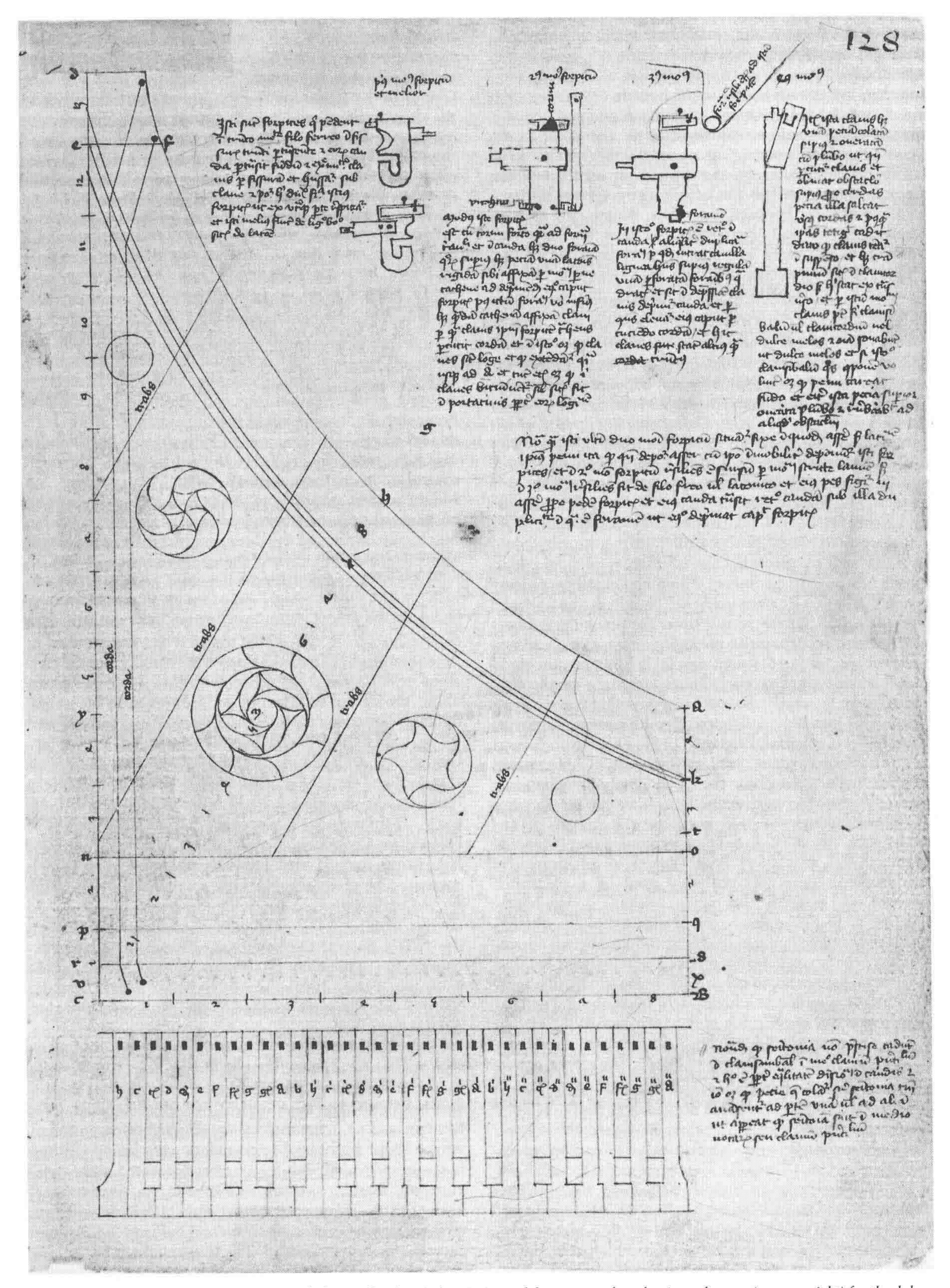
2. THE RENAISSANCE. 15th-century representations of harpsichords from various parts of western Europe generally show short instruments with thick cases. Some do not appear to have a jackrail and may not have worked by means of the standard jacks described in §1 above. Instead they may have had one of the actions described and illustrated in the manuscript treatise of HENRI ARNAUT DE ZWOLLE (fig.2). Arnaut called his harpsichord the 'clavisimbalum'. His design probably partly describes actual constructional practice of the time; he may also have wished to give the *clavisimbalum* a theoretical foundation based in geometry. This mixture of approaches resulted in some inconsistencies. The design shows four types of action. The first and third are plucking mechanisms which incorporate a swinging tongue that carries the plectrum, as in 16th-century jacks; however, the part carrying the tongue is hung on an axle in a slot in the wrestplank (first type) or is a large pivoting lever (third type). The small harpsichord played by an angel in Manchester Cathedral, England (1465–8), is a convincing example of this type of jack action without a covering jackrail. It is not clear how the second type of mechanism works; the fourth (used in the DULCE MELOS) strikes an undamped string and was a forerunner of the piano mechanism. Three of Arnaut's mechanisms are without dampers; this may have been typical of 15th-century actions. Bird quill was probably used as a plectrum material, and possibly also metal. Arnaut's design has a compass of *B–a″* and can be made with either one or two registers of strings; unusually, the second is aligned above the first, the strings being plucked successively by the same jack. Arnaut's and other 15th-century harpsichords would have sounded at a high pitch, from about a 4th to an octave above the 8′ pitch of the 16th century.

*(i) Italy.* Although no 15th-century Italian harpsichords or representations of them are known to have survived, it has been shown that Italian instrument makers were building harpsichord by 1452 at the latest (Esch, 1979). Documents, manuscripts of Italian keyboard music (including organ music) and intarsias suggest that a compass of *FGA–g″a″* (or *–c‴* or *–f‴*) was in use in the second half of the 15th century. An intarsia of around 1520 in the choir-stalls of Genoa Cathedral shows a single-register harpsichord with a compass of *FGA–g″*. Given the early date of the intarsia and the compass, it is plausible that it also represents the type of harpsichord made in the late 15th century. It has a bentside with two curves, a feature otherwise known only in virginals.

Of all the harpsichords known to survive from the period before 1590, 45 are Italian – a greater number than from any other region. Although there were some stylistic differences between harpsichords from different towns on the Italian peninsula, broad similarities justify the term 'Italian', even though there was no political unity on the peninsula until the 19th century. Slightly more than half of the surviving 16th-century harpsichords were made in Venice. Guild regulations were less restrictive there than in some places (e.g. Germany). To judge by the number of Venetian instruments that made their way to other parts of Italy, the reputation of Venetian makers was considerable. Alfonso II d'Este of Ferrara had at least six Venetian harpsichords, and Raimund Fugger (1528–69) in Augsburg had five. More 16th-century string keyboard instruments survive by Domenico da Pesaro, who was active in Venice, than by any other maker, and seven of his 15 extant original instruments are harpsichords. Also in Venice, Alessandro and Vito Trasuntino enjoyed good reputations, and Baffo, Celestini and Francesco Padovano made instruments that show high quality work. Most evidence of 16th-century harpsichord making comes from Venetian instruments. Although several 16th-century virginals from Milan survive, no Milanese harpsichord from this period is known. A group of harpsichords has been recognized as coming from Naples, an important 16th-century musical centre. Harpsichords from Florence and Rome also survive.

The characteristically slender case shape of Italian instruments results partly from the practice of doubling the string length at each octave down to *f* (sometimes to *c*), but also from the use of longer bass strings than in other traditions. The case sides were usually not so deep as in instruments from other countries. Little is known about the design and layout procedures used by Italian makers. The string lines, plucking points and nuts (8′ and 4′) were sometimes marked on the baseboard, but the fact that such marks are usually lacking suggests the use of standardized designs and templates. Some 15th-century design traditions survived well into the 16th-century. An early 16th-century Neapolitan harpsichord (no.175, Donaldson Collection, Royal College of Music, London) has string lengths that double at each octave when measured between the plucking points and bridge; this system corresponds to the design described by Arnaut de Zwolle around 1440. The case proportions (excluding the visible part of the keyboard) of two octave harpsichords by Domenico da Pesaro (1543, Musée de la Musique, Paris; 1546, Gesellschaft der Musikfreunde, Vienna) are the same as that of the *clavisimbalum* that Arnaut described.

Harpsichord case-slides were usually thin (4–6 mm) and made of cypress, although maple was occasionally used, particularly in Naples. Elegant mouldings at the top and bottom of the case, typical of Italian harpsichords, have proved an important means of attributing unsigned work. These thin-cased instruments were rarely painted but were provided with a separate, decorated outer case, and are therefore often referred to as 'inner-outer' harpsichords. Supports for outer cases survive in a variety of forms, some with simple, turned baluster legs, others carved, painted and gilded. The thin cheeks at either side of the keyboard were reinforced by gluing on a second piece of wood as thick as the case; these were then cut to scroll or other shapes, never being being left square or



*2. Henri Arnaut de Zwolle's plan drawing of a harpsichord with descriptions of three types of mechanism, plus one (extreme right) for the dulce melos, c1440 (F-Pn Lat.7295v, f.128r)*

slanted. Inlaid stripes of contrasting colours, forming geometrical patterns of Arab origin, were used on the nameboard and the inside case above the soundboard in the best Venetian instruments. Fine examples are the 1574 Baffo (Victoria and Albert Museum, London) and an unsigned harpsichord (no.1883.718, Kunstgewerbemuseum, Schloss Köpenick, Berlin). The nameboard, made of wood as thin as the case and removable, was sometimes panelled with mouldings. The maker's name, if it appeared, was usually in small Roman capital letters. Internal bracing usually comprised two to three stiffening rails nailed and glued to the bottom boards; triangular blocks (called knees) maintained the sides perpendicular to the bottom boards. One to three knees on the spine side and five to seven on the bentside was a common arrangement. Since the case sides were thin they were glued to the sides of the baseboard for rigidity, rather than to the top surface of the baseboard as in other countries. In a few south Italian (probably Neapolitan) instruments the baseboard is about 5 mm above the bottom edge of the case sides, presumably so that it is freer to vibrate. Diagonal struts from the bentside liner to the bottom boards were also used, either with knees or, in some Venetian harpsichords, as the only support for the sides. A decorative rose was often set into the soundboard, made usually of three or four layers of thin wood veneer or sometimes of parchment, in gothic or geometrical designs. A few instruments had three or four roses, echoeing illustrations of 15th-century harpsichords from elsewhere in Europe and Arnaut de Zwolle's manuscript.

Keyboards were usually made of quartered beech; maple was used in some south Italian harpsichords. The end of the key-lever was guided by a wooden tongue in a vertical slot on the rack. The travel of the keys was arrested by cloth padding on the front key-frame rail or by the jacks reaching the padding on the jackrail, or probably sometimes by a combination of the two. Although no unaltered action survives, the amount of sharp projecting above the natural-key covers indicates a fairly shallow depth of touch (5–6 mm) in many instruments. The natural keys were usually covered with boxwood, or with ivory in especially fine instruments; only rarely were dark woods such as ebony used. Sharp keys were normally made of black-stained pear wood topped with a thin slip of ebony.

Italian jacks were usually of a pear-like wood and about 5 mm thick, thicker than those used in other countries, adding weight to compensate for their short length. Small springs of flat brass strip were used rather than boar-bristle. The centrally-placed tongue enabled a damper slot to be cut on both sides. Most instruments had quill plectra and a one-piece boxslide about 2·5 to 5 cm deep. These were often made by gluing small blocks of wood to a thin strip, with the correct spacing for the thickness of the jacks, and then gluing another strip on the open side. The jackrail was usually decorated with the same mouldings as employed on the case. To hold it in place, slotted blocks were glued to the inside of the case. Many harpsichords (mostly from Venice) had the line of the jacks running not at 90° to the long side, but at such an angle that the jackslides were nearer the front of the instrument at the treble end. Makers may have chosen this arrangement because it reduces the amount of curve in the bentside (if other factors of scaling and plucking points are unchanged).

Many 16th-century harpsichords have cypress soundboards, usually made of quartered timber, but spruce and what appears to be fir were also used. Maple, whose mechanical characteristics are similar to those of cypress, appears in some Neapolitan harpsichords. Cypress was frequently used for the bridge when the soundboard was of cypress; walnut and beech were also employed. The bridges were always parallel-sided with a moulding on the top edge; the cross-section was normally smaller than in instruments from other countries. The height of the bridge was usually reduced towards the treble. Double-pinning with a high hitch-pin rail was not used in 16th-century Italian harpsichords. Instead of the sawn or bent curve of the bridge in the bass found in other countries, Italian harpsichords usually had a small piece mitred at an angle to the main bridge for the last few notes. Nuts were usually of the same material and finished to the same dimensions as the bridge, which has enabled the detection of many later alterations. They were either fixed on a straight line, or in a curve with its inside facing the jacks. A curve in the opposite direction results from later shortening of the strings. With the scales and plucking points chosen by Italian makers, the two nuts in a 1 × 8′, 1 × 4′ disposition lay quite close to each other, making it impractical to locate the 4′ tuning pins between the 4′ and 8′ nuts (the commonest practice outside Italy). Instead, holes were drilled through the 8′ nut so that the 4′ strings could reach their tuning pins at the edge of the wrestplank. One of the few harpsichords of this type to have retained its original 8′ nut is by Francesco Padovino (1561; Deutsches Museum, Munich). The 4′ hitch-pins were sometimes simply driven into the soundboard and secured with a drop of glue. This practice is only possible with a relatively dense wood such as cypress (not with spruce or fir), but thin 4′ hitch-pin rails glued to the soundboard were also used. The 8′ strings were hitched to the soundboard liner in the conventional way.

The nut was placed on (or near) solid timber in all known 16th-century harpsichords and does not contribute to the audible vibrations. Some earlier sources incorrectly interpreted the cypress veneer (*c*6 mm thick) which is often found on wrestplanks as being an additional soundboard.

Ribbing systems have been found with three or four cross-bars running at an angle from the spine towards the front of the instrument and crossing under the bridge, where they are usually undercut to leave the soundboard free. Others have a cut-off bar, with or without additional crossbars. Some harpsichords seem to have been made without any bars at all. The impossibility of access to the insides of many instruments makes it difficult to establish how rigidly makers followed these systems; exceptions can be found. These barring systems are found in Italian harpsichords from the 16th century to the 18th; no feature can be categorically assigned to one period, and no specific conclusions can be drawn about the sound of a harpsichord simply from the type of barring used.

The point at which a string is plucked is important in determining the character of the instrument's sound. When the plucking point is near the nut (close plucking) the sound is nasal; nearer the middle of the string (centre plucking) it is rounder. In Italian harpsichords of all periods the plucking point of the back 8′ register (furthest



*3. Harpsichord by Vincentius, 1515–16 (Accademia Musicale Chigiana, Siena)*

from the player) lay at close to a third of the string length at *c″*. At the extreme treble the plucking point was nearer the middle of the string. In the bass the plucking point was, in order to avoid over-long of key lengths, relatively close to the nut. Italian harpsichords with a 1 × 8′, 1 × 4′ disposition had the 8' in the back register with the jacks plucking to the left. 21 examples of this disposition are known from before 1600. A comparison between this arrangement and that of Ruckers's harpsichords (see §3(i) below) reveals a basic difference of design, and hence of sound: Ruckers harpsichords have the 8′ plucking to the right and in the front register, giving a more nasal sound. The Italian harpsichord is a little sweeter, and in 1 × 8′ instruments the 8′ register was generally in the same position and had the same plucking point as in the disposition with 8′ and 4′.

Italian harpsichords are typically described as having a bold sound with a more pronounced attack than in other harpsichords, but this judgement has chiefly arisen from listening to brass-strung 17th- or 18th-century harpsichords. Since practically every 16th-century Italian harpsichord has been modified in some way that affects tone, even the few playable examples are not a reliable guide to how these instruments would originally have sounded. Moreover, most 16th-century harpsichords were intended for iron stringing (see below); iron-strung instruments tend to have a more brilliant sound with a longer decay time than brass-strung ones. Because the majority of the harpsichords that survive from before 1600 were made in Venice, with only a few from elsewhere in Italy, it is not possible to generalize about regional differences harpsichord tone.

Although a number of 16th-century harpsichords now have two 8′ registers, many of them have had a register added to what was originally a 1 × 8′ disposition. An example is the harpsichord of 1521 by Jerome of Bologna (Victoria and Albert Museum, London; *see* HIERONYMUS BONONIENSIS), previously thought to be the oldest surviving harpsichord. This status is now held by an instrument (fig.3) inscribed as being started on 18 September 1515 by Vincentius. It too probably had a single 8′ register, with a compass of *FGA–g‴a‴* or perhaps *C/E–f‴*. Since the majority of 1 × 8′, 1 × 4′ harpsichords were built in Venice the 4′ stop might appear to be a Venetian invention, but the paucity of evidence from other towns imposes caution. In any case, given the prevalence of 15th-century instruments at 4′ pitch it may be more accurate to say that an 8′ stop was added. Many 16th-century Venetian harpsichords had their 1 × 8′, 1 × 4′ dispositions altered to 2 × 8′ after about 1630 (see §3(iv) below). The 1574 Baffo is one such instrument. Later scholarship recognized that of 50 harpsichords known from before 1600 only eight were made with two 8′ registers and nine with a single 8′ register. The earliest dated 2 × 8′ specification was built by Domenico da Pesaro in 1570. It is likely that the four 'gravicembali doppi' used in Florence in 1565 at the wedding celebrations for Francesco I de' Medici were 2 × 8′ harpsichords. The earliest known 2 × 8′ harpsichord ('Bortolus') was probably made in the 1540s for the court of Ercole II d'Este, Duke of Ferrara. An unusual type of 2

× 8′ harpsichord had the jacks facing each other on either side of a narrow-spaced (3 mm) pair of strings (e.g. Celestini, 1569; Royal Ontario Museum, Toronto). This required an unsual S-shaped end to the key levers. Both registers had strings of almost identical length; the system may have been intended to improve tuning stability (Wraight, H1993; Lee, A1996 and A1997). Although many instruments were built in the 15th century at 4′ pitch, only two 16th-century octave harpsichords are known, both made by Domenico da Pesaro (mentioned above).

A discussion of compasses must take into account the alterations that obscure the original condition of many instruments, first noted by Barnes (in Ripin, A1971). Only one of the known 16th-century Italian harpsichords has not had its compass, disposition or scale altered (Wraight, H1997). The compasses described here as the original ones are mostly not the present ones. Around 1500, harpsichord compasses probably still began with *FGA*, that is, lacking *F♯* and *G♯*. These compasses may have reached as high as *f‴*, as in the Urbino intarsia clavichord of around 1476 (*see* CLAVICHORD, fig.3), or only to *a″* (probably without *g♯″*) or *c‴*. An intarsia of a virginal (probably made in 1496 by Lorenzo da Pavia) in the *grotta* of Isabella d'Este's study in Mantua shows a compass of *C/E–c‴*, which could also have been used for harpsichords at this time. In the 16th century the most common compass for harpsichords or virginals was *C/E–f‴*. The *C/E–c‴* compass was used in only a third of surviving harpsichords. An early harpsichord with an exceptionally wide range and low pitch is the 1579 Baffo (Musée de la Musique, Paris), which originally had a compass of *C/E–c⁗*, although the sounding range was *G′–g‴*. Chromatic bass octaves were apparently not used before 1600 and were rare thereafter. It is unlikely that harpsichords were made with a compass of *G′/B′–c‴* before 1600, although several instruments, previously *C/E–f‴*, were later modified to this range (e.g. the 1574 Baffo in fig.4). A compass of *G′/A′–c‴* was known from the 1630s and was common towards the end of the 17th century, but probably was not used in the 16th century. The inventory of Medici instruments dated 1700 lists a harpsichord of 1538 made by Domenico da Pesaro with a 50-note compass of *G′/A′–a″*, but this may have been the result of an alteration of a 50-note *C/E–f‴* compass.

Temperaments of the 15th century to the 17th (*see* TEMPERAMENTS, §§1–5) often gave chromatic notes that were not enharmonically equivalent (e.g. G♯ or A♭, which were not at the same pitch); to provide keyboards with the missing notes, extra chromatic keys (usually D♯ and A♭) were sometimes added. This practice seems to have originated in Italy, where organs were furnished with at least one split key in some octaves as early as 1468 (Wraight and Stembridge, H1994). Although there was interest in this approach in other countries, such keyboards are mostly found in Italian harpsichords and virginals beginning about 1620 (see also §3(iv) below). The earliest surviving harpsichord made with split keys for D♯/E♭ and G♯/A♭ was built for the court of Alfonso II d'Este at Ferrara around 1570 (no.1883.718, Kunstgewerbe Museum, Schloss Köpenick, Berlin). For discussion of the most important experiments with enharmonic keyboards, *see* ENHARMONIC KEYBOARD.

Detailed studies to determine the original pitches of Italian harpsichords began in the 1960s. Knowledge of these original pitches may help to define the harpsichord's role in the musical life of the period; pitch is also related to the type of string material used (usually brass or iron), which has a significant effect on tone. The alterations that have been made to surviving instruments have tended to complicate discussions about pitch. Italian string lengths in virginals and harpsichords ranged from about 15 cm to 42 cm measured at *c″* (the short end of this range being mostly small virginals), but the usual range for 8′ instruments was about 25·5 cm to 36 cm. Thomas and Rhodes (A1967) suggested that iron wire, which permits a higher pitch, was used for instruments with longer scales and brass for those with shorter ones; Barnes (1968; in Ripin, A1971; Barnes, H1971) argued that brass wire was used for all instruments and that pitches varied among instruments in proportion with string lengths. Later scholarship gave better data about the original scales of many instruments. It might at first appear that the wide range of string lengths among instruments allowed for considerable latitude of pitch, particularly because it is possible to tune a string over a range of pitches below its breaking point and still produce an acceptable tone. Wraight's work (1997), however, suggests that among 16th-century instrument makers in Venice (where the majority of surviving instruments were made) two different 8′ pitches a tone apart were in general use, the higher at a′ = *c*520, and that most 8′ instruments were designed to conform to one or the other. It appears that these makers regularly and accurately used the same scales, with closely defined string lengths; there was agreement on this not only within individual workshops but among different makers. Some later modifications to 16th-century instruments show that makers considered it desirable to alter the scale of an instrument even when changing its pitch by only a semitone.

There is clear evidence that 18th-century makers such as Cristofori, Ferrini and Giuseppe Solfanelli used both iron and brass wire to string their instruments, and that a ratio of nearly 5:6 for the lengths of brass wire and iron wire at the same pitch was consistently employed (O'Brien, A1981, and Wraight, H1997). The range of scales found before 1600 would seem also to allow for the use of either brass or iron wire, and documentary sources establish that both were used; the problem is to identify the stringing material for each individual instrument. In general, 16th-century Italian instrument makers seem to have preferred iron strings regardless of instrument type, size or compass; in any case, the stringing material of chamber keyboard instruments in this period was not exclusively linked to compass or scale. Most 16th-century harpsichords originally had *c″* at about 30 to 35 cm – relatively long in comparison to virginals of the period. Many of these instruments had a 4′ stop and a compass of *C/E–f‴* available evidence indicates that both harpsichords and virginals with scales of this length were intended for iron strings. Galilei, in his *Dialogo della musica antica e della moderna* (1581), suggested that the 'gravicembalo' had iron strings in the treble and brass in the bass, although he did not specify how far into the bass the iron stringing extended. The scale design of these harpsichords would require brass wire only for the last few notes and implies that iron-strung, long-scaled harpsichords would have stood at normal 8′ pitch. (The name *gravicembalo* does not, as it might appear, indicate a low-pitched instrument at this period; it might originally



*4. Plan and side views of harpsichord by Hans Müller, Leipzig, 1537 (Museo Nazionale degli Strumenti Musicali, Rome)*

– around 1500 – have meant a harpsichord at 8′ pitch as compared to the prevailing 4′ pitch of chamber keyboard instruments of the time.)

A few harpsichords have a scale with *c″* at about 30 cm, but are without a 4′ stop and have compasses that do not reach to *f‴*. The Italian tradition of scale design indicates that these were also intended for iron strings; like virginals with the same scale length, they were pitched a tone above those instruments where *c″* is at 35 cm. Some harpsichords with very long scales, *c″* being at 41 to 47 cm (e.g. the instruments by Baffo, 1574 and 1579, and Francesco Padovano, 1561, mentioned above), would have been pitched a 4th lower than those with *c″* at 30 to 35 cm even if strung with iron wire. Harpsichords with short scales, where *c″* is at 27 to 29 cm, might at first appear to be intended for brass wire at normal 8′ pitch. Wraight's analysis of the scale design, including the bass strings, implies that all such instruments were probably intended for the higher 8′ pitch (*a′*=*c*520) with iron wire. Examples are the 1521 Hieronymus Bononiensis instrument (discussed above) and the 'Rigunni', probably of 1584 (Stearns Collection, Ann Arbor, Michigan). There seem to be a few harpsichords that were pitched a 4th above normal 8′ pitch if iron stringing is assumed (e.g. Celestini, 1608, Museum für Kunst und Gewerbe, Hamburg; Celestini, 1596, Royal Ontario Museum, Toronto). Octave pitch, for example in the harpsichords of 1543 and 1546 made by Domenico da Pesaro, was the highest pitch in normal use in the 16th century.

The coordination and standardization in scale length among Renaissance harpsichord makers in Venice need not imply that performance pitch was as well organized; there were enough intermediate sizes of instrument that pitch incompatibilities in performance could easily have arisen. A striking feature of many Renaissance Italian compasses is that they end on either *c‴* or *f‴*. Some scholars of the 1960s linked this with scaling, suggesting that harpsichords and virginals ending at *f‴* tended to have longer scales and were pitched a 4th lower than those ending at *c‴*. It now seems more probable, however, that most of these instruments sounded at normal 8′ pitch and that the compass ending on *f‴* simply reflects the Italian tradition of extending the musical range only in steps of a 4th (or 5th) and much less frequently by individual notes (e.g. from *c‴* to *d‴*). The high *f‴*, sounding a high pitch, would have facilitated the performance of music at octave pitch (printed music rarely went into this range).

*(ii) Northern Europe.* 15th-century documentary evidence suggests that string keyboard instruments were first developed in northern Europe, and the oldest surviving plucked string keyboard instrument, a CLAVICYTHERIUM of around 1480 (London, Royal College of Music), was made in Germany. Most surviving 16th-century string keyboard instruments, however, are Italian; and the earliest known from northern Europe, a harpsichord made by Hans Müller in Leipzig in 1537 (Museo degli Strumenti Musicali, Rome; fig.5) and a virginal made by Joes Karest in Antwerp in 1548 (Instruments Museum, Brussels conservatory; for illustration *see* VIRGINAL, fig.2), share many characteristics of Italian instruments made

decades earlier, such as thin case sides surrounded by applied mouldings. It was thought (Ripin, A1971) that the style of Müller and Karest was derived from Italian models, but it now seems more likely that 16th-century Italian harpsichord-making traditions had origins in 15th-century north European practices. The German clavicytherium of around 1480, which except for its upright form probably resembles a normal harpsichord of the period, anticipates several characteristics of 16th-century Italian harpsichords: thin case sides attached to the edges of the bottom board (the back in the clavicytherium), scrolled cheeks, a very acute angle at the tail and a separate outer case. The clavicytherium also resembles the *clavisimbalum* described by Arnaut de Zwolle around 1440 (fig.2 above): both had non-Pythagorean scaling (see §1 above), a relatively shallow space (5 cm in the clavicytherium) between the soundboard and the bottom board (which was also placed above the keyboard in one of Arnaut's designs), and multiple roses in the soundboard. The lower guide in the instruments of Müller and Karest, consisting of a thin plate of wood covering the entire area over the portion of the keyboard behind the nameboard, may be a vestige of the *clavisimbalum*'s bottom board, while Müller's key-guiding system, with the distal end of the key lever forked for a vertical pin held by the back rail, is the same as that in the clavicytherium. Karest's instruments have multiple roses and use the proportions that Arnaut specified for his clavichord. The simplest explanation for these and other correspondences is that 16th-century traditions in both Italy and northern Europe were separate branches of an earlier northern tradition. This does not, of course, preclude the possibility of subsequent Italian influences on Northern practice.

Of a small number of surviving 16th-century keyboard instruments from northern Europe, about 20 are virginals; only two securely dated before 1590 are harpsichords. Documentary sources are scant, and north European depictions of harpsichords are rare compared to representations of clavichords and virginals. It is evident, however, that the major traditions of north European harpsichord making became firmly established during the 16th century, although knowledge about such details as string scaling and case construction must be derived primarily from virginals. The Müller harpsichord of 1537 was made in a style distinct from that of Italy. The bottom board is only 8 mm thick; it is attached to the lower edges of the sides, which are 7 to 8 mm thick and of softwood veneered with Hungarian ash. The soundboard extends to the nameboard and has a separate mortise to guide each jack. Because the wrest plank is only about 5 cm wide, the nut is on active soundboard. Some details of the original disposition and scaling are obscured by later alterations. It was certainly made with two sets of strings and three registers, one of them a nasal (lute stop) very close to the nut. The original stop-changing mechanism (probably consisting of movable lower registers placed in oversized mortises in the lower guide) is missing, but there are holes for knobs to project through the cheek, including one probably for an ARPICHORDUM STOP. The keyboard, originally *C*, *D* to *g″*, *a″*, could be shifted to change the sounding pitch by a whole tone (*see* TRANSPOSING KEYBOARD). There appear to have been two bridges and two sets of strings a 4th apart (Koster, F1996). Müller's scaling is foreshortened in the bass, more like that of 15th-century instruments than the typical Italian harpsichord scaling, which is Pythagorean almost to the lowest note. The foreshortened scaling may imply the use of iron strings in the treble and brass in the bass; it is also related to the reverse curve of the bridge in the bass and the straightness of the bentside from its midpoint to the tail. The ungainliness of the instrument's outline in comparison with Italian harpsichords, however, arises largely from the added width (about 7·5 cm) required by the shifting keyboard and the short length associated with scaling for a high pitch.

Like the Müller harpsichord, the two surviving virginals made by Karest (1548 and 1550) have moderately thin case sides outlined with applied mouldings, a plate-like lower guide and foreshortened scaling. Although their absolute pitch levels are disputable, the instrument of 1550 is the larger and was probably tuned a 4th lower than the other (the *f″* string in the larger instrument being roughly the same length as the *c″* in the smaller). Karest and Müller may have applied the putative archaic principle that string lengths, at least in the treble, should be equivalent to the speaking lengths of organ pipes of the same pitch; that is, they may have used low-stress iron scalings, so that an instrument tuned to normal 8′ pitch would have a *c″* string of about 32 cm. Karest's 1548 virginal would thus have sounded approximately a semitone above modern pitch. Some later German and Austrian instruments, stylistically similar to Müller's and Karest's, used such scalings (Kukelka, F1994).

Except for instruments made in the Low Countries after about 1575, most north European harpsichord making before the 18th century has stylistic affinities with Müller's and Karest's works. There is documentary evidence that instruments by Karest and other Antwerp makers were sent to Germany during the 16th century, which may have transmitted some of their traditions; or Müller's and Karest's instruments may simply represent a style that emerged gradually throughout northern Europe, spread partly perhaps by organ builders, who were necessarily itinerant and who also made string keyboard instruments. The term 'international style' has been applied to this group of tendencies and techniques, which include relatively thin case sides, plate-like lower guides, nuts placed on resonant soundboard, light 4′ hitch-pin rails, foreshortened scalings and provision for a variety of tone colours. Although most surviving harpsichords made in this tradition, which extended from France to Sweden and from England to Austria, date from after 1600, a widespread inclination to make complex instruments is evident in early inventories. The 1566 Fugger inventory (see Smith, C1980), for example, includes an English harpsichord with several registers, an instrument made in Cologne with two keyboards for two performers, and one from the Netherlands with four keyboards for four performers.

Virginals made in Antwerp around 1580 by Hans Bos, Hans Ruckers, Karest and others show that they experimented with different systems of iron-string scaling in the upper register, while the system of brass scaling for the lower strings may be assumed to have remained constant. Also in Antwerp around the same time, muselars and spinetten were undergoing developments in layout and internal construction. Unfortunately, no well-preserved Antwerp harpsichords survive from this period, when harpsichord making presumably underwent analogous developments. Some idea of a transitional style of the

1560s, however, is provided by a harpsichord made in London in 1579 by Lodewijk Theeus (ii), who became a member of the Antwerp Guild in 1561 but had emigrated to London by 1568. Although some of its features, such as the use of oak for the case, the chromatic compass in the bass and perhaps the 2 × 8′, 1 × 4′ disposition, may be regarded as English, others presumably reflect the Antwerp style of the mid-1560s. As in the Müller harpsichord, the rear portion of the bentside is straight and the soundboard, mortised to serve as an upper guide for the jacks, extends to the nameboard, so that the nuts are on active soundboard. Because the wrest plank is narrow, the 4′ wrest pins are grouped with the 8′ pins, and the 4′ strings pass through holes in the 8′ nut. The case sides are about 13·5 mm thick, and the lid is hinged to the spine. Mouldings applied to the interior of the walls give the illusion of a thin-cased inner instrument inside a massive outer case. The scaling, with the longer of the two *c″* strings about 35·6 cm, is foreshortened in the bass. The pitch, estimated from a pipe in the organ with which the harpsichord was combined shortly after it was made, is about a semitone below modern pitch. While the disposition of Theeus's harpsichord is different in detail from that of Müller's, the intention of both makers must have been to provide a wealth of tone colour. Since Theeus probably placed his 4′ jacks in the central register, the 8′ stops, with widely separated plucking points, would have been quite different in timbre. Stop knobs at the front of the instrument moved the lower guides to change the registration. (Movable lower guides, with the soundboard used as a stationary upper guide, were apparently also used by Müller and may have been a common north European characteristic.) A set of large bent pins in the bridge was evidently intended as a permanently engaged arpichordum stop for the shorter set of 8′ strings. Although the later standard Antwerp harpsichord disposition (1 × 8′, 1 × 4′) is decidedly less colouristic than the dispositions of Müller and Theeus, a relish for varied timbres is still evident in the development of muselars, spinetten and mother-and-child virginals, which can be coupled together to provide an 8′ plus a 4′ registration. In view of these it seems possible that harpsichords with complex dispositions were made in Antwerp before Ruckers.

During the 16th century north European makers began to build harpsichords that were wider to allow larger keyboard compasses, and longer to accommodate longer, lower-pitched strings. The presumably typical compass described by Sebastian Virdung in 1511 was *F*, *G* to *g″*. As late as the 1570s some instruments were still being made with *F*, *G*, *A* to *g″*, *a″*, commonly used in organs. *C*/*E* to *g″*, *a″* had become customary in Antwerp by the 1540s and is found even in some instruments made there in the 1590s. Karest's 1548 virginal, however, already had *C*/*E* to c‴, which remained usual on the Continent well into the 17th century. The Theeus harpsichord (*C* to *c‴*), as well as an English depiction of a virginal dating from 1591 and the use of low accidentals in English keyboard music of the late 16th century, all indicate that the chromatic bass octave (sometimes lacking *C*♯ or perhaps with the apparent *C*♯ key tuned to *A′*) was a characteristic feature of English harpsichords.

The German clavicytherium of around 1480 was probably tuned about a 4th above 8′ pitch, and the Müller harpsichord of 1537, even at the lowest level afforded by its transposing devices, was undoubtedly designed for a high pitch. The Karest virginal of 1550, however, could not possibly have been tuned higher than 8′ pitch and may have been significantly lower. By the end of the century, harpsichords with two keyboards, one at 8′ pitch, the other a 4th lower, had been developed in Antwerp. The earliest dated survival (Händel-Haus, Halle) was made in the Ruckers workshop in 1599, but two anonymous examples (Instruments Museum, Brussels Conservatory) may date from the 1580s. In all three instruments, before later alterations, the low-pitch keyboard had a compass of *C*/*E* to *d‴*. Instruments at high pitch continued to be made; the tradition of making instruments at various high and low pitches, seen most systematically in the work of the Ruckers family, persisted through the mid-17th century.

Some 16th-century German inventories hint at the existence of harpsichords with two manuals, although the generic term 'instrument' might refer to mother-and-child virginals or rectangular instruments with keyboards for two players at different sides of the case. Even if the instruments were wing-shaped harpsichords, the two keyboards may have been at different pitches, as in the transposing doubles made in Antwerp. An 'instrument with two ivory keyboards, purchased in Frankfurt an der Oder' listed in a Dresden court inventory of 1593 (transcribed in Fürstenau, C1872), however, is likely to have been a true non-transposing two-manual harpsichord, since mother-and-child instruments are described explicitly in the same source. Given the evident north European fondness for contrasting tone colours in harpsichords and the model provided by organs with multiple keyboards, it would be remarkable if non-transposing two-manual harpsichords had never been made during this period.

*(iii) Spain.* The harpsichord does not appear in Spanish iconography until the late 15th century but documentary references date back to the mid-15th. Juce Albariel, known as the Moor of Zaragoza, was described in 1465 as a maker of lutes, clavichords and instruments. He may have been responsible for a *clavicimbalo* in a black case inventoried in Zaragoza in 1469. Zaragoza was a notable centre of keyboard instrument making in the late 15th century and the early 16th, its most famous representative being another Moor, Mahoma (Joan) Mofferiz, who made instruments for royalty and the nobility, including a claviorgan with both gut-and wire-strung registers. In Seville, Maestro Enrique was building *clavicimbanos* in 1470, while before 1502 the Sevillian carpenters' guild required apprentice luthiers to learn how to make a *clavizimbano*.

Evidence for harpsichord making in the 16th century is entirely documentary. The richest source is the inventory of instruments belonging to Philip II (reigned 1556–98). His largest *clavicordio* was about 223 cm long and the smallest (a triangular instrument) only about 42 cm. Ebony and maple are the woods most frequently mentioned in the inventory, although a small instrument (*c*55·5 cm long) made by the Moor of Zaragoza was of inlaid walnut. Many of the king's instruments may not have been made by Spaniards. Following the installation of the Habsburg dynasty on the Spanish throne with the succession of Charles I in 1516 instruments and instrument builders were brought to Spain from the southern Low Countries, while there were close ties with southern Italy and Milan, which were Spanish possessions. Both

Italian and Flemish influence can be seen in surviving 17th-century instruments bearing Spanish inscriptions.

3. *c*1590 to *c*1700. Harpsichord making during this period may be divided into three major groups. One of these comprises an 'international style', practised with regional variations throughout most of northern Europe and perhaps also in Spain. Instruments of this group have many of the characteristics observed in 16th-century north European instruments (see §2(ii) above). Another major stylistic group, which by the final decades of the 16th century was already distinct as an outgrowth of the first group, was centred in the Low Countries under the dominant influence of the Ruckers family. The third major style of harpsichord making, largely separate from the first two, was that practised in Italy.

*(i) The Low Countries.* The development of the harpsichord in the Low Countries during the late 16th century and the 17th is inevitably associated with the work of the Ruckers family, a dynasty that dominated Antwerp harpsichord building for a century beginning in 1579, and whose instruments continued in use (sometimes radically rebuilt) throughout Europe as long as harpsichords were commonly played. In addition to a wide variety of virginals, the Ruckers workshops produced single-manual harpsichords of several different sizes, double-manual harpsichords and rectangular instruments consisting of a single- or double-manual harpsichord with an octave virginal built into the space beside the tail and played from one side of the rectangular case. Of these, the most common seems to have been a single-manual instrument approximately 183 cm long and 71 cm wide, with one 8′ and 4′ register and with a buff stop, consisting of leather pads carried on a sliding batten, for the 8′. The range of these instruments was almost invariably four octaves, *C/E* to *c‴*, although a few surviving examples originally had chromatic basses and sometimes extended to *d‴* in the treble. By the mid-17th century the Couchets, heirs of the Ruckers, made instruments of this type with a chromatic bass octave, and even with a keyboard extending chromatically down to *F′* and second with a 2 × 8′ disposition. Documents show that the Couchets also sometimes gave their instruments the more modern 2 × 8′, 1 × 4′ disposition, although no surviving instrument shows evidence of this. A late instrument, probably by Joseph Joannes Couchet (Nydahl Collection, Stockholm) had a compass from *F′* to *e‴*, only one note short of the five-octave compass common by the mid-18th century.

The tone of a two-register Ruckers harpsichord differs appreciably from that of an Italian instrument of the time, in having a more sustained brilliance and a somewhat less pronounced attack. The balanced differentiation in timbre produced by the gradual change in plucking-point from a third of the string-length in the extreme treble to about a tenth in the bass is adequate for distinguishing contrapuntal lines but not so pronounced as to prevent projecting a homogeneous sound in homophonic contexts; the 4′ register has a pleasant sound in its own right and is usable as a solo stop (as most 4′ registers on historic harpsichords are not) and when combined with the 8′ lends a marked brilliance and carrying power to the ensemble. A buff stop can be used to damp the higher overtones of the 8′ strings, producing a muted pizzicato effect. Until well after the beginning of the 18th century, registration was changed by reaching round the instrument and pushing or pulling extensions of the jackslides that passed through the treble cheekpiece, thereby moving the jackslide to the left or right to engage or disengage the register. Thus the player could not change registers except during a pause between movements or individual pieces.

The addition of a second 8′ register to the basic design (whether by the original maker or at a later date), though increasing the number of possible registers and yielding a louder ensemble when all stops are engaged, seems to spoil the sound of the individual registers, partly as a result of its slightly shifting the plucking-points and partly by its loading the soundboard with additional downward force from the added strings.

The basic characteristics of Ruckers harpsichords may have arisen at any time from about 1565 but were certainly well established at the end of Hans Rucker's career in the 1590s. Like their virginals Ruckers hapsichords were made in a range of sizes, with string lengths proportional to the intended pitch. The *c″* strings of harpsichords tuned to normal 8′ (*a′* = 415) were standardized at about 35·7 cm while instruments designed to be tuned a whole tone higher (a type which became popular during the 1640s) had strings eight-ninths as long; a unique harpsichord at 'quint' pitch by Andreas Ruckers (1627; Gemeentemuseum, The Hague), has strings two-thirds the normal length. The cases of Ruckers harpsichords are made of poplar about 14 mm thick, with a moulding cut into the upper inside edge, the bottom is attached to the lower edges of the walls. The interior is reinforced by separate upper and lower belly rails and by two bottom braces and two upper struts in single-manual instruments (three of each in doubles). Around each bridge there is a crescent-shaped area of soundboard unencumbered by ribs.

The outside of a Ruckers harpsichord was painted in imitation of marble, or more rarely with strap-work, and the inside decorated with block-printed papers, of which four or five different types were usually used on a single instrument. In instruments in which the inside of the lid was not decorated with a painting, the printed paper would have one or more Latin mottos lettered on it (fig.5). The soundboard decorations included arabesques and flowers and were executed in tempera, with a cast pewter 'rose' – a soundhole ornament that included the maker's initials (*see* RUCKERS, fig.3). Only a few surviving Ruckers and Couchet harpsichords retain their original stands; contemporary paintings showing instruments of this kind reveal two common designs, either framed structures with thick turned legs or complex affairs with heavy pierced fretwork ends connected by arcades supported by numerous turned balusters. The natural keys of these harpsichords are covered with bone and the sharps are made of bog oak. The fronts of the natural keys are usually decorated with a punched paper design glued on to a layer of coloured parchment. At the back of the keyboard there is a slotted rack similar to that found in an Italian harpsichord. However, instead of a slip of hardwood to fit into the appropriate slot in the rack, a Flemish keyboard has a metal pin driven into the end of the key, and the rack is topped with a padded overrail that limits the upward motion of the keys. This system is also used in the lower manual of two-manual instruments; however, there is no space for a rack behind the keys of the upper manual of a two-manual instrument, and the backs of the upper-manual keys are therefore guided by vertical wires




*5. Harpsichord by Andreas Ruckers, Antwerp, 1640 (Yale University Collection of Musical Instruments, New Haven, CT)*

rising between the keys at the back of the plank of wood on which the upper-manual balance rail is mounted.

Two-manual instruments were built in the Ruckers workshops as early as the 1590s. They had only two sets of strings, like the typical single-manual instrument, and only one of the two keyboards could be used at a time. In the most common type of the Ruckers double (*see* RUCKERS, fig.2), the lower keyboard had 50 keys and a range of *C/E* to *f‴*, and the upper had 45 keys and the smaller range of *C/E* to *c‴*. The *c* key of the upper keyboard was aligned over the *f‴* key of the lower keyboard, and a wide block filled in the space to the left of its lowest key (for illustration, *see* TRANSPOSING KEYBOARD). Playing a piece on the lower keyboard transposed it down a 4th with respect to the tonality it had when played on the upper manual. Because of the addition of strings in the bass to extend the range downwards a 4th from the *C/E* on the upper manual, and the additional space required for the added lower manual, two-manual instruments of this kind are some 7·5 cm wider and 40·5 cm longer than the normal four-octave single-manual harpsichord of just under 2 metres. As a special refinement, extra 8′ and 4′ strings were added to each of the G♯ keys on the lower manual, so that the keys would not be obliged to sound A♭ corresponding to the E♭ on the upper manual. Because of these extra strings, the keyboards of such instruments could not use any rows of jacks in common, and instruments so equipped had four rows of jacks (one 8′ and one 4′ on each keyboard) for their two sets of strings. Pictorial evidence and two much-altered examples (the Ruckers of 1599 in the Händel-Haus, Halle, and an unsigned instrument, probably also made in the 1590s, in the Instruments Museum, Brussels) suggest that this refinement was sometimes omitted, such that an instrument might have only three rows of jacks (one dogleg playable from both manuals); if conventional mean-tone temperament was used, the upper-manual E♭ strings would have to be returned for use as G♯ on the lower manual.

The musical purpose for which the Ruckers 'transposing' harpsichords were made remains disputed. The lower manual may have been used for transposing music to sound a 4th lower than notated (necessary in accompanying certain choral music; *see* CHIAVETTE). This explanation is consistent with the statement by Q.G. van Blankenburg (1654–1739) that musicians were 'so inexperienced in transposing that . . . they made expressly a special second keyboard in the harpsichord' (*Elementa musica*, 1739).

There is no evidence that the Ruckers or the Couchets made two-manual harpsichords with aligned keyboards (i.e. at the same pitch), but evidence from paintings of about 1618 to 1626 suggests that such instruments existed by then in the Low Countries. The only known pre-18th century example in the Germanisches Nationalmuseum in Nuremberg was made in 1658, probably in the Dutch Republic. It originally had two aligned keyboards with compass *C/E* to *c‴* but with only one set of 8′ strings and one set of 4′ strings. However, it had four registers: a close-plucking stop played only by the upper maual and two 8′ registers both plucking the same string but separated by the 4′ register, all three of which could be played by the lower manual. Such an instrument can be considered as a 'contrasting' double in that the nasal stop on the upper manual could be contrasted with the more mellow sound of either of the sets of jacks plucking the same string from the lower manual. But there would be little dynamic contrast between the combined 1 × 8′, 1× 4′ on the lower manual and the more agressive sound of the lute on the upper manual, and the sounds could not be contrasted without a pause to change registration, since (as is also the case in transposing doubles) damper interference prevents registers acting on the same set of strings from being engaged simultaneously on both keyboards. The only instantanteous contrast possible would have been between the 4′ played on the lower manual and the nasal 8′ played on the upper.

In view of the Dutch and Flemish maker's apparent anitpathy toward multiple 8′ stringing, it is likely that any aligned two-manual harpsichords made during the first half of the 17th century had 1 × 8′, 1 × 4′ stringing. If they did not have nasal stops, they may have been disposed like Ruckers transposing doubles with aligned keyboards. Van Blankenburg described a practice of altering Ruckers doubles by reaaranging the lower-manual keys so that they play at the pitch of the upper manual but without adding a second set of 8′ strings. Several Ruckers harpsichords altered in this conservative manner still exist. Certainly neither the 1658 harpsichord nor these 'aligned transposers' can be considered as 'contrasting' two-manual harpsichords like those beginning to be made in France during this period (see §3(ii)(a) below). Rather, these early Dutch or Flemish non-transposing doubles are like two single-manual harpsichords with different tone qualities contained within the same case (while transposing doubles are like two single-manual harpsichords tuned to different pitches). The principal advantage of the 1658 harpsichord over contemporary German four-register instruments with a single keyboard is that, with fewer

jacks carried by each key, the action would be more supple.

About a dozen harpsichord makers in addition to the Ruckers family were active in Antwerp in this period, and about two dozen makers' names are known from elsewhere in the Low Countries. The small number of their instruments that have been preserved ae almost identical to those of the Ruckers, whose influence as dominant both through the large-scale importation of their instruments and through the emmigration of makers trained in Antwerp. Many makers of German origin were also active in the northern Netherlands, and the nasal register in the anonymous two-manual harpsichord of 1658 indicates that the German style of harpsichord making (see §3(ii)(c) below) had some influence there. The earliest definite appearance of true contrasting two-manual harpsichords in the low Countries is found in an advertisement of 1687 by the maker Cornelis van Dort in The Hague, who offered a three-manual harpsichord as well as two-manual instruments with four registers and three sets of strings.

*(ii) Transalpine Europe outside the Low Countries.* While the importance of Ruckers harpsichords (see §3(i) above) were being shipped to many parts of Europe and even to the Spanish colonies of the New World, harpsichords of a different kind were being made elsewhere in northern Europe. Most of these instruments were discovered in the late 20th century and their places in the history of the harpsichord have not yet been thoroughly assessed. Many seem to present a mixture of Italian and Ruckers-style features. This has sometimes been explained either as the result of influence from both directions or as a stage of arrested development between the Italian style (as the presumed source of all harpsichord making) and that of the Ruckers. A more recent interpretation is that these instruments are part of an indigenous north European tradition, already apparent in the 15th century and observable in the work of such 16th-century masters as Hans Müller, Joes Karest and Lodewijk Theeus (see §2(ii) above).

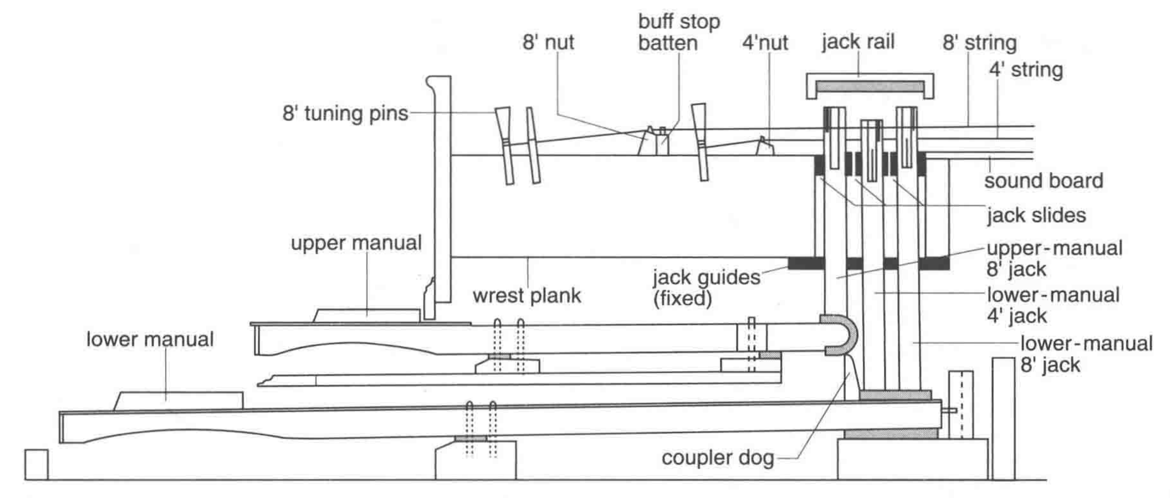
Although the particular origins of harpsichord making in 17th-century England, France and Germany may be disputed, the instruments themselves are important because of their association with notable composers of the period. These, including the English virginalists, the early French *clavecinistes*, and German-speaking composers such as Froberger, Buxtehude and J.S. Bach, greatly outnumber the important composers, such as J.P. Sweelinck and Frescobaldi, associated with the better known harpsichords of the Ruckers and the Italian makers. Further, while the Ruckers influence strongly affected north European 18th century harpsichord making, it did not penetrate far into central and southern Germany. Even in Ruckers-dominated 18th-century French harpsichord making, some important aspects of the earlier style persisted.

*(a) France.* The 'contrasting' or 'expressive' harpsichord, with two keyboards than can be used simultaneously or in rapid alternation, was developed in France by the mid-17th century. This type of instrument soon became known throughout northern Europe and continued to be made until the obsolescence of the harpsichord at the end of the 18th century. Also arising in 17th-century France was an important school of harpsichordists, including Chambonniéres, Louis Couperin and J.-H. d'Anglebert, whose compositions, skilfully exploiting the idiomatic capabilities of the harpsichord, were long and widely influential.

What little is known about the harpsichord in 16th-century France stems from inventories. These suggest that wing-shaped harpsichords were rare, while inexpensive small *épinettes* (virginals) predominated. The earliest clear evidence of a harpsichord is in an inventory of the estate of the Parisian organist Pierre de la Barre (i) (*d* 1600), who left a 'clavesin' as well as a clavichord and three 'espinettes'. In 1617 the organist J. Lesecq owned two harpsichords, each with two stops. Further technical details are in a 1632 inventory of the workshop of Jean Jacquet, where there were two harpsichords, one with a single set of strings, the other with 100 strings (presumably having two registers and a keyboard compass of 50 notes, probably *G′*/*B′* to *c‴*, a small downward extension of the *C*, *D* to *c‴* compass common in French organs of the period).

The most voluminous French source of information about harpsichords before the 1640s is Mersenne's *Harmonie universelle* (1636–7), but this must be used with caution: Mersenne described not only the commonplace and native but also the unusual and foreign, without always specifying the difference, and added his own suggestions and theorizing. His passing remark about harpsichords with seven or eight *jeux* (stops or combinations of stops) and two or three keyboards may refer to otherwise unknown early 17th-century French harpsichords, but it is also consistent with the familiar two-manual transposing harpsichords of the Ruckers, in which the two registers on each keyboard provide three *jeux* (8′ alone; 4′ alone; 8′ and 4′ together), at least two additional *jeux* are provided by the buff stop, and a third keyboard is sometimes available in a virginal built into the hollow of the bentside.

Mersenne's main description of the harpsichord is illustrated by a fine, realistic engraving of a single-manual instrument, presumably a typical Parisian harpsichord of the period. The illustration is generally consistent with what is known about early northern European harpsichord making and with the few details known from other French sources. Like Ruckers harpsichords, it has a 1 × 8′, 1 × 4′ disposition. As in the pre-Ruckers harpsichord made by Lodewijk Theeus (see §2(ii) above), the nuts in Mersenne's harpsichord are straight and may lie on resonant soundboard; the 4′ wrest pins are grouped together with the 8′ pins near the nameboard, such that the 4′ strings must pass through holes drilled through the 8′ nut. The scaling is quite long in the treble, evidently intended for iron strings, and is strongly foreshortened in the tenor and bass. Although the keyboard, with compass *C* to *c‴*, is consistent with Mersenne's initial description of an instrument with 49 notes, the engraving shows sets of 50 wrest pins, strings and jacks, Mersenne stated that the harpsichord ordinarily has 50 keys and 100 strings. This corresponds both to the 100-string harpsichord in Jean Jacquet's workshop in 1632 and to the typical *G′*/*B′* to *c‴* compass of later 17th-century French harpsichords. Mersenne mentioned that the registers of a single-manual harpsichord can be controlled by a conventional stop mechanism but states that many persons preferred a different system in which the keyboard was pushed in and pulled out. In this arrangement a small block is glued near the distal end of each key lever. With the keyboard shoved




*6. French two-manual harpsichord action, 17th–18th century*

all the way back, the blocks push up the jacks in the rear row but miss the front row; with the keyboard pulled out they push up only the front jacks; in an intermediate position they engage both sets of jacks. This mechanism, later occasionally used in Italy and Germany but not found in any extant French harpsichord, would have been especially advantageous in harpsichords in which the jacks were guided by stationary slots in a soundboard extending to the nameboard, as seems to have been the case in the instrument shown in Mersenne's illustration.

Approximately 35 17th-century French harpsichords are known; half of those whose origin can be determined were made in Paris, and about a quarter in Lyons. Most were discovered after 1970. The earliest signed and dated example (Museé de l'Hospice Saint-Roch, Issoudun) was made by Jean Denis (Paris, 1648). It has two keyboards, originally *G′*/*B′* to *c‴*, with three sets of strings and three registers, 8′ and 4′ on the lower manual, 8′ on the upper. It may thus be regarded as a combination of two typical single-manual harpsichords, one disposed 1 × 8′, 1 × 4′, like Mersenne's, the other with only a single 8′ stop, like the single-strung harpsichord in Jacquet's workshop in 1632. The use of such two-manual harpsichords was explained by Denis in his *Traité de l'accord de l'espinette*, where he mentions 'harpsichords with two keyboards for passing all the unisons', that is, on which it is possible to play *pièces croisées*, the earliest extant examples of which were written by Louis Couperin. The Denis harpsichord of 1648 has a shove coupler, now operated by shifting the upper manual; but before the compass was enlarged around 1700, the coupler may have been engaged by pulling the lower manual forward to bring the coupler dogs under the distal ends of the upper manual keys. This arrangement is found in several later 17th-century French harpsichords. The shove coupler allows the keyboards to be separated for playing *pièces croisées* or combined for playing all the registers from the lower manual. A few 17th-century French harpsichords have been found with only a 4′ stop on the upper manual or with dogleg jacks rather than a shove coupler. Such dispositions, which do not allow *pièces croisées* to be played, are in most instances probably the result of misguided restorations. Well-preserved instruments that have been examined in detail almost invariably have the standard dispostion of 1 × 8′ and 1 × 4′ on the lower manual, 1 × 8′ on the upper, and a shove coupler.

Only a few single-manual harpsichords from this period are known. Generally, as in an instrument by Nicolas Dufour (Paris, 1683; Shrine to Music Museum, Vermillion, South Dakota), they are disposed 2 × 8′. The more substantial tone provided by this disposition in comparison with 1 × 8′, 1 × 4′ may reflect increased use of the harpsichord for basso continuo accompaniment. Nevertheless, an inventory shows that in 1672 Jean Denis was still making single-strung harpsichords in addition to larger models. Two one-manual harpsichords with three sets of strings, presumably 2 × 8′, 1 × 4′, were listed in the inventory of d'Anglebert's estate in 1691.

While some harpsichords with expanded compasses, such as *G′ A′* to *c‴*, began to be made shortly before 1700, the *G′*/*B′* to *c‴* compass (sometimes with the *E♭* key divided to provide both *B′* and *E♭*; sometimes also with the C♯ key divided to provide both *A′* and C♯) was commonly made as late as the 1690s. The keyboards and actions of 17th-century French harpsichords are especially elegant. Keys are quite small, with natural heads often as short as 30 mm. The three-octave measure is very narrow, typically about 470 mm, allowing a normal hand to span the interval of a 10th, as is required in certain French compositions of the period. The naturals are covered in ebony; the sharps are usually blocks of solid bone. The natural fronts are usually decorated with carved trefoils. The backs of the keys of single-manual harpsichords and the lower manual of doubles are guided by metal pins fitting in the slots of a wooden rack. Upper-manual keys are guided by a slot cut through each key-lever, near the back but in front of the jack. For each slot there is a vertical pin held in the back rail of the key-frame. The jack slides and lower guides consist of thin wooden battens covered with leather, the mortises in the wood being oversized, so that the jacks bear only against the leather (fig.6).

Although extant instruments show much uniformity in dispositions and in details of the keyboards and actions, other features of design and construction vary considerably. No chronological progression is apparent in case shape, construction, materials or scaling other important characteristics. Three of the earliest examples, by Jean



*7. Harpsichord by Antoine Vaudry, Paris, 1681 (Victoria and Albert Museum)*

Denis, (1648), Claude Jacquet (Paris, 1652; Ringling Museum, Sarasota, Florida), and Louis Denis (Paris, 1658; private collection, France), are similar in construction. The case walls, of softwood or poplar, are relatively thick, about 12 to 13 mm, and the spine somewhat thicker. The bottom board is applied to the bottom edges of the walls. There are separate upper and lower belly rails. The several bottom braces, butted to the spine and bentside, are approximately perpendicular to the latter. The ends of the braces in the two Denis instruments are shaped like knees reaching up the the liners, and all three instruments have several upper-struts between the spine and bentside liners. In the Jacquet there are also several diagonal struts to the bentside liner.

These thick-cased instruments, made of inexpensive woods intended to be painted, superficially resemble Ruckers harpsichords. In many other French instruments, for example, by Louis Denis (1677, Musée de la Musique, Paris), and Antoine Vaudry (Paris, 1681; Victoria and Albert Museum, London; fig.7), the cheekpiece, bentside, and tail are of walnut, only about 10 mm thick, with the spine of softwood, often thicker than the other walls. Presumably, the handsome walnut wood was originally left unpainted (most examples, however, were later redecorated with paint), while the plain back of the spine, placed near the wall of the room, was usually not visible. In some instruments, for example by Nicolas Dufour (1683) and Gilbert Desruisseux (Lyons, *c*1680; Musée de

la Musique, Paris), the tail is combined with the bentside in an S-shaped curve.

Bracing systems other than those made by Jacquet and the Denis are known. In the Vaudry harpsichord, for example, there are four bottom braces with ends shaped like knees, but no upper-level braces or diagonal struts. In an anonymous Parisian harpsichord dated 1667 (Museum of Fine Arts, Boston) the bentside is braced only by two diagonal struts. A harpsichord dated 1668 (Musée de la Musique, Paris), made at least partly by Zenti is constructed in the Italian false inner-outer manner. The walls are attached to the edges of the bottom board, and the interior structure includes knees and a belly rail in the Italian style. Some native French makers, for example Vincent Tibaut of Toulouse and Nicolas Blanchet of Paris in a harpsichord dated 1693 (private collection) also attached the walls to the edges of the bottom board.

Bridges were sometimes bent to their curve but sometimes sawed, and were made with various cross sections, sometimes truncated-triangular (as in Ruckers harpsichords), sometimes moulded (as in Italian harpsichords). Normally, the 4′ hitch pin rail is very light, only about 20 mm wide in the bass. Ribbing patterns vary considerably in detail, but there are usually several ribs that cross under the bridges.

Scalings also varied considerably. Some instruments, for example, the anonymous Parisian harpsichord of 1667 with a *c″* string length of 26·5 cm, were undoubtedly intended to be strung in brass throughout the compass. The many instruments with longer scalings, for example the Denis harpsichord of 1648 with a *c″* length of 34·5 cm, would have had iron strings in the treble. The otherwise quite similar harpsichord by Claude Jacquet (i), of 1652 with a *c″* length of 31·6 cm, may have been designed for a higher pitch. The existence of more than one pitch standard is implied by 'a harpsichord with one keyboard which transposes one tone' (presumably by sliding toward the treble or bass) in Denis's workshop in 1686 (see Hubbard, 1965). Nevertheless, the exceptionally long scaling of a harpsichord by Michel Richard (Paris, 1688; Yale University Collection, New Haven, Connecticut), with a *c″* length of 38·8 cm, might not imply that it was intended for a much lower pitch than the more typical *c″* scalings of about 34·5 cm, but rather that the strings were more highly stressed. Richard seems to have imitated a Ruckers two-manual transposing harpsichord that had been modified into a French-style contrasting double. In conversions of actual Ruckers harpsichords, the addition of a second set of 8′ strings on the bass side of the jacks results in similarly long scalings.

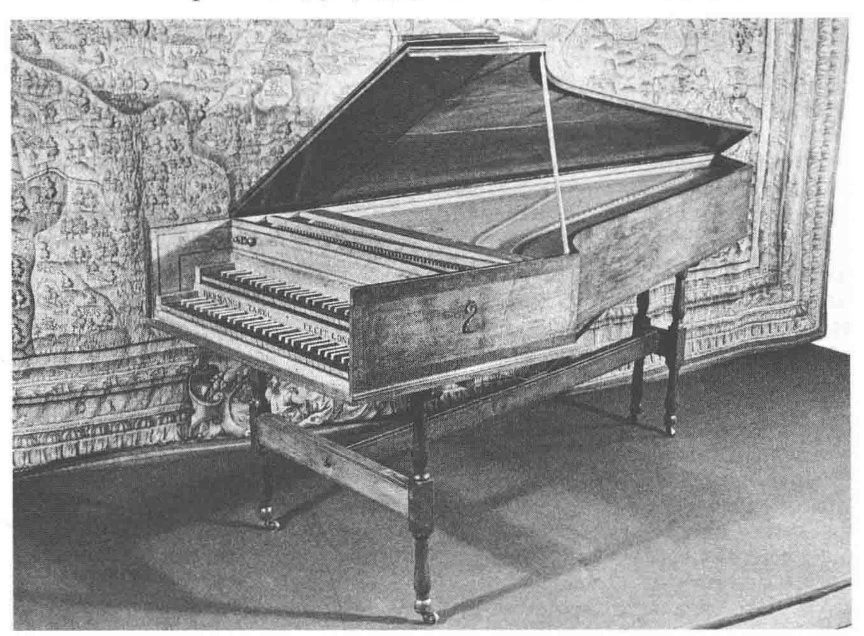
As early as the 1640s, and perhaps earlier, harpsichords from the Low Countries were used in France. Towards the end of the century Ruckers harpsichords were beginning to influence some French makers. Although the Ruckers style of scaling, case construction and soundboard design became dominant in the 18th century, important aspects of the native style, particularly in dispositions and the design of the keyboards and action, were never abandoned.

*(b) England.* Despite the importance of the English harpsichord composers active during the last quarter of the 16th century and the first quarter of the 17th, very little is known about the instruments that they played. Apart from one or two examples of dubious authenticity, only two English harpsichords from this period are known, both made in London: one by Lodewijk Theeus (ii) in 1579 (see §2(ii) above) and the other by John Hasard in 1622 (Knole House, Sevenoaks, Kent). It has often been assumed that the early English harpsichordists mainly played instruments imported from Italy and Antwerp, but the English reperory of the period frequently requires accidentals that were usually lacking in the short-octave basses of continental instruments. English-made instruments with chromatic bass compasses, already present in the Theeuwes harpsichord of 1759, were probably in common use. The dearth of surviving examples is explicable as the result of such events as the Fire of London (1666) and of 18th-century prosperity, which allowed outdated instruments to be discarded for new ones.

The Hasard harpsichord of 1622 is now a shell without its soundboard and keyboard. The compass was 53 notes, probably *C* to *e‴*. With moderately thin oak walls (8 mm), separate upper and lower belly rails, a plate-like lower guide, and one of the nuts placed on active soundboard, the instrument is closely related to the northern European tradition seen earlier in the work of Hans Müller and the pre-Ruckers makers of Antwerp. The 20 or so extant English virginals, dated between 1638 and 1684, also have characteristics of this early style. The state of the Hasard harpsichord precludes a definite reconstruction of its disposition, but with three sets of strings and three rows of jacks it undoubtedly provided a wide variety of tone colour. One stop was probably tuned about a 4th below 8′ pitch, with the others an octave higher, one of these being a close-plucking nasal stop.

The only other surviving 17th-century English harpsichord was made by Charles Haward in London in 1683 (Yorkshire, Hovingham Hall). It has moderately thin (8 mm) walnut walls, with an S-shaped bentside. The short scaling, with *c″* about 17 cm long, is suitable for brass strings at normal 8′ pitch. Similar characteristics of construction and scaling are seen in English bentside spinets of the period. The disposition of the Haward harpsichord, now 2 × 8′, has been altered, but it originally included one or perhaps even two nasal stops. A further indication of a relish for varied tone colour is a report by Thomas mace (*Musick's Monument*, 1676) that John Haward (almost certainly a close relation of Chales) invented a harpsichord with several stops controlled by pedals.

The few surviving English harpsichords made during the first quarter of the 18th century, before the ascendancy of Jacob Kirkman and Burkat Shudi, are stylistically similar to the late 17th-century instruments. Single-manual harpsichords, for example by Thomas Hancock (London, 1720; Edinburgh, Russell Collection) and William Smith (London, *c*1720; Oxford, Bate Collection) however, were now made without nasal stops, being disposed 2 × 8′. Two-manual harpsichords start to appear, the earliest surviving example being by Joseph Tisseran (London, 1700; Bate Collection). This and one by Francis Coston (London, *c*1725; Edinburgh, Russell Collection) are scaled for iron strings in the treble and have three-stop dispositions, with 1 × 8′ and 1 × 4′ on the lower manual and a dogleg 8′ playable from both keyboards. A harpsichord made by Hermann Tabel in London in 1721 (County Museum, Warwick; fig.8) has the same disposition with the addition of a mnasal stop on the upper manual. This instrument, however, lacks the vestiges of



*8. Harpsichord by Hermann Tabel, London, 1721 (County Museum, Warwick)*

17th-century style still evident in the Tisseran and Coston doubles and is essentially a fully developed example of the pattern followed by Table's pupils, Kirkman and Shudi, and their successors throughout the 18th century (see §4(ii) below).

*(c) Germany.* Only a few harpsichords made in Germany and regions to the east and north survive from this period. While varying greatly in detail, in general they belong stylistically to the same tradition as the Hans Müller harpsichord of 1537 (see §2(ii) above). Case walls are usually of moderately thin hardwood and are sometimes attached to the edges of the bottom. While most instruments have a normal bentside and tail, bentsides are occasionally S-shaped, a form first seen in Praetorius's illustration of a clavicytherium (1620); or the tail may be composed of two small straight sections angled to approximate a reverse curve. Nuts are often on resonant soundboard wood. Usually there are soundboard ribs crossing under the bridges. While many instruments seem to have been scaled for iron strings in the treble, brass scalings were also used. Some harpsichords were probably intended to be tuned to *Chorton* (*a*′=*c*465), the pitch of organs in many places.

The dispositions usually provide a wealth of tone colour and often include buff stops and multiple 8′ stops with widely different plucking points. One of the few signed and dated examples, a harpsichord made by Johann Mayer in Salzburg in 1619, is typical, having two sets of 8′ strings acted upon by three rows of jacks, one of them a close-plucking nasal stop. An anonymous early 17th-century German clavicytherium (Germanisches Nationalmuseum) Nuremberg has a similar disposition, with a 4′ stop as well. In an anonymous German harpsichord of *c*1630 (Bayerisches Nationalmuseum, Munich) there are two sets of 8′ strings plucked by two registers of jacks with normal plucking points, two nasal registers (one of them with metal plectra), and a fifth register with plucking points exceptionally far from the nut, therefore with a flute-like tone. Some harpsichords, however, had less elaborate dispositions, as in two early 18th-century instruments in conservative styles, one made by I.N. Cousseneers in Düsseldorf in 1726 (private collection, USA; described in Watson, C1997), with 1 × 8′, 1 × 4′, and an anonymous Thuringian harpsichord (Bachhaus, Eisenach), with 2 × 8′. Towards the end of the 17th century, two-manual harpsichords were undoubtedly made, but none has survived.

*(d) Austria.* Those few instruments that are extant in Austria show more parallels with the organ and harpsichord traditions of central and southern Germany. Two magnificent claviorgans of 1639 and 1646 by Valentin Zeiss, the Linz organ builder and court joiner to Ferdinand III, have been preserved (Museum Carolinum Augusteum, Salzburg); the harpsichord part is mounted on a large rectangular chest organ, and each instrument has three stops. In the older of the two, the organ part can be played with a pedal; the later instrument has sets of jacks arranged in a fan shape, allowing the harpsichord to produce strong contrasts of tonal colour. This feature and other stylistic peculiarities are found in several harpsichords of this period which are assumed to be south German or Austrian, the 'Hapsburg type' of harpsichord (Museum Carolinum Augusteum, Salzburg and the Bayerisches Nationalmuseum, Munich). Another instrument (Hungarian National Museum, Budapest) was also originally combined with an organ. Its case is made without any crossbars, braces or struts. (According to tradition, this instrument came into the possession of Emperor Joseph II.) An Innsbruck court inventory of Archduke Siegmund Franz, drawn up in 1665, mentions a harpsichord with several registers, made by the Tyrolean organ builder Daniel Herz (1618–78).

The only other signed 'Austrian' harpsichords of the 17th century are an instrument made by Johann Anton Miklis in Prague in 1671, and a harpsichord signed 'AN (or AH) 1696' and probably made in Vienna. Stylistically and technically it is conservative, especially in the absence of braces in the case, the thin, lightly ribbed soundboard, the divided bridges in the bass, and the wrest plank, which is on free soundboard. The keyboard, with a range of

*F′–g‴*, unusually large for this period, is diatonic in the lowest octave, and has natural keys split into twos or threes with a wealth of contrasting intarsia work. This style seems to have been taken as the norm in Austria by 1676, as a number of compositions and a set of instructions for stringing are given by Alessandro Poglietti (*d* 1683) in his *Compendium* (1676), and it remained the standard type until the middle of the 18th century.

*(e) Spain.* Almost a score of 17th- and 18th-century harpsichords probably or definitely attributable to Spain have been located. Their great variety shows that Spanish makers (frequently organ builders) had an idiosyncratic approach to their craft, each producing his own blend of personal and borrowed elements. One example is an instrument found in Castille and now in the Zayas collection that has 8′ registers like a harpsichord, a protruding keyboard like a spinet and a long side that forms an atypical angle of 140° with the left-hand cheek. After restoration in the Dolmetsch workshop it has a full four-octave compass. Developments that took place in other countries appear also to have occurred in Spain. Three instruments in the Beuermann collection, if genuine, throw light on a hitherto obscure period in Spanish keyboard history. Two of these are two-manual transposing instruments: one bearing the name Fray Pedro Luís de Bergaños and dated 1629 had two unaligned keyboards (*C/E–c‴*, now aligned) at an interval of a 4th, while the other, inscribed with the name F. Bartomeu Angel Risueño and the date 1664, is a one-tone transposing instrument (*C/D–d‴*). Both are decorated with painted arabesques similar to patterns found on the printed papers used to decorate instruments from Antwerp. The question of enharmonic instruments was raised in 16th-century Spain by Francisco de Salinas and Juan Bermudo among others, and an experimental five-manual harpsichord was built in the mid-17th century. The Italian maker Bartolomé Jovernardi presented a 'cimbalo perfetto' to Philip IV in 1634; as well as three 8′ registers designed to produce *piano* and *forte* effects it had split *D♯/E♭* and *G♯/A♭* keys. A harpsichord inscribed 'Domingo de Carvaleda 1676' with three split *D♯/E♭* keys is in the Beurmann collection.

*(iii) Italy.* The history of Italian harpsichords from the 16th century to the 18th is not the seamless continum described by some earlier authors. Modification of early instruments, adapting them to later taste, for some time obscured an understanding of the change in traditions that took place between the 16th and 17th centuries. It is now known, for instance, that after about 1600 the *C/E–f‴* compass became less popular and the 4′ register was rarely provided. In this period the Italian harpsichord was called upon to provide a basso continuo, for which two 8′ registers were obviously judged more suitable. Whereas no harpsichord at 8′ pitch with 1×8′, 1×4′ disposition and a *C/E–f‴* compass is known to have been made after 1585, a few 2×8′ harpsichords with this compass were built between about 1600 and 1630. Throughout the 17th century, but particularly in the first half, the *C/E–c‴* compass was the most commonly used.

Not only did new instruments no longer conform to typical 16th-century specifications, but older instruments were modified. A document reveals that a harpsichord made in 1570 by Vito Trasuntino had already had its 4′ bridge removed by 1630; the practice of modifying old instruments continued until about 1700. In most instances the older *C/E–f‴* compass was changed to *G′/B′–c‴* modification easily achieved since the same number of keys is involved. At the same time the 4′ bridge was usually removed, sometimes also with a minor modification to the position of the 8′ nut in order to adjust the scale. The resulting change of scale, typically from about 35 cm to about 27 cm, required the use of brass wire instead of the previous iron wire. Because of the difference in the tensile strength of iron and brass wire, the pitch remained at the same basic level. Of course, the new *G′* key sounded a whole tone lower than the original bottom *C*, but it may be supposed that the principal motivation in these changes was to achieve a wider range in the bass. This was possible without any significant compromise in tonal quality since the 16th-century design with its bottom *C* note used a case length (*c*220 cm) which was almost the same as that later used for instruments starting on *G′* (*c*230 cm).

The earliest surviving harpsichord with *G′* as its lowestnote is probably come of about 1619 attributed to Boni, with multiple split natural keys (private collection, England; see Wraight, 1997), but its original compass is uncertain. A more conventional keyboard, *G′/B′–c‴*, was unsigned, but now attributed to Albana and dated *c*1624–48; Metropolitan Museum of Art, New York), and the oldest dated occurrence of this range is in a Boni harpsichord of 1653 (private collection, Vienna). The *G′/B′* short octave was never as popular in Italy as the *G′/A′* arrangement (i.e. lacking *G♯′*), the first dated instance of the latter being the 1662 harpsichord of Giacomo Ridolfi (Germanisches Nationalmuseum, Nuremberg), but it was probably already used in the 1620s. Although many compasses started on *G′*, it was uncommon in the 17th century for them to exceed *c‴* the datable exceptions reaching to *d‴*, (*d‴/e‴*), or *f‴*. This has seemed puzzling in view of the earlier use of compasses reaching to *f‴* at 8′ pitch, but these changes in compass are evidence of a changing performing practice. The lowest range used in Italian harpsichords emerged at the end of the 17th century: *F′G′A′–c‴* is first found in an unsigned instrument dated 1695, now known to be by Antonio Migliai (Händel-Haus, Halle; see Wraight, 1992). *F′G′–c‴* was used in Rome by Mattia do Gand (*b* 1663–7, *d* after 1739) in 1675 (Tagliavini collection Bologna).

As in the 16th century, single-register harpsichords were made; ten that survive can be assigned to the first half of the 17th century. Although the principal disposition in use in the 17th century was 2×8′, stop knobs were rarely provided for changing registers; it appears that rapid changes of colour were not an essential part of performing practice. Some instruments, including one each by Boni and Albana, were made with 3×8′, an arrangement which is only possible if one of the sets of strings is at a different level (see §1 above, and Wraight, 1997). Albana appears to have achieved this by using two nuts. Another 3×8′ harpsichord, attributable to Migliai around 1702 (private collection, England; see Wraight, 1997), used two different bridges so that iron and brass strings were at the same pitch.

Throughout the 17th century short scales (*c″*) at 25–9 cm) predominated and in most cases these indicate normal 8′ pitches intended for brass wire stringing. Some may have been intended for the high 8′ pitch (*a′* =*c*520), strung with iron wire, but (as discussed in §2(i) above) it is difficult to distinguish this design from the brass-strung harpsichord. Indeed, it is possible that what has come to

be seen as the 'traditional' Italian harpsichord with a short, brass-wire scale is in fact the restringing of a 16th-century, iron-wire scaled design. Scales used, and therefore pitch levels, after 1600 were substantially the same as those of the 16th century; no general rise in pitch seems to have taken place. The harpsichord of 1610 by Vincentius of Prato (Vassar College, Poughkeepsie, NY) could have been intended for the high 8′ pitch strung in iron wire, but the scaling of the 1637 Zenti bentside spinet (*see* SPINET, fig.3) demonstrates more clearly that this high pitch was still used well into the 17th century. Another exception is the 1628 Albana harpsichord (*c″* at 24·8 cm; Museo Civico, Bologna) which was probably intended to stand a 4th higher than normal 8′ pitch. Long scales (*c″* at *c*35 cm) at normal 8′ pitch intended for iron wire, which were common in the 16th century, are unknown in harpsichords of this period, although used in virginals until the 1630s. A few harpsichords, even as late as 1700 (e.g. by Migliai, *c*1680, described below) have *c″* at about 30 cm, which, when strung with iron wire, corresponds to the higher of the two 8′ pitches normally used before 1600. There is little evidence to explain why brass wire scales at the same pitch as iron wire scales should have been preferred in the 17th century. That brass wire gives a louder, even coarser sound had already been noted by Virdung in 1511. The clear tendency towards a 2×8′ disposition in the 17th century also suggests the desire for a high volume of sound. However, it must also be remembered that this assumption of a change of string material is based on the comparison of mostly Venetian scales before 1600 with largely Florentine and Roman scales after 1600. It is possible, though not proven, that there was always a strong tradition of using brass scales in Rome and Florence.

There are some documentary references to harpsichords with an *ottava bassa*: Urbani (*fl* 1642) and Zenti made such instruments, and since both worked in Rome this may have been a Roman speciality. A harpsichord by Zenti, now in the Deutsches Museum, Munich, and thought to be identical with the instrument of 1658 mentioned in the Medici inventory of 1700, was made with a single manual and a 2×16′ disposition (it was subsequently given two extra manuals and a fake 'Bartolomeo Cristofari' inscription; see Wraight, 1991, and Gai, 1969).

It is the early 17th century that provides the most examples of keyboards with split keys, included to extend the chromatic degrees of the tuning, usually providing D♯ as well as E♭ and A♭ as well as G♯. The common practice was to place the note more often used at the front of the split sharp, for example E♭ in front and D♯ in back. In most such instruments the *C*/*E* short octave was also filled out with the addition of *F*♯ and *G*♯ as split sharps. Whereas it was previously thought that these instruments (including virginals) were made throughout Italy over a period extending into the 18th century, it has now become clear that most of them were made between about 1620 and about 1650, and that many of them were the products of Poggi's workshop in Florence and Boni's in Rome (Wraight and Stembridge, 1994).

Two-manual harpsichords are rare in the Italian tradition: one interesting exception, attributed to Migliai around 1680 in Florence (Germanisches Nationalmuseum, Nuremberg), also has a 4′ register as well as 2× 8′ despite having been built at a time when the 4′ stop was no longer common. The keyboard has no coupler and the 4′ is on the upper manual.

Most 17th-century harpsichords were 'inner-outer' instruments, that is, made with thin case sides and kept in separate decorated outer cases. The earliest virginal made in the 'false inner-outer' fashion, with a single case having mouldings around the inside edge to give the illusion of two separate cases, is dated 1587 (Celestini; Beurmann Collection, Hamburg), but this style was apparently not adopted for harpsichords until the early 18th century, as in some Cristofori instruments.

Francesco Poggi, Pasquino Querci (*fl* 1610–25), Stefano Bolcioni (*fl* 1627–41) and Antonio Migliai (*fl* 1682–1704) are the 17th-century Florentine instrument makers whose work was best known in the late 20th century; some of those working in Rome whose instruments survive are Boni, Albana, Filippo Fabbri (*b c*1636–41; *d* 1691), Zenti, G.B. Giusti (*b c*1624–35; *d* after 1692), Ridolfi (*fl* 1650–82) and Giuseppe Mondini (*fl* 1631–1718). Among these makers the reputation of Zenti (*b* ?1609–11; *d* 1666–7) appears to have been the greatest, since he worked at royal courts in Sweden, England and France. His surviving instruments are competently made but not elaborate.

4. 18TH CENTURY.

*(i) France.* The history of French harpsichord making at the beginning of the 18th century is largely an account of the rapid expansion of the keyboard compass and the definitive adoption of a national variant of the thick-cased, long-scaled Ruckers design. Although harpsichords of the 1690s were still made with the typical 17th-century compass of *G′*/*B′* to *c‴* and sometimes with other features of earlier styles, such as thin cases and moulded bridges, a harpsichord made by Nicolas Dumont in Paris in 1707 (private collection), with compass *F′* – *e‴*, has most of the characteristics of a mature 18th-century French instrument. The reasons for these changes seem to have been the preference of musicians for the tone of Ruckers harpsichords and for the expanded musical possibilities inherent in larger instruments.

Although Ruckers harpsichords had long been known in France, they had existed alongside native instruments, many of which were radically dissimilar in scaling and construction. Even those instruments from the middle of the 17th century (such as those made by Jean Denis in 1648, Claude Jacquet in 1652 and Louis Denis in 1658, see §3 (ii)(a) above) whose external design coincidentally resembles that of Ruckers harpsichords are significantly different internally, having, for example, ribs crossing under the bridges and much lighter 4′ hitch-pin rails. The increasing regard for Ruckers harpsichords towards the end of the century, however, is shown by deliberate imitations of them by French makers, for example by Michel Richard in 1688 (see §3 (ii)(a) above) and by a certain 'D.F.' (undated instrument in the collection of Yannick Guillou, Paris, described by Anselm, 1996). Both instruments are not only thick-cased and long-scaled but also decorated with Antwerp-style soundboard painting and, in the 'D.F.', block-printed papers. While some divergences from Ruckers practice, such as the positioning of the bottom braces nearly perpendicular to the bentside rather than to the spine, may be seen as reasonable efforts to strengthen the case, the reinforcement of the soundboard with ribs crossing under the bridges suggests that Richard and 'D.F.' did not entirely appreciate all the

subtleties of Ruckers soundboard design. Nevertheless, the massive Ruckers-style 4′ hitch-pin rails in these harpsichords indicates that their makers were beginning to adopt Ruckers principles more than superficially.

Knowledge of all aspects of the design of Ruckers harpsichords was undoubtedly acquired during ravalement, the process of rebuilding old harpsichords to suit new musical requirements. A normal Ruckers transposing harpsichord with the range of *C/E* to *f‴* on the lower manual could accomodate the normal 17th-century French compass of *G′/B′* to *c‴* without altering the string spacing on the bridge or the scale, simply by aligning the keyboards. While the original Ruckers keys were usually retained in *ravalements* done in the Low Countries, French rebuilders routinely supplied new keyboards and actions in their own more delicate style. That this was already being done in the 1680s is suggested by the Richard harpsichord of 1688, which, with a false 'HR' rose and the date '1613' painted on the soundboard, was evidently intended to be passed off from the start as a Ruckers rebuilt with French keyboards and disposition. *Ravalement* also normally included the addition of a second choir of 8′ strings. Almost as many Ruckers or Couchet harpsichords with French keyboards and actions, but with unaltered cases and soundboards, survive from the first quarter of the 18th century, as do original French instruments of the period. Likewise attesting to their popularity in this period are workshop inventories of Nicholas and François Etienne (ii) Blanchet (see Hubbard, 1965), which list nearly as many 'Flemish' harpsichords as there are new instruments under construction. This popularity continued throughout the century, but the demand for an increased compass altered the purity of design of these early ravalements. A *G′* – *c‴* keyboard with the narrower French spacing could be fitted in to the case of a standard Ruckers double. The less common type of Ruckers double with chromatic basses could accomodate a *G′* – *c‴* compass without alteration of the spacing and, with French-style keyboards, the compass could be *G′* – *d‴* or even *e‴*. Further extensions of the compass, however, required more radical rebuilding of the old harpsichords.

The full five-octave compass of *F′* – *f‴*, which was to remain standard until the decline in harpsichord making at the end of the century, is already found in instruments made by Pierre Donzelague in Lyons in 1711 (London, private collection) and 1716 (Lyons, Musée Lyonnais des Arts Décoratifs). In Parisian harpsichords, however, the standard range from early in the century until about 1760 was *F′* – *e‴*, but *G′* – *e‴* was not uncommon. This is strange as the music of the period almost never exceeds G′ – d‴. The *F′* was used in one piece each by Rameau and Franois Couperin in their solo harpsichord works, but it was not in general use until the 1740s. Neither Couperin nor Rameau employed *e‴* in their solo works. Dagincourt used it in 1733 (*Pièces de clavecin*), but it was not often found until the *F′* was commonly written. The *e‴* seems to have fulfilled a sense of order: the keyboards were balanced with one natural after a group of sharps at each end. *G′* – *e‴* instruments, such as a Louis Bellot of 1742 (New York, Metropolitan Museum of Art) and a Jean Goermans of 1748 (USA, private collection), continued to be made almost to mid-century. Indeed, much of the repertory from the first half of the century is playable on instruments with the old compass beginning on *G′/B′*, especially if there are a divided *E♭* key and the *c♯‴* and *d‴* that were often crowded into the existing cases of old instruments undergoing *ravalement*. Perhaps the major advantage of chromatic basses beginning on *F′* or *G′* was not the availability of more accidentals in the bass but rather the more sonorous tone resulting from larger soundboards and longer bass strings. Already in Franois Couperin's first volume of *Pièces de clavecin* (1713), several pieces exploit this rich low tessitura. By 1760 the compass *F′* – *f‴* had become standard in Parisian harpsichords. During the late 1770s and 1780s a few harpsichords were made with the compass *E′* – *f‴*. The purpose of the added *E′* key is not known, but it may have been tuned to a lower note in some short-octave arrangement along with the seldom-used *F♯′* and *G♯′* keys.

Nicholas Blanchet, who was admitted to the guild in 1689, founded the most important dynasty of Parisian harpsichord makers, which included his son Franois Etienne (i), grandson François Etienne (ii), and Pascal Taskin, who worked for the last named and married his widow. Eight harpsichords by the Blanchets and seven by Taskin are known to survive. In the 1740s the Blanchets' connection with the court began, and shortly after the middle of the century their firm became 'facteur des clavessins du Roi'. During this time, besides their maintenance work for the court, they became increasingly occupied with the rebuilding of Ruckers and Couchet harpsichords into large five-octave French instruments. About as many of these rebuilds survive as do harpsichords entirely made by Blanchet and Taskin. Two other families were notable: Jean Goermans and his son Jacques (*c*1740–89), later Jacques Germain; and Henri Hemsch (1700–69), his brother Guillaume (1709–74) and their nephew Jean-Henri Moers (1734–93). About nine of the Goermans' harpsichords and nine by the Hemsch family survive; four of Henri Hemsch's date from the decade 1751–61, a remarkable survival rate. The majority of 18th-century French harpsichord makers were of the Parisian school, but there was a distinct though similar school in Lyons. 18th-century harpsichords from other parts of France are rare, and most of them are either archaic or are the occasional work of an artisan of another craft such as organ building.

A great portion of the energies of 18th-century French harpsichord makers appears to have gone into the massive rebuilding of older harpsichords, especially those of the Ruckers family. Since a rebuilt Ruckers harpsichord was worth several times as much as a new instrument in 18th-century Paris, such a diversion of the makers' efforts from building new instruments was clearly justified on a financial basis. It led not only to the most elaborate sort of rebuilding, including the conversion of narrow 45-note-compass single-manual instruments to five-octave doubles and the building of new harpsichords around the soundboards of old virginals but also to outright faking of new instruments to make them look like rebuilds. But as the rebuilding was intended to update earlier instruments to current musical requirements and not to preserve their antique qualities, the sound of a Ruckers or Couchet harpsichord rebuilt by Taskin represents late-18th-century Paris rather than 17th-century Antwerp.

The Blanchets and Taskin were famous for their work in this vein, and they applied to it all the ingenuity and craftsmanship found in the instruments they built in their

own names, producing neither crude enlargements in which extra notes were crammed into the bass (in effect sliding the keyboard towards the treble, thereby disastrously shortening the scaling) nor such dubious expedients as the jointing of extensions on to the wrest plank and belly rail. Rather, they used a wide variety of slightly differing techniques, determined by the nature of the original instruments. Of these, the most subtle and ingenious involved rebuilding the spine, in addition to the usual extending of the bentside and bridges and replacement of the cheekpiece, wrest plank and belly rail with new ones of appropriate length. The front of the original spine was cut down to the level of the soundboard. A tapered layer of new wood of the same size would then be added on the outside of the cut-down original spine; then a wholly new spine of the same height as the rest of the case, and long enough to reach the front of the instrument, would be glued on to the outside of the tapered piece. The result was simultaneously to provide more room at the front of the instrument for additional bass keys and to rotate the entire body of the instrument with respect to the strings. This rotation, in turn, had the effect of lengthening the scaling to compensate for the shortening produced by the addition of the new notes in the bass. For all their rebuilds, the Blanchets, Taskin and other reputable makers also supplied beautifully made new French-style keyboards and actions.

Except for their size, the construction of early 18th-century French harpsichords was very similar to that of Ruckers. The framing was a bit heavier, especially the upper struts, which were more numerous. A horizontal brace was glued to the back edges of the upper belly rail in two Blanchet harpsichords of 1730 (USA, private collection) and 1733 (Château de Thoiry). This brace or 'T' section, a normal feature of later Blanchet and Taskin harpsichords, enormously stiffened the belly rail, and struts running from it to the bentside, along with gap spacers between the wrest plank and belly rail, strengthened this critical area. In some instruments by other makers, including Henri Hemsch, the upper struts are set on edge and butt against the liners rather than lying flat under them. Case sides were sometimes of a softwood (spruce or fir) rather than poplar, which was invariably used by the Ruckers. Bentsides, however, were usually of poplar, since resinous softwoods are difficult to wet-bend. While Ruckers bentsides and those of most 17th-century French harpsichords are curved throughout their entire length, French bentsides early in the 18th century assumed a characteristic shape with the curve concentrated in the treble and the remainder, towards the tail, straight. Those of the 1730 and 1733 Blanchets are straight for almost two thirds of their lengths. This shape continued in use in the Blanchet-Taskin workshop and was also used by Henri Hemsch and others; completely curved bentsides occur only occasionally later in the century. Bentsides were never made to incorporate the tail in an S-curve. In the second half of the century, the framing became a bit heavier and more sophisticated, and the sides were a little thicker, walls of 18 mm being not uncommon and spines even thicker, up to about 24 mm. In Taskin's harpsichords the framing, liners, ribbing and 4′ hitch-pin rail are beautifully rounded.

The soundboard barring generally follows the Ruckers pattern but, especially in the first half of the century, was not so standardized. The 1707 Dumont and 1733 Blanchet lack cut-off bars, and the ribs perpendicular to the spine extend to the 4′ hitch-pin rail. The 1730 Blanchet has a normal cut-off bar but, like the 1707 Dumont, it has two ribs crossing the 8′ section of the soundboard around the midsection and tenor, and a third approaches the bass of the 8′ bridge from the 4′ hitch-pin rail. Harpsichords by Henri Hemsch, probably 1736 (Museum of Fine Arts, Boston), and by Hemsch's master, Antoine Vater, 1738 (private collection, France), have ribs parallel to the spine crossing the bridges. All known 18th-century French ribs were cut out to free the soundboard where they pass under bridges. Cross-ribs are not found in the later Blanchet and Taskin instruments and were only occasionally used by makers in the second half of the century, as in a Jacques Germain harpsichord of 1785 (Vermillion, South Dakota, Shrine to Music Museum) in which a rib crosses under the 8′ bridge in the tenor. Some makers, including Vater and Henri Hemsch, curved their cut-off bars to be parallel to the 4′ bridge.

The keyboards and actions of 18th-century French harpsichords continue the design of the previous century but are a little heavier, with wider jacks, a slightly wider key span (the three-octave measure typically 477 mm), and thicker key levers, especially in the lower manual. Boxwood arcades replaced the carved trefoils on the key fronts, and the sharps, instead of being solid bone, were composed of a thin bone slip glued to a black stained wooden base. The jack-slides and guides were still made of wood covered with punched-leather bearing surfaces, and the accurately made jacks were slightly tapered in width and thickness, fitting the slide only when at rest. These actions were light and quiet, and repeated very quickly. Apparently, very few single-manual harpsichords were made; these were almost always disposed 2 × 8′. The two-manual disposition of an 8′ and 4′ register on the lower manual, shove coupler, and an 8′ on the upper, with the 4′ between the 8′s and the lower 8′ plucking the longer strings was remained absolutely standard until the third quarter of the century.

After the middle of the century several additions to the standard French two-manual disposition began to appear. The buff stop, rare in the first half of the century, became almost universal. During the late 1750s harpsichords began to be equipped with a variety of foot- or knee-operated devices for producing crescendo effects and for changing registers without taking the hands from the keyboard. The first of these, developed by the Dutch maker Andries Veltman (Weltman, Wittman) in collaboration with a certain Dumontier, was advertised in Paris in 1758 and was demonstrated the following year to the Royal Academy of Sciences. In addition to knee levers to control the registers it was provided with a hammer action and glockenspiel. Of more lasting significance was a fourth register having jacks fitted with plectra of soft buff leather (*peau de buffle*) added behind the three registers of the normal two-manual disposition as a special solo stop. The *peau de buffle* jacks pluck the same strings as the normal quilled lower-manual 8' jacks, which were intended to be disengaged when the fourth register was in use. Most writings of the period credit the introduction of the *peau de buffle* register to Taskin, although Jean-Benjamin de La Borde (*Essai sur la musique*, Paris, 1780) ascribed the initial idea to the prominent organist, harpsichordist and composer Claude-Bénigne Balbastre, who is known to have had a harpsichord fitted with this

device in 1770. Another claimant was a certain de Laine, who in 1769 announced an instrument fitted with leather plectra and a pedal to change the registers. Soft *peau de buffle* plectra tend to stroke the strings rather than pluck them. Thus a certain amount of dynamic nuance is made possible by touch alone. Except, perhaps, for the occasional three-register harpsichord provided with *peau de buffle* as a substitute for the customary quill of the lower-manual 8′, *peau de buffle* was normally only used as a fourth register in harpsichords also provided with knee levers to change the stops. As devised by Taskin in 1768 and found in most of the extant late 18th-century harpsichords made or rebuilt by Taskin or other Parisian builders, five or six pommels, to be raised by the knees, are held in the front rail of the harpsichord's stand. In order from left to right these control: a *decrescendo*, which gradually removes the 4′, then the lower-manual quilled 8', then the upper 8′, leaving the *piano* tone of the *peau de buffle*; the 4′; the lower-manual quilled 8′; the shove coupler (in some instruments this pommel is absent and the coupler is controlled by hand in the usual manner); the *peau de buffle*; and a batten that raises all the *peau de buffle* jacks when they are not in use in order to keep the touch as light as possible.

The *peau de buffle* and knee levers or pedals to change the stops came into being at about the same time as the piano was being introduced to France from Germany and England. Grand pianos by Johann Heinrich Silbermann of Strasbourg were known in Paris by 1759, and in 1763 Balbastre owned a *clavecin à marteaux* (grand piano) made by Blanchet. Another was in Blanchet's workshop at the time of his death in 1766. Although the repertory associated with the early German-style grand pianos and the English square pianos which became very popular in Paris in the late 1760s was in the Italian and German styles, the addition of knee levers and *peau de buffle* to the beloved French harpsichord was manifestly an attempt, far more successful than most such efforts, to graft on to it some of the qualities of the piano, which itself was incapable of realizing works in the highly idiomatic style of the *clavecinistes*. Late 18th-century French harpsichords with these devices possess all the musical qualities of earlier harpsichords, and the *peau de buffle* provides the option of a voluptuous tone which is quite similar to that of pianos by Cristofori and the Silbermanns.

Blanchet and Taskin were famous for their work in this vein, and they applied to it all the ingenuity and craftsmanship found in the instruments they built in their own names, producing neither crude enlargements in which extra notes are crammed into the bass (in effect sliding the keyboard towards the treble, thereby disastrously shortening the scaling) nor such dubious expedients as the jointing of extensions on to the wrest plank and belly rail. Rather, they used a wide variety of slightly differing techniques, determined by the nature of the original instrument. Of these, the most subtle and ingenious involved rebuilding the spine, in addition to the usual extending of the bentside and bridges and replacement of the cheekpiece, pin-block and belly rail with new ones of appropriate length. The front of the original spine was cut off at the belly rail and the top was cut down to the level of the soundboard. A tapered layer of new wood of the same size would then be added on the outside of the cut-down original spine; then a wholly new spine of the same height as the rest of the case, and long enough to reach the front of the instrument, would be glued on to the outside of the tapered piece. The result was simultaneously to provide additional room at the front of the instrument for additional bass keys and to rotate the entire body of the instrument anti-clockwise with respect to the strings. This rotation, in turn, had the effect of lengthening the scaling to compensate for the shortening produced by the addition of the new notes in the bass. New keyboards were, of course, fitted, and Blanchet's and Taskin's are made with unequalled elegance and care. No weighting is used and each key is carved into balance, a factor which contributes enormously to the light and even touch.

The plan of the average 18th-century French harpsichord more nearly follows that of the chromatic rather than the short-octave Ruckers transposer. This design had shorter tenor scaling to keep the tailpiece from becoming too wide in a wider instrument of the same length. The French tonal ideal around 1700 was that of Ruckers, but making larger instruments resulted in a grander and smoother tone. Although the 'presence' and immediacy of a small instrument were lost, the sound was no less transparent. As the century passed, the tone grew more complex and less direct; nevertheless even the late Taskins never lost the balance bewteen attack and sustaining power that permits cleanness of articulation. The declamatory style of French keyboard music from the 17th century to the Rococo period required this sensitivity to articulation, and their harpsichords met the demand well. Indeed, although there is little evidence that French harpsichords were exported to other countries during the 18th century, it has been recognized during the 20th-century revival of the harpsichord that the classic five-octave French double perhaps comes closest to the ideal of an all-purpose instrument, versatile enough to be a satisfactory medium for the interpretation of harpsichord music of all countries and periods. Thus modern harpsichords modelled after the work of Taskin and other 18th-century French makers have been in widespread use during the last half of the 20th century.

Whether new or rebuilt, a French 18th-century harpsichord was a major piece of decorative furniture. The soundboards were decorated in a more elaborate version of the Flemish style, the cases were painted or lacquered in any of a variety of fashionable styles and the instruments were equipped with elaborate six-, seven- or eight-legged bases often carved and gilded in one of the royal styles. Simpler instruments were painted in one or two colours, panelled with gold bands and mouldings and fitted with less elaborate bases but still in one of the royal styles (fig.9). Despite the use of walnut and marquetry in 17th-century harpsichords, and the superb quality of veneered furniture in 18th-century France, French harpsichords seem never to have been veneered.

*(ii) England.* The few surviving harpsichords made in England before the 1720s follow the model of late 17th-century instruments (see §3(ii)(b) above). The standard 18th-century national type seems to have crystallized slightly earlier than in France, namely in the work of Hermann Tabel (*d* 1738), a builder, trained in Antwerp, who moved to London in about 1700. Both of the makers whose firms dominated English harpsichord building in the 18th century, Burkat Shudi (1702–73) and Jacob Kirkman (1710–92), worked in Tabel's shop and both built instruments strikingly like the sole surviving example

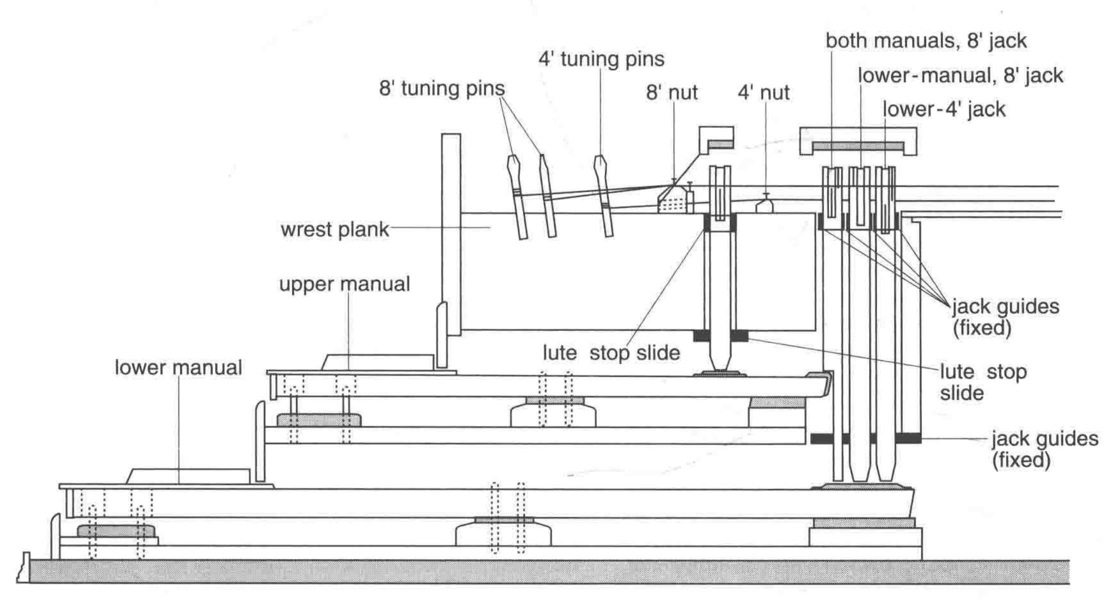


*9. Harpsichord by Pascal Taskin, Paris, 1769 (Russell Collection of Early Keyboard Instruments, Edinburgh)*

of Tabel's work, a double-manual harpsichord dated 1721 (fig.8).

A typical Shudi or Kirkman double has a 2 × 8′, 1 × 4′ specification, disposed so that one 8′ register, known as the dogleg, is available from both manuals, while the lower manual has the second 8′ and the 4′ register, and the upper manual has a lute register as an alternative to the dogleg. In addition, a buff stop on a Shudi acts on the lower-manual 8′ strings, and on a Kirkman on the dogleg 8′ strings (fig.11). Their cases are made of oak, and are veneered mostly in walnut in early examples and mahogany in later ones. All are invariably cross-banded with a wide range of stringings, and some, particularly those of Kirkman, have spendidly rich marquetry in the keywell. The instrument is supported on a trestle stand with four legs, which vary throughout the 18th century from turned George II to square Chippendale; occasional special examples have rather ungraceful cabriole legs curving outwards from the level of the trestle's lower stretchers. The soundboards are not decorated with paintings, and Shudi soundboards do not have a gilded metal rose; the barring and case bracing are rather like those of a Ruckers harpsichord. Like the bottom, all the braces are pine. The lower ones are not as tall as in a Ruckers instrument; there are only two transverse bottom braces in addition to the lower belly rail, but these are supplemented by a diagonal brace running along the bottom from the intersection of the rear brace and the bentside to the centre of the forward brace. In addition, there are two or three longitudinal braces running upwards from the front bottom brace to the upper belly rail. The upper-level braces are more numerous than on a Ruckers harpsichord, where there are three set nearly parallel to one another and at a slightly oblique angle to the spine. In a Kirkman or Shudi harpsichord there are four such braces which, however, are set vertically rather than flat, so that they bear on the face of the liner rather than merely being nailed to its underside. These four are supplemented by a fifth, heavier one, that passes from the bentside to the upper belly rail in the crucial treble area. (For excellent iluustrations fo the inner construction of a kirkman harpsichord see *Kielklaviere*, 1991, p.146, and Koster, 1994, p.99.) The construction of a single-manual Kirkman or Shudi is identical to that of a double, except that while

*10. Title-page of Mondonville's 'Pièces de clavecin avec voix ou violon' op.5 (Paris, 1748): engraving by Michel Aubert after Jacques Rigaud*




*11. English two-manual harpsichord action, 18th century*

Shudi's singles often include a lute stop, only one Kirkman single is reported to have had one, and this report must be treated with caution. Occasional examples of singles by both makers lack the 4′ as well.

Except in matters of decoration, these instruments changed little throughout the century, apart from a shift in the plucking-points of Shudi harpsichords after 1770 that produces a rounder and less incisive tone in the later instruments (a change in line with the occasional substitution of leather for quill plectra in the lower-manual 8′ jacks), and the addition of the pedal-operated mechanisms described below. The overall lengths of Kirkman's harpsichords (and, correspondingly, of their longest *F′* string) varied over the years, being around 180·3 cm in 1745, decreasing to around 172·7 cm in the early 1760s and increasing again to around 177·8 cm in the 1770s and 80s. The reason for these changes is not known.

Tabel's five-octave *F′* to *f‴* keyboard had lacked the *F♯′* (presumably for reasons of visual symmetry), and Kirkman and Shudi, like other English builders, followed this practice until about 1780, when the *F♯′* was included as a matter of course.

A minor difference between Shudi and Kirkman harpsichords concerns the arrangement of the stop-knobs in two-manual instruments. On Shudi double-manual harpsichords the three stop-knobs at the left side of the nameboard control (from left to right) the lute stop, the 4′ and the buff stop, whereas in a Kirkman the order is buff stop, lute stop and 4′; both have 8′ stops located at the right side of the nameboard with the dogleg controlled by the left-hand knob and the lower manual 8′ controlled by the right-hand knob. As a result of this arrangement, one can rapidly engage whichever of the unison stops may temporarily have been disengaged simply by squeezing the knobs together. Although Kirkman is known only once (1772) to have built an instrument with a range greater than five octaves (a double with a range of *F′* to *c‴*), Shudi regularly made instruments with a range of *C′* to *f‴*, of which 12 dating from 1765 to 1782 have survived.

The tone of a Kirkman or Shudi harpsichord is enormously rich and powerful; whereas that of a French harpsichord may be compared to the sound of a woodwind ensemble, the tone of these developed English instruments, with their brilliant trebles and imposing basses, may be compared to that of a brass band. The sound thus lacks the subtlety of a French instrument but more than compensates by its volume and sensual impact. As is true of many of the harpsichords made in the second half of the 18th century – that is, after the great age of harpsichord composition – the sound of these instruments sometimes tends to call attention to itself rather than merely serving as a vehicle for projecting the music, a quality that may in abstract terms be viewed as a defect despite its splendour. (For further discussion of tone and voicing *see* KIRKMAN.)

Beginning no later than the early 1760s, English harpsichords were customarily fitted with crescendo devices. The so-called MACHINE STOP of Kirkman and Shudi disengages the 4′ register and then the front 8′ register as a pedal is depressed (on double-manual instruments, since the disengagement of the front 8′ register would silence the upper manual, it simultaneously engages the lute stop); thus when the pedal is fully depressed the registration on the upper manual of dogleg 8′ is replaced by lute stop, and that on the lower of dogleg 8′, lower-manual 8′ and 4′ by lower-manual 8′ alone. In both single- and double-manual instruments, the machine stop can be disengaged when desired to permit normal hand-stop operation. Small variations on this arrangement may be found in the harpsichords of Thomas Haxby and of Longman and Broderip. By 1766, the machine stop was supplemented by a second crescendo device, the SWELL, which enabled the performer to open either a section of the harpsichord's lid (if not already raised) or a series of louvres covering the soundboard (fig.12). The two devices used in conjunction with one another produce a surprisingly wide and effective crescendo, beginning with the *pianissimo*of the lower-manual 8′ alone with the lid or louvres closed, followed by the successive addition of the front 8′ and the 4′ and finally the gradual opening of lid or louvres to permit the *fortissimo* of the full harpsichord.

*(iii) Italy.* Most of the known 18th-century Italian harpsichord makers were active in Florence and among these BARTOLOMEO CRISTOFORI was pre-eminent. His few surviving harpsichords show a number of refinements in design aimed at better structural or tonal performance. Those he influenced included not only his assistant Giovanni Ferrini, but also makers who worked in other towns, such as Giuseppe Solfanelli (active in Florence and Pisa) and Giuseppe Moria Goccini of Bologna.

Even in the 18th century *C/E–c‴* was still a widely used compass (as also in Italian organs of the same period); for the accompaniment of the human voice this range was presumably sufficient. However, the once common *C/E–f‴* range became practically obsolete. Of compasses reaching below *C*, the majority started on *G′A′* (i.e. without G♯′). Those having a *G′/B′* short octave were no more common than in the 17th century. More chromatic compasses beginning on *G′* were used than in the 17th century but were only slightly more common than *G′/B′* compasses. Compasses starting on *F′G′A′* became more popular than previously, being produced in almost the same numbers as *G′A′* ranges. Most keyboard ranges did not exceed *c‴*, even when starting on *F′*, but a few reached f‴, or even *g‴*.

After 1700 the majority of dispositions were 2×8′, but four instruments have survived which had three 8′ registers. Six 2×4′ harpsichords are also known. Although many 16th-century instruments had only a single 8′ register, this disposition became a rarity after 1700. In contrast to instruments from north of the Alps, a 2×8′, 1×4′ registration remained rare in Italy. A general lack of interest in the possibility of registration changes is suggested both by the rarity of two-manual Italian harpsichords and by the absence of stop levers in many 18th-century Italian harpsichords.

Although some jacks insurviving instruments now contain square slots for leather plectra it is likely that most if not all are later modifications; the preference at the time was for bird quill. Some experimentation is recorded in the description of the CEMBALO ANGELICO, invented in Rome in 1775 (see Russell, 1959, appendix 2), which enabled a range of different tone colours to be produced.

It is easier to draw conclusions about 18th-century scalings than about those of the 16th and 17th centuries. Documentary evidence and the design of scales combine to show that brass wire was used in most designs, where



*12. Harpsichord by Shudi and Broadwood, London, 1775, showing the swell in the open position (Gesellschaft der Musikfreunde, Vienna, on loan to the Musikinstrumente Sammlung, Kunsthistorisches Museum, Vienna)*

a *c″* of between about 25 cm and 28.5 cm is found (see Wraight, 1997). Some instruments by Cristofori and his workers show the combined use of iron and brass scales, with separate bridges, in order to overcome space restrictions. The scaling of both harpsichords and virginals suggests that a range of 8′ pitch was used throughout Italy which covered a whole tone, with *c″* measuring 25 to 28.5 cm. Within this range of a tone in there were in Florence three further divisions rather than two semitone sizes (see §2(i) above). It is probable that this whole-tone range of pitches was in simultaneous use, although scales of 25 cm are first found around 1740. Thus, there is no clear evidence from these instruments that pitch rose in the 18th century compared with earlier times; rather, the range of pitches for which instruments were made remained at a constant level from the 16th to the 18th centuries. The evidence of 18th century pitches is mainly from Florentine harpsichords; virtually none have been identified from venice, Milan or Rome. In 1704 Goccini modified a 1530 harpsichord by Alessandro Trasuntino from 1×8′, 1×4′ disposition and *C/E–f‴* compass to 2×8′ with *G′/B′–c‴* another instrument, by Vito Trasuntino (dated 1560; Staatliches Institut für Musikforschung, Berlin), was rebuilt with a shorter scale. This gives the impression that the pitch was raised, but if brass were is used instead of iron the pitch is lowered by a minor whole tone.

Late 20th-century research on harpsichords of all countries attempted to elucidate the ways in which instruments were strung in order to understand better the makers' intentions and permit more faithful restorations. Comparison of the few known diameters of old wire with archival and documentary sources and the identification of old wire bobbins shows that Nuremberg wire was used in Italy in the 18th century. One basic principle of stringing has been found (with only slight variations), mainly used by Cristofori and other Florentine makers, which strung the top ten notes with gauge 10 wire, the next nine with gauge 9, and so on down to gauge 2.

*(iv) Germany and other European countries.* Compared to the number of surviving 18th-century harpsichords from Italy, France, England and the Low Countries, there are progressively fewer from Germany, Scandinavia, Portugal and Spain, and hence progressively less information is available concerning the character and development of the instrument in these areas. This is specially regrettable since Germany and Spain in particular produced so much harpsichord music of interest.

There were arguably four schools of harpsichord making in Germany during the 18th century, in Hamburg, Berlin, Saxony and Thuringia, Hamburg was a major centre whose sphere of influence extended to Stockholm in the north and Hanover in the south, and is the only



*13. Harpsichord by Christian Zell, Hamburg, 1728 (Museum für Kunst und Gewerbe, Hamburg)*

school represented by an appreciable number of surviving examples. Two harpsichords (one a reworking of an instrument originally built by Johannes Ruckers in 1618) survive by Johann Fleischer and three by his younger brother Carl Conrad Fleischer. There are six extant harpsichords signed by Hieronymus Albrecht Hass, two by his son Johann Adolph Hass and three by Chistian Zell, who married Carl Fleischer's widow. Harpsichords of the Hamburg school vary greatly in size, compass and disposition, but are all built in essentially the same manner. Coniferous wood is used for the case sides, the baseboard and the lid, and beech for the wrest plank, nuts, bridges and jackrail. As with Flemish harpsichords the case sides are glued and dowelled to the upper surface of the baseboard; Flemish influence is also evident in the soundboard layout and in the bridge cross section of early Hass harpsichords which is similar to that of Ruckers harpsichords. Rather than a bentside and an angled tail, however, Hamburg harpsichords are characterized by an S-shaped bentside, made either of oak or lime. Full-depth braces cross the case from the bentside to the spine, with no upper-level bracing. The natural keys are veneered with ivory or tortoiseshell and the sharp blocks are of lime or beech (often ebonized) covered with ebony, ivory or tortoiseshell. The natural fronts decorated with embossed paper, incised paper glued to a red backing, or small blocks of ebony or ivory in which a semicircular moulding has been cut: Key levers of single-manual harpsichords and of the lower manual of double-manual harpsichords are guided by wooden or whalebone slips riding in the vertical slots of a rack. Upper-manual keys are guided either by vertical pins positioned between the tails of the key levers or by vertical pins positioned in mortises cut in the centre of the key tails. The three-octave span of the natural keys ranges from 49 to 50 cm. On the double-manual harpsichords built by H.A. Hass in 1723 (Copenhagen, Musikhistorisk Museum) and 1734 (Brussels Conservatory) there are small padded blocks on the underside of the upper-manual keys and on the upper surface of the lower-manual keys. The manuals are coupled together either by pushing in the upper manual (1723) or by pulling out the lower one (1734). In the harpsichord built by J.A. Hass around 1760 (Yale University, New Haven, Connecticut), short doglegs are provided for the upper-manual 8′ jacks; small padded blocks on the lower-manual keys are positioned under the doglegs so that when the lower manual is pushed in the lower-manual keys lift the upper-manual jacks without the upper-manual keys having to be moved. Most Hamburg harpsichords have iron scales of about 36 cm, but a few instruments, including the 1728 Zell (Museum für Kunst und Gewerbe, Hamburg; fig.13) and the 1740 Hass (Puyana Collection, Paris), have scales of about 34 cm; these harpsichords may have been intended by their makers to sound about a semitone higher than the longer-scaled instruments.

Although some Hamburg-built harpsichords have the classic 2 × 8′, 1 × 4′ disposition, five instruments by H.A.

Hass are exceptions. One made in 1726 (Leuvsta Bruk Manor House, Sweden) has the typical 16th-century Italian disposition of 1 × 8′, 1 × 4′, while two others originally had three choirs of 8× strings. The Hass 1723 harpsichord is disposed 3 × 8′, 1 × 4′, with the 8′ nut stepped such that there are two levels of 8′ strings: two sets are positioned on the upper section of the nut with third set positioned on the lower section and passing through the nut the tuning pins. A 1721 harpsichord by Hass (City Museum, Gothenburg) survives as a single-manual piano, but seems to have originally had two manuals and the unique disposition of 3 × 8′, 2 × 4′. Various 18th-century German makers (including Fleischer, Mietke, Harass, Hildebrandt, Silbermann and Stein) are now thought to have built harpsichords with a set of 16′ strings, No two of the three surviving Hass harpsichords with a 16′ register are exactly alike, but their 16′ strings are arranged in the same ingenious fashion. Inside the case a low curving rim is attached to the deep frame members and follows the line that the bentside of a normal instrument would take. This rim serves as a hitch-pin rail for the 8′ strings. Beyond it and at a slightly higher level there is a completely separate soundboard for the 16′ bridge, and the 16′ strings are hitched to the pins driven into the lining of the bentside along the far edge of this soundboard. As a result, the 16′ bridge does not have to be pierced to permit the 8′ strings to be hitched at the bentside, and the layout of the 8′ and 4′ strings, which still comprise the basic core of the harpsichord, is undisturbed. The 1734 double-manual harpsichord by H.A. Hass has the compass *G′* to *d‴* and the disposition 1 × 16′, 2 × 8′, 1 × 4′, lute. The 1740 Hass, which is the only unquestionably genuine three-manual historical harpsichord still in existence, has the compass *F′/G′–f‴*, and the disposition 1 × 16′, 2 × 8′, 1 × 4′, 1 × 2′, lute. The upper two manuals of this instrument provide a lute stop on the upper manual, a dogleg 8′ register played by both the upper and the middle manuals, and a 4′ and a second 8′ playable on the middle manual only. The doglegs reach down to the middle manual, and there is no coupler between these two keyboards. The 16′ and the 2′ are confined to the lowest manual, which (like the keyboards of some organs) can be pushed entirely into the case like a drawer for playing on only the 8′ and 4′ registers, but can be pulled partly forward so as to play the 16′ and 2′ by themselves, or further forward to permit all the registers except the lute stop to sound at once from the lowest manual. The remaining Hass instrument with a 16′ stop has only two keyboards, but compensates by having two rows of 2′ jacks (both playing the same strings), one on the upper manual and one on the lower. Its date is questionable, but comparison with Hass clavichords suggests about 1760. As on the 1734 double, buff stops are provided for the lower-manual 8′ and the 16′, and the lower-manual 2′ (like that on the 1740 triple) extends only from *F′* to *c″*. This curtailment is necessary because, even with the narrow jackslides used on these instruments, the gap between the wrest plank and the belly rail required for the five slides (and thus the minimum distance between the 2′ nut and the 2′ bridge) must be so wide that no string stretched across it could be tuned appreciably higher than the *c⁗* equivalent to *c″* at 2′ pitch. This explains why the sixth slide carrying the jacks of the upper-manual 2′ on the instrument of around 1760 goes only to *b*.

The outer case and lid are always painted, sometimes with chinoiserie, while the inside of the lid often bears a painting in oils, with subjects including (on instrument by H.A. Hass. *The Grand Concert in the Garden* (1723) and *The Trojan Horse* (1734). The keywell area above the keyboard is usually veneered in hardwoods and exotic materials. Most soundboards are decorated with painted flowers, the near edge being reserved for the signature and sometimes small groups of Classical or pastoral figures. Only the harpsichords of the Fleischer brothers have a soundboard rose, which is geometrical and multi-layered. The stand for the H.A. Hass harpsichords of 1726, 1732 and 1734, as well as the 1728 Zell, appear to be original, and consist of turned and carved legs between an upper and a lower stretcher.

Only two harpsichords survive from Hanover: a single-manual of 1738 by Christian Vater with the compass *G′/B′–e‴* (Germanisches Nationalmuseum, Nuremberg), and a claviorgan of 1712 by Hermann Willenbrock with the compass *C*, *D* (without *C♯*) to *c‴* (Metropolitan Museum of Art, New York). Like the Hamburg instruments, both have S-shaped bentsides; the keywell veneering of the Willenbrock is reminiscent of the work of Zell. There are, however, various differences between these instruments and those of Hamburg: the Vater, for example, has a brass scale of 27 cm, and both instruments have ebony rather than ivory natural plates.

Harpsichord builders active in Berlin during the 18th-century included Johann Hohlfeld (1711–71), Johann Straube (1725–1802) and Johann Oesterlein (*b* 1728/9), who is represented by a single surviving harpsichord dated 1792 (Berlin Museum). The Berlin school is, however, dominated by the court instrument builder Michael Mietke, whom J.S. Bach visited in 1719 to take delivery of a double-manual harpsichord for the Duke of Anhalt-Cöthen. A single-manual harpsichord signed by Mietke and dated 1710 survives (Hälsinglands Museum, Hudiksvall, Sweden). According to Kilström (1994) this instrument, constructed mostly from walnut, has the compass *G′/A′–c‴* and the disposition 2 × 8′. Two further harpsichords (Schloss Charlottenburg, Berlin) have been attributed to Mietke and dated to before 1713: a single-manual white harpsichord disposed 2 × 8′, whose compass was originally *G′/A′–c‴*, and a double-manual black harpsichord disposed 2 × 8′, 1 × 4′, originally with the compass *F′/G′A′–c‴* (the compasses of both were later extended to *F′/G′–c‴*). All the Mietke instruments have S-shaped bentsides and use box slides to guide the jacks rather than upper and lower registers. The *c″* scaling of the double-manual Mietke was originally 29 cm which, when compared with the shorter 27·5 cm scale of the Hudiksvall Mietke, would suggest that both instruments were designed to be strung in brass but intended to sound at two different pitches, about a semitone apart.

Surviving harpsichords from the Saxon school include a double-manual instrument by Jacob Hartmann (Bach-Haus, Eisenach) and a double-manual instrument attributed to Gottfried Horn (Museum für Kunsthandwerk, Dresden). There are five extant harpsichords signed by members of the Gräbner family, and two vis-à-vis harpsichord-piano combination instruments by Johann Andreas Stein. These instruments all differ significantly from those of the Hamburg school: the cases, made of hardwood or veneered, are not painted and have angled tails, and the soundboard barring includes transverse ribs

running under the bridges, Although only one of the Stein combination instruments now includes a 16′ stop, there is documentary evidence (see Henkel, 1990) of a harpsichord by Gottfried Silbermann which was also disposed with a set of 16′ strings.

The possible existence of a Thuringian school of harpsichord building has been given weight by Krickeberg's attribution (1995) of an unsigned harpsichord (the so-called 'Bach harpsichord', Berlin Museum, no.316) to either Johann Harass the elder or Johann Matthias Harass of Gross-Breitenbach, on the basis of the instrument's similarity to a double-manual harpsichord (Schloss Museum, Sondershausen) believed to have been signed by Harass. Krickeberg and others have suggested that the Berlin instrument was designed to include a set of strings at 16′ pitch.

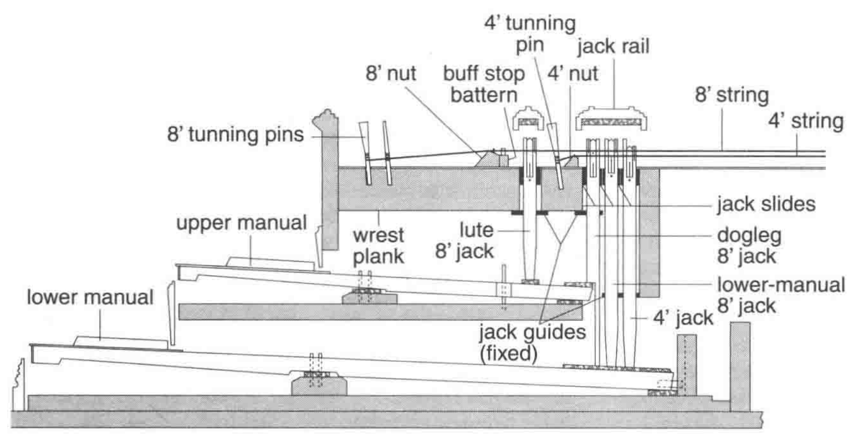
The few extant 18th-century Austrian harpsichords have cases mostly of solid walnut or walnut veneer with a double-curved bentside. The only signed instruments are by Viennese makers; the earliest certainly from Vienna was made in 1747 by the organ builder Johann Christoph Pantzner (*d* 1761). Some have a short bass octave with several divided keys; as Walter (1972) has shown, Haydn must have had access to an instrument of this kind during his early period. The short scaling of some Austrian instruments indicates a high pitch; stringing throughout with brass wire is possible. Virtually nothing is known of any 18th-century harpsichord building in what are now Czechoslovakia, Poland or Hungary, although the craft seems to have been practised there during the 16th and 17th centuries.

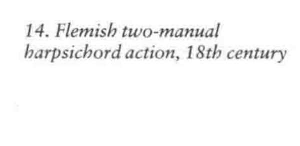
The double-curve bentside began to appear in Spanish harpsichords at the end of the 17th century, perhaps due to the influence of imports from Hamburg. This style is shown in a harpsichord, later converted into a piano, labelled as being made in Seville in 1734; a photograph of a lost five-octave, single-manual harpsichord made there in 1754; and a harpsichord-claviorgan, also later a piano, bearing the label of Tadeo Tornel of Murcia and the date 1777. In the latter part of the century Juan del Mármol made instruments combining harpsichord and piano actions. Perhaps the greatest Spanish harpsichord maker of the period was Diego Fernández Caparrós (*fl* 1722–75). None of his instruments survives, but there is documentary evidence that for Queen María Bárbara he made two 61-note harpsichords, at least one smaller one, and a *cembalo di registro*, a five-register instrument with button pedals for operating the wire-strung, gut-strung and flute-like registers, some of which were divided. Farinelli owned a Spanish transposing harpsichord probably by Fernández. The only surviving signed harpsichord of Catalonian origin is a single-manual 2 × 8′ instrument with a compass of *C*/*E*–*c*‴ made in Barcelona in 1743 by Salvador Bofill.

The only catalogued Danish 18th-century instruments of the harpsichord family that survive are a small *C*–*d*‴ virginal from 1762 (Rosenborg Castle, Copenhagen) by Christian Ferdinand Speer, a Silesian émigré active in Copenhagen, and a one-manual harpsichord of 1770 (Falsters Minder Museum, Nykøbing) by Moritz Georg Moshack, a Copenhagen maker. The Speer virginal has a short *c*″ scale of only 17·5 cm and was probably designed to be strung in iron and to sound an octave above normal pitch. The 1770 Moshack has an S-shaped benstside and case dimensions so close to those of the 1764 Hass (Russell Collection, Edinburgh) that it seems likely that Moshack either learnt his craft in Hamburg or copied an imported Hamburg instrument.

In Sweden, a number of instruments and some secondary evidence indicate that harpsichord making flourished during in the 18th century, especially after 1756, when the government banned the import of musical instruments to encourage native builders. A one-manual five-octave harpsichord (Musikimuseet, Stockholm) dated 1748 is signed by Philip Jakob Specken, who learnt his craft in Dresden before moving to Stockholm. Niels (or Nicolas) Brelin, a clergyman, is known to have built an upright harpsichord (clavicytherium) in 1741 with eight registration pedals. A contemporary sketch printed in the proceedings of the Swedish Royal Academy shows that it had a five-octave compass and that its disposition included a 4′ stop. Brelin is said to have made two trips abroad to study instrument building, but where and with whom he worked is not known. The harpsichord signed 'Johannes Broman, Stockholm 1756' (Musikmuseet, Stockholm) is a five-octave two-manual instrument similar in construction to a Hamburg harpsichord (including an S-shaped bentside). It is disposed 3 × 8′, 1 × 4′, lute, and designed, incredibly, to have iron strings throughout the compass; it consequently measures 360 cm. The two-manual five-octave instrument signed 'Gottlieb Rosenau, Stockholm 1786' (Musikhistorisk Museum, Copenhagen), while also similar in style to contemporaneous Hamburg instruments, has strings which foreshorten in the usual way and a standard case length of 276 cm.

Few 18th-century harpsichords from the northern Netherlands are recorded as extant: two instruments made in Amsterdam in the 1760s, a 1787 instrument from Leiden, and from Roermond a curious survival of 17th-century style, dated 1734. The Roermond instrument (Museum Plantin-Moretus, Antwerp) is an unusual two-manual harpsichord with a virginal filling out the space between the bentside and the extended cheekpiece. The harpsichord portion is reminiscent of an earlier transposing double after alignment. The compass is certainly the normal late 17th-century Flemish range, *G*′/*B*′–*c*‴, the lower manual plays sets of 8′ and 4′ jacks, and the upper controls a dogleg 8′ and a second set of 4′ jacks playing on the same strings as those of the lower-manual 4′. The virginal, with a keyboard to the left, has a compass of *C*/*D*–*c*‴. The maker, Johannes Josephus Coenen, was a priest and the organist of Roermond cathedral, and seems to have made instruments in his spare time. In sharp contrast a modern, large two-manual instrument with a 16′ stop was advertised for sale in Amsterdam just a year later by Rutgert Pleunis. His career as one of the most inventive keyboard instrument builders of his time was centred from 1741 in London, where he was known as Roger Plenius. Unfortunately no instrument of either his Dutch or English period survives. A harpsichord now at Leipzig, unsigned but with the initials 'L.V.' in the rose, bears the date 1766 on the highest key (*f*‴) and its place of origin, Amsterdam, on the lowest (*G*′/*B*′). A one-manual harpsichord of 1768, by C.F. Laeske of Amsterdam (private collection, New York) is disposed 2 × 8′, 1 × 4′ and has the compass *C*–*f*‴. A harpsichord by Abraham Leenhouwer of Leiden (Hague, Gementenmuseum), a standard two-manual instrument of five-octave compass disposed 2 × 8′, 1 × 4′, is remarkable not only for its late date, 1787, but also for the archaic





*14. Flemish two-manual harpsichord action, 18th century*

stop-knobs, which are extended register ends protruding through the cheekpiece. This feature, also found in the Coenen, 'L.V.' and Laeske harpsichords, seems to have survived longer in the northern Netherlands than anywhere else.

From the southern Netherlands a considerable number of instruments remain to substantiate the written record. In the early 18th century new harpsichords began to be made in the form characteristic of earlier instruments of the Ruckers type after they were enlarged in the late 17th century. Two 8′ stops rather than a single unison register were the rule. Two-manual instruments had either three sets of jacks (one each for the two 8′ and one 4′ choirs) or four, as in the earlier transposing harpsichords. In the latter case, the fourth set would be used either as a second 4′ stop playing on the upper manual (as on the Coenen harpsichord of 1734), or for a cut-through lute stop, plucking one of the unison choirs close to the nut. But quite a few simpler instruments continued to be produced, even in the late 18th century. Albert Delin of Tournai, for instance, seems to have done without a second manual or 4′ stop, although he was a builder of great skill and refinement, judging from his surviving ten or so instruments dated 1750 to 1770. In addition to making conventional harpsichords and spinets, Delin also produced clavicytheria that are outstanding for both their mechanical excellence and their rich sound. Three examples survive (Berlin Collection; Brussels Conservatory; Gemeentemuseum, The Hague).

Jérôme Mahieu of Brussels (*d* 1737) was probably active before 1732, the earliest date recorded for him, He built harpsichords with both one and two manuals, generally with three registers (2 × 8′, 1 × 4′) but occasionally with only two, in which case he preferred the older 1 × 8′, 1 × 4′ disposition to the more modern 2 × 8′. The compass was either of 58 notes (*G′–e‴*) or 61 (*F′–f‴*). (The 1732 Mahieu instrument with an apparent compass of *D′–d‴* reported in Paris in 1952 was presumably altered by a 19th-century restoration from the original *F′–f‴* range). Also active during the mid-18th century was Jacobus Van den Elsche of Antwerp. One instrument (Vleeshuis Museum, Antwerp), dated 1763, survives from his workshop; apart from its exceptionally sturdy construction it is a standard two-manual five-octave harpsichord disposed 2 × 8′, 1 × 4′. Another instrument (formerly in Berlin; destroyed 1945) was ostensibly dated 1710, seven years before Van den Elsche's entry into the Guild of St Luke, and signed to indicate that it was rebuilt in 1790 by Johann Heinemann of Antwerp. A one-manual harpsichord by Heinemann (Brussels) with a *C/E–d‴* compass, disposed 2 × 8′, is dated 1793; this would make it apparently the latest extant Flemish harpsichord, but the short-octave keyboard is strangely archaic in view of the date.

Members of the Dulcken family were distinguished harpsichord builders in the region during the 18th century. At least eight harpsichords by Johan Daniel Dulcken (*d* 1757), who worked mainly in Antwerp, are known (instruments made in Brussels and bearing later dates are the work of his sons). His harpsichords tend to have long scales, the single-manual harpsichord of about 1740 (Edinburgh, private collection) having a *c″* scale of nearly 39 cm. Consequently the cases are long, his two-manual instruments being some 260 cm. Occasionally he used a singular type of construction with both an inner and an outer bentside. All his mature instruments have a five-octave compass, disposed 2 × 8′, 1 × 4′, often with a cut-through lute stop on the upper manual. Dulcken preferred to use a dogleg jack for the normal upper 8′ rather than a coupler (fig.14). But since the lute register and the lower 8′ usually pluck the same choir, with the second unison strings sounding only when the dogleg 8′ is engaged, no dialogue of lower 8′ and lute stop is normally possible and the upper manual is limited to providing a softer sound contrasting with the tutti of the lower manual. Johannes Petrus Bull, another German who settled in Antwerp, was apprenticed to J.D. Dulcken there. Four of his instruments have survived, dated 1776 to 1789, all of five-octave compass and disposed 2 × 8′, 1 × 4′. Three are two-manual instruments. One of these, dated 1778, has most ingeniously wrought, very wide upper-manual dogleg jacks, with two tongues facing in opposite directions. These jacks can pluck either 8′ choir and thus a combination of 2 × 8′ is available on each manual, since the dogleg and the lute stop can be combined on the upper keyboard. But the lower 8′ jacks are fitted with *peau de buffle* plectra so that only the dogleg 8′ is available to give a normal quilled 8′ sound on the lower manual. Thus, as with Dulcken, no dialogue of a quilled lower 8′ and a lute stop is possible in the manner of the English double harpsichord. A later two-manual instrument by Bull (1789) lacks the double tongues in the dogleg upper-manual jacks; but it is so arranged that damper interference between the lower 8′ jacks and the dogleg upper 8′ prevents the use of the upper keyboard as an echo manual.

Although in Switzerland some sparse records survive of harpsichord making as far back as the late 15th century, the only surviving instruments identifiable as Swiss date from the 18th century and come from the German-speaking area. There is no firm evidence that the craft ever took root in the other regions. (A spinettino in the Schweizerisches Landesmuseum Zurich, known to have been decorated in Stupan, Engadin, in 1722, is of uncertain origin and probably 17th-century). Swiss harpsichords of the 18th century were probably similar in construction to the models produced in Strasbourg, particularly to those made in the Silbermann workshop. Peter Friedrich Brosi, a native of Swabia, was apprenticed to Silbermann before moving to Basle where he set up as an organ and harpsichord builder. A spinet signed by him (Schweizerisches Landesmuseum) is somewhat archaic for its date (1755), with a compass of *C–e‴*, a distinctly 17th-century type of dark walnut case and a black-stained stand of heavy turned legs connected by a stretcher. A spinet of 1755 signed by his son, Johann Jacob Brosi, is closer in dimensions, compass (*F′–f‴* and appearance to the late German type of instrument. An instrument by the Zurich craftsman Hans Conrad Schmuz, dated 1761, is in the Alstetten Museum. It is a single harpsichord of five-octave compass with two 8′ registers; the rather plain walnut case and simple turned legs suggest provincial origins. An *ottavino* by his elder brother, Leonhard Schmutz, was sold in Paris in 1924 on the dispersal of the Savoye Collection.

5. After 1800.

*(i) 19th century* The Kirkman firm is said to have made its last harpsichord in 1809; the latest extant example is dated 1800. 19th-century restorers such as Tomasini, Danti and Fleury in Paris produced a few new instruments, and the harpsichord still appeared sporadically as a continuo instrument in oratorio and opera, and even as a vehicle for virtuoso pianists like Moscheles (1837) and Pauer (1861–7) to play in 'historical recitals'. But generally the traditions of harpsichord playing and construction slumbered in the 19th century; scholars, performers and public alike assumed that if Bach and Handel had known the modern piano in its iron-framed, cross-strung, double-escapement perfection, they would surely have preferred it to the 'deficient' harpsichords of their time.

In the mid-1860s the French virtuoso pianist Louis Diémer began to include in his recitals selections performed on the harpsichord, generally using a 1769 instrument by Pascal Taskin which was owned by the maker's descendants (but now at the Russell Collection in Edinburgh; see fig.9 above). In 1882 this harpsichord was restored by Louis Tomasini and subsequently borrowed for study by the Erard firm of piano and harp makers in Paris, with a view to resuming production of such instruments. Shortly thereafter the rival firm Pleyel also examined the Taskin harpsichord, and at the Paris Exposition of 1889 both these firms and Tomasini displayed elaborately decorated harpsichords (which are now in the Musikinstrumenten-Museum, Berlin; see fig.15 below).

The early revival Erard and Pleyel harpsichords – two-manual, five-octave instruments, disposed 2 × 8′, 1 × 4′ – are actually constructed more along the lines of English instruments of the mid-and late 18th century, such as Kirkman's and Shudi's, than those of Taskin instruments. Their framing, open at the bottom like that of the modern grand piano, is much heavier than that of 18th-century harpsichords, Erard's rather more so than Pleyel's. (Pleyel had been influenced by the piano to a greater extent in other respects such as scaling, soundboard ribbing and buttoned-on bridges.) While no metal bracing was used, the strings and bridges were far heavier than in antique instruments. The jacks were wooden, with traditional dampers. Erard used quill plectra in the lower 8′; but the other registers were leathered, as were all of Pleyel's (including the extra English-type cut-through lute stop which Pleyel added to the Taskin disposition). After initially opting for stop levers going through the name-board, Erard changed to an instrument solely with pedals, such as Pleyel had made from the start. The keyboards are proportioned like those of the makers' pianos.

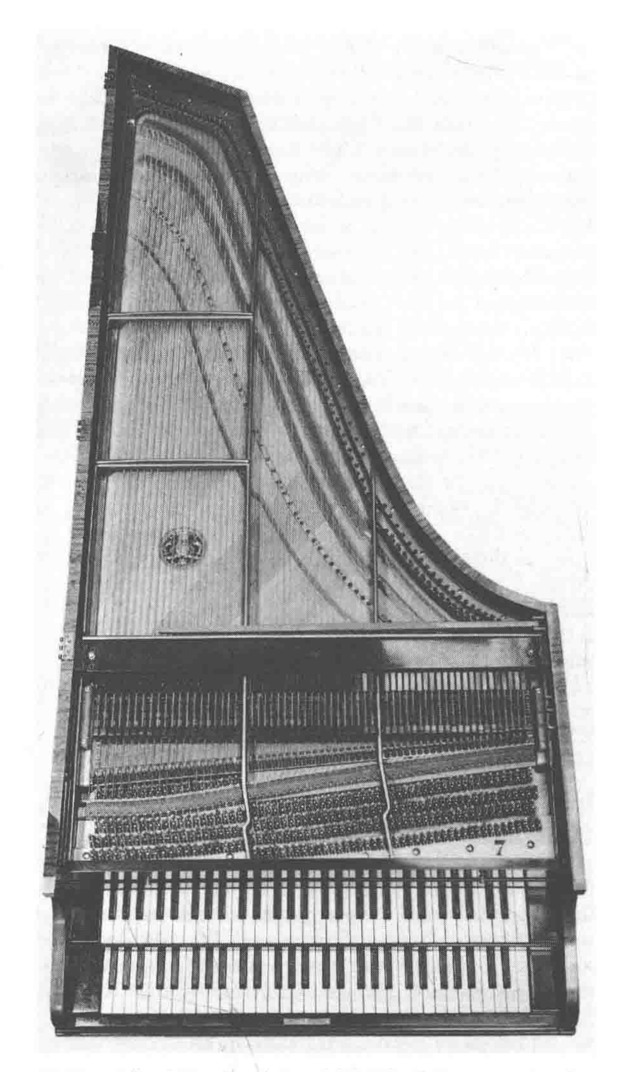
In London during the late 1880s Arnold Dolmetsch, a young French-born violin teacher who had trained at the Brussels Conservatory (where he had attended historical concerts with early instruments) and the Royal College of Music, London, began to present concerts of Renaissance and Baroque music. By 1890 he had acquired and made serviceable a Kirkman double harpsichord, an Italian virginal and a large German clavichord and a spinet. His concerts attracted a growing and influential circle of artists, writers and critics. In 1894 he constructed his first clavichord, and in 1896 at the suggestion of William Morris his first harpsichord, for display at the Arts and Crafts Exhibition in London (now the Dolmetsch collection, Horniman Museum, London). This was a one-manual instrument of *G′* to *f‴* compass, disposed 2 × 8′ with buff stop and four pedals, and it so impressed the conductor Hans Richter that he engaged Dolmetsch, with the instrument, to accompany the recitatives in the 1897 Covent Garden production of Mozart's *Don Giovanni*. It was also used in Purcell performances in Birmingham. While antique instruments had served on rare occasions during the 19th century for continuo playing, this was apparently the first such use of a modern harpsichord. The revival in Britain owed much also to the efforts of A.J. Hipkins, a concert pianist, associate of the Broadwood firm and historian of keyboard instruments. In the 1880s and 1890s Hipkins gave lecture-demonstrations on 18th-century English harpsichords, using both his personal Kirkman and Shudi-Broadwoods from his firm's collection, and later the new Pleyel and Erard revival instruments.

*(ii) 1900 to 1940.* In Germany and central Europe the harpsichord revival took hold more slowly. Almost from the first, moreover, a baleful influence made itself felt – the acceptance, as a model specimen, of a much-altered instrument that was allegedly associated with Bach (harpsichord no.316 in the Musikinstrumenten-Museum, Berlin) which had in fact been rebuilt sometime in the 18th century from a 16′ and a 4′ register on the lower manual and an 8′ with buff stop and shove coupler on the upper, to a disposition of 16′ and 8′ on the lower manual and 8′ with buff stop and 4′ on the upper (*see* Bach harpsichord). As early as 1899 a modern instrument based on no.316 was built by Wilhelm Hirl of Berlin for the Dutch collector D.F. Scheurleer, of The Hague. Other early German revival makers, such as Carl A. Pfeiffer (Stuttgart), Johannes Rehbock (Duisburg) and J.G. Steingraeber (Berlin), soon followed with their own versions of the spurious 'Bach' harpsichord. Even more elaborate and curious instruments were occasionally attempted in

central Europe at this time, such as a three-manual one by Seyffarth of Leipzig (1909; now in the Musikinstrumenten-Museum, Leipzig University). The director of the Berlin Collection, Oskar Fleischer, published an article in 1899–1900 summing up the aesthetics of the early harpsichord revival. He reported that the new Erard harpsichord had been seen and heard at the Vienna Music and Theatre Exposition of 1892 along with historical instruments from such collections as those of Moritz Steinert (New Haven). He found the sound of the Erard 'hard, brittle and unsatisfying, quite apart from the lack of tonal combinations', and went on to praise Hirl's copy, allegedly faithful (save for a few small improvements) to the 'Bach' harpsichord which Fleischer had had acquired by the collection. He stressed, as a principle, variety of timbres and ease of changing registrations. The perfected modern harpsichord, with its pedals with half-hitches or special hand stops for dynamic variation, variety of plectra material, historically rare registers (16′ and cut-through lute), in addition to the basic 2 × 8′, 1 × 4′ disposition of the classic instrument, embodies the fulfilment of this ideal. In extolling such features, Fleischer particularly emphasized 18th-century music and the works of Bach and his contemporaries. The practicality and desirability of the 'Bach' disposition (lower manual: 16′, 8′; upper manual: 8′, 4′; plus buff stop and coupler) were assumed without question. Fleischer also raised some of the practical questions that continue to plague those concerned with presenting early music in the concert hall: whether the harpsichord can or should be capable of the level of loudness required to fill large auditoriums and balance modern string and wind instruments; and the best specification for an all-purpose harpsichord. At the time, when the shift from piano back to harpsichord was getting under way, there was as yet no concept of specialized instruments being specially suited to performing particular music.

During the first half of the 20th century many harpsichord players praised the instruments made according to the plans of J.G. Steingraeber (1858–1932), the son of the Bayreuth piano manufacturer Eduard Steingraeber, and a keen collector of historical instruments. When he moved to Berlin in 1906 he opened a workshop in which eight harpsichords were built according to his instructions, to seven different models. Steingraeber's instruments were all modelled after the 'Bach' harpsichord in scaling and disposition, and did not have pedals (unlike most other makes of their time).

The Erard firm built harpsichords for only a limited period, but Pleyel continued their production. In 1912, at the urging of Wanda Landowska, the first modern harpsichord virtuoso of international renown, a new Pleyel model was introduced at the Breslau Bach Festival, and it was on this type of instrument that she performed, recorded and taught until her death in 1959. In 1922 Pleyel (fig.15) added an iron frame holding thick strings at high tension. The barring was almost identical to that of the modern grand piano, and the finely veneered case correspondingly heavily constructed. The touch depth and the dimensions of the five-octave keyboard were those of the modern piano. The cheekpiece and the spine were cut away in a delicately curved line to reveal the harpsichordist's hands playing on the keyboards. An extra set of overhead dampers was provided for the 16′ strings, and a highly sophisticated fine-tuning system was



*15. Harpsichord ('Landowska' model) by Pleyel, Paris, introduced 1912*

also fitted. The registers were controlled by seven pedals (but without half-hitches), disposed as follows – lower manual: 16′, 8′, 4′; upper manual: 8′, lute (*Nasat*) and buff; and coupler. The pedal action was largely negative (i.e. a pedal was raised to engage the register), a system that may have derived from the English 18th-century machine-stop pedal.

The arrival of this new Pleyel, first demonstrated in Germany, had a marked effect on harpsichord making in that country. Some makers now favoured the Pleyel disposition over that of the 'Bach' model, and the iron frame and generally heavier construction were taken up by such firms as Maendler-Schramm, a Munich workshop set up in 1906, and Neupert of Bamberg, a piano manufacturer (established 1868) that began harpsichord making at the same time. The preference for the Pleyel disposition owed much to Landowska's influence as professor of harpsichord at the Berlin Hochschule für Musik, where she taught from 1913 to 1919, training an entire generation of harpsichordists. (In Germany, as elsewhere, very few harpsichords were made during World War I.)

From about 1930 most German harpsichord makers reverted to the 'Bach' disposition, and abandoned metal framing. Organist-harpsichordists, especially, had complained that an upper manual with only a single 8′ stop could not balance the mass of registers on the lower manual of the Pleyel-type instrument. Compromises of considerable mechanical ingenuity were offered by German makers, and later by some English builders as well: a 4′ stop normally played on the lower manual which could be coupled up to the second keyboard; 4′ strings playable by two sets of jacks, one for each manual; and two sets of 4′ strings, one for each keyboard.

From 1902, while the German revival was beginning, Arnold Dolmetsch had toured the USA extensively, presenting concerts of early music. In 1905 he was invited by the Chickering firm of piano makers in Boston to establish a department for the production of harpsichords, clavichords, lutes and viols. He accepted, and headed this department until 1910, when the firm's financial difficulties forced them to discontinue it. 75 keyboard instruments, including 13 harpsichords, were produced. These were two-manual instruments freely derived from a French 18th-century harpsichord used in Dolmetsch's concerts (the so-called 'Couchet-Taskin', possibly by Jean Goermans, dated 1764 and rebuilt in 1783–4 by Taskin; now in Edinburgh). The keyboards were back-pinned in the Taskin manner. While heavily cased, the Dolmetsch-Chickering harpsichords were lighter in construction than most other contemporaneous examples. The scaling was longer than that of 18th-century French harpsichords and the ribbing of the soundboard, while light, was distinctly modern, crossing under the bridge. The tone, somewhat lacking in brightness, was nonetheless closer to the sound of antique instruments than any modern harpsichord had been. The lower 8′ was leathered and was provided with two sets of jacks, rather than half-hitches, to offer two dynamic levels. The upper 8′ was quilled, which rendered a combination with the lower 8′ less homogeneous, as in the case of the Erard model of 1889. The 4′ and the 16′, the latter added in 1908 to two of the last of this series of harpsichords, were leathered, and the 16′ (which used overspun strings) was stacked on top of the 8′ bridge. The instrument case was not extended to accommodate the deep register; in fact, it was made (like that of earlier Dolmetsch instruments) shorter than the Taskin prototype, with an incongruously Germanic or piano-like double-curved bentside, and, for good measure, with a heavy timber under the soundboard which actually rendered its last 23 cm ineffectual.

From Boston, Dolmetsch moved to Paris, where he continued his work at the piano manufacturers Gaveau, who had not previously made early keyboard instruments. The four or five harpsichords produced were essentially similar to the Chickering instruments. The heavy timber



*16. Harpsichord ('Bach' model) by J.C. Neupert, Bamberg, introduced 1931*

member under the soundboard was abandoned, but the case was shortened still further. The 16′ register was now a standard feature of the larger Dolmetsch harpsichords. In the spring of 1914, Dolmetsch returned to England, and by 1918 he had established his workshop in Haslemere, Surrey, where his successors have maintained their workshop. Gaveau continued to build harpsichords and related instruments (from Dolmetsch's plans) until the 1940s.

The Pleyel firm introduced a smaller version of its 'Landowska' model concert harpsichord in 1927, still iron-framed but without a 16′ stop and descending only to *A′* instead of *F′*; the pedal action was negative as in the large model. In 1925 Dolmetsch implemented a new conception in harpsichord actions, a mechanism intended to avoid the accessory noises and jangle that can mark the passage of the plectrum past the string on the jack's return to its original position. Regulation of the new action, however, was difficult to attain and maintain; and though the action did afford the possibility of fitting a damper pedal, this was insufficient to redeem it and it was eventually discarded. A device fitted to the upper manual allowing for a kind of clavichord-like *Bebung* was a feature of Dolmetsch harpsichords for some years afterwards. A compound metal frame of wrought iron and steel welded together was introduced by Dolmetsch in 1930 but given up a few years later as it did not bring about the desired increase in stability of tuning. Modernization of the instrument was attempted by other makers as well. Karl Maendler in Munich, for instance, worked for years to develop a harpsichord with an action that would admit touch dynamics. The resultant instrument, dubbed the 'Bachklavier', was introduced with some success by the German harpsichordist Julia Menz, but it failed to survive. Maendler's addition of a damper pedal which raised the dampers of the lower-manual jacks only, was longer-lived. About 1933, again in response to the wishes of organists, Ammer Brothers (Eisenberg) began producing pedal keyboards with independent sets of strings and jacks which could be placed under a conventional harpsichord. Other builders, such as Neupert (fig.16) and Maendler-Schramm in Germany, and Alec Hodsdon in England, began a similar production shortly after.

Despite unfavourable economic conditions, professional harpsichord building in the USA, which had been suspended since the departure of Dolmetsch for Paris in 1910, was resumed in 1931 when John Challis (1907–74) returned to his homeland after four years at Haslemere as the first Dolmetsch Foundation scholar-craftsman. In the earliest Challis harpsichords framing was wholly of wood and no adjusting screws were added to the traditional wooden jacks. But subsequent instruments reflected Challis's ingenuity in adapting the latest synthetic materials and technological advances. In his last years he achieved his aim of creating a harpsichord that would be at least as stable in the rigorous North American climate as were indigenous pianos. His late instruments were constructed wholly of metal, including the soundboard, with wood veneers used only as a decorative covering on keyboards and casework. While the tonal quality of Challis instruments – very little influenced by the sound of the early harpsichord – was not to everyone's taste, his craftsmanship was universally admired. Two pedal harpsichords built for organist clients represent the summit of his achievement. The disposition of the more elaborate of the pair set a record for sheer complexity – Pedals: 16′, 8′, 4′, 2′; lower manual: 16′, 8′, 4′; upper manual: 8′, 4′; plus the usual buff stops and manual coupler.

In 1935 Thomas Goff, a London barrister, set up a workshop to build instruments to the designs of Herbert Lambert, which were influenced by both the later Dolmetsch and the modern German harpsichords. Only 14 Goff harpsichords were produced, disposed like the large Pleyel model, with metal frame and heavy case, as well as heavy stringing and plectra (on later instruments both of leather and quill). They were widely used as concert instruments in the years immediately after World War II. Robert Goble, after 12 years in the Dolmetsch workshop, set up on his own in 1937, but undertook large two-manual instruments only a decade later. These sturdy wood-framed harpsichords in the modern tradition offered the resources of the Pleyel disposition but with greater volume of sound and stability of tuning and regulation.

*(iii) Since 1940.* Harpsichord making suffered extensively from the havoc wrought by World War II. Talented younger builders died, including Rudolph Dolmetsch, the elder son of Arnold. Maendler's workshop and others were destroyed by bombing and never regained the momentum of their pre-war years. After 1945 such surviving shops as Neupert and Pleyel resumed production much as it had been in 1939. Many renowned modern makers began learning their craft as apprentices during the postwar years: Konrad Sassmann, Kurt Wittmayer and John Feldberg at the Neupert workshop, Frank Hubbard (1920–76) at the Dolmetsch shop, and William



*17. Harpsichord designed by William Dowd, with lid painting by Marc Chagall, 1980 (Musée National Marc Chagall, Nice)*

*18. Complete harpsichord kit by Frank Hubbard, Boston; a replica of the harpsichord by Pascal Taskin, 1769, shown in fig.9*

Dowd (*b* 1922) and Frank Rutkowski at Challis's. Hubbard also worked briefly in London with Hugh Gough (1916–97), who was also influcenced by Dolmetsch and who had built early keyboard instruments from 1946. Gough made relatively few harpsichords, but these were remarkable at the time for their closer resemblance to historical instruments than any modern ones since the Dolmetsch-Chickering models. After moving to the USA in 1959, however, Gough devoted himself exclusively to other types of instrument.

In 1949 Hubbard and Dowd established their joint workshop in Boston, Massachusetts, the first in modern

times dedicated to the construction of harpsichords according to historical principles, but not adhering slavishly to them in every detail, e.g. in the introduction in the late 50s of the newly invented synthetic material Delrin as a substitute for quill. Their collaboration continued until 1958, and in the words of Ralph Kirkpatrick, 'accomplished the major revolution of this century in harpsichord building ... a return to seventeenth- and eighteenth-century traditions and principles of construction that had hitherto been practiced only in isolated instances'. From this point on, players were faced with a fundamental choice between the modern harpsichord as it had evolved since the beginning of the revival, and reconstructions of historical instruments.

Among the first German harpsichord makers who realized the importance of timbral characteristics for national schools of harpsichord making was Rainer Schütze (1925–89). While studying architecture, he worked in the harpsichord workshop of Walter Merzdorf. In 1954 he founded his own workshop in Heidelberg, producing a model after Ruckers and thus departing from the 'Bach' disposition. Schütze's ideal was the combination of historical sound qualities with modern design. He was one of the first modern harpsichord builders who consequently dispensed with the 16′ stop.

Working independently, Martin Skowroneck (*b* 1928) of Bremen completed his first harpsichord (now in the Musikinstrumentten-Musuem, Berlin) in 1953, combining in it features of the 'Bach' harpsichord and a harpsichord of 1740 by Gottfried Silbermann (no.5, Musikinstrumenten-Museum, Berlin). But in Germany it was specially difficult for the traditional type of instrument to gain a foothold. In no other country had the modern type of harpsichord become so firmly established. Every concert hall and radio station had acquired or had ready access to a modern instrument, invariably a large two-manual harpsichord with the 'Bach' disposition. Conservatory teaching was based on this standard concert model. Performers and public alike had grown used to it, and even its appearance – because this instrument was exported round the world to an extent unparalleled by harpsichords of any other country – was a part of musical life. Though Skowroneck's work was followed in a few years by that of other historically orientated makers, such as Klaus Ahrend, the modern instrument continued to dominate the concert stage in Germany into the 1970s. In the USA, on the other hand, the use of traditional harpsichords became widespread, the modern instrument being used almost exclusively for 20th-century music, at least by the younger generation of performers.

With the shift away from the modern harpsichord to the historical instrument, performing style has also been greatly reformed, with far less emphasis being placed on registration changes than formerly. Earlier types of harpsichord, such as models after Ruckers and the older Italian school, are coming into wider use for specialized purposes, although the large 18th-century double harpsichord has tended to assume the central role formerly occupied by the modern concert instrument. The influence of builders active in the restoration of antique harpsichords (*see* INSTRUMENTS, CONSERVATION, RESTORATION, COPYING OF) has contributed to a greater awareness of the special qualities of the best historical instruments. The new generation of harpsichord makers, without significant exception, are concentrating on the historical instrument. A certain share of the credit for the growing interest in harpsichord making and playing in recent years is due to the introduction of instruments in kit form. This was pioneered by W.J. Zuckermann (*b* 1922) in 1960 with a simplified, modern type of instrument, and shortly thereafter reproductions of historical instruments in kit form were introduced by Frank Hubbard (fig.18). The higher-quality kits could offer excellent harpsichords of quite authentic construction and materials. Contemporary composers, who until the 1970s generally favoured the modern instrument (and most often prescribed specific registration changes possible only with pedals), now accept the limitations of the classic instrument in this respect. Since the 1980s almost all performers of early music have opted for the harpsichord in its traditional form.

By the end of the 20th century there were about 250 professional harpsichord builders worldwide, with high concentrations in Western Europe and the USA. Most of these work on their own or with a workforce of three or less. Many copies of 16th-, 17th- and 18th-century models are being produced, after Ruckers, Blanchet, Taskin, Mietke, Hass, Giusti and many other reknowned makers.

Electronic harpsichords have also been introduced by several firms. They offer complete stability of tuning and a choice of several historical temperaments as well as equal-tempered tuning.

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EDWIN M. RIPIN/HOWARD SCHOTT/JOHN KOSTER (1), DENZIL WRAIGHT (2(i), 3(iii) 4(iii)),JOHN KOSTER (2(ii), 3(ii)(a,b,c)), BERYL KENYON DE PASCUAL (2(iii), 3(ii)(e), 4(iv)(c)),EDWIN M. RIPIN/HOWARD SCHOTT (with G. GRANT O'BRIEN)/JOHN KOSTER (3(i)), ALPHONS HUBER (3(ii)(d), 4(iv)(b)), WILLIAM DOWD/JOHN KOSTER (4(i)), EDWIN M. RIPIN, HOWARD SCHOTT/CHARLES MOULD (4(ii)), EDWIN M. RIPIN, HOWARD SCHOTT/LANCE WHITEHEAD(4(iv)(a,d-h), HOWARD SCHOTT, MARTIN ELSTE (5)

**Harpsichord-piano.** A keyboard instrument capable of sounding both as a harpsichord and a piano, either through the use of imitating stops or by means of a dual action. Documents show that during the 18th century a substantial number of keyboard instruments which combined the actions of organs, regals, glass harmonicas, *Geigenwerken*, harpsichords and others were built, reflecting not only the mechanical ingenuity of their makers but also a delight in the rich variety of available musical timbres and a satisfaction in placing them at the command of a single player. In 1783 J.P. Milchmeyer, piano builder and pedagogue, tabulated more than 250 combinations in one of his instruments. In technical and timbral terms, the difference between the harpsichord and the piano was less distinct than it is today. The harpsichord and the 'harpsichord with hammers' coexisted peacefully alongside each other and were also combined in single

instruments: Bartolomeo Cristofori, Pascal Taskin and J.A. Stein all built instruments of each type.

Three types of harpsichord-piano may be identified. The first category comprises pianos with a stop imitating the sound of the harpsichord and harpsichords with a stop imitating the sound of the piano. In 1775 J.G. Wagner advertised his *Clavecin Roïal*, a square piano with bare wooden hammers, which enabled the instrument to imitate the harpsichord, and a pedal used to make a crescendo by gradually raising a hinged swell cover. In none of the surviving examples can the harpsichord and piano sounds be used simultaneously although registration changes can be made whilst playing, using pedals or knee levers. A contemporary source relates that Taskin's *peau de buffle* stop (1768), which uses leather plectra instead of the usual quill, rendered the harpsichord capable of being played expressively, with *forte* and *piano*, and was thus regarded as a 'piano' stop. Harpsichords with this stop have a knee pommel which gradually retracts the quill plectra of the 8′, 8′ and 4′ and advances the *peau de buffle* providing a decrescendo (and in reverse a crescendo) like that of the English machine stop. A single-manual harpsichord made in Dublin in about 1769 by Ferdinand Weber has a knee lever which retracts the 4′ quilled, the 8′ quilled and the 8′ leathered stops in turn, advances the 8′ lute stop and finally retracts the latter, all by degrees.

Harpsichord-pianos of the second type have both a harpsichord action with plectra and a piano action with rebounding hammers but possess a single soundboard and at least some sets of strings in common to both actions. A letter of 1598 by Hippolito Cricca might be interpreted as referring to such a combination (*see* DULCE MELOS). In 1716 Jean Marius presented plans for a *clavecin à maillets* which combined the two actions. In 1770 F.J. Späth announced a three-manual instrument combining his *Tangierung* (presumably his TANGENT PIANO action: a rebounding hammer action) with a harpsichord action. Stein's single-manual *Saitenharmonica* (1783) combined his normal piano action with an extra set of strings plucked by a harpsichord action which used 'a very elastic material' (probably *peau de buffle*), enabling a dramatic diminuendo. Other makers who are known to have combined the two types of action in a single instrument include Friedrich Ficker(t) (1742), C.E. Friderici (1772), Andries Weltman (1757–9), Robert Stodart (1777), John Geib (1792) and James Davis (1792). Whether the two actions could be used simultaneously or together on one keyboard is not always clear from surviving documents.

The earliest surviving harpsichord-piano, by Giovanni Ferrini, Cristofori's pupil, dates from 1746. It has two sets of 8′ strings played with a piano action from the upper keyboard or with a harpsichord action from the lower keyboard. The two actions cannot be combined on one keyboard but can be used simultaneously. J.J. Merlin patented (1774) a down-striking hammer action that could be added to any English harpsichord. An example survives in the Museum of Fine Arts, Boston, in a harpsichord by Jacob Kirkman. Merlin also made harpsichord-pianos. In one (1780), now in the Deutsches Museum, Munich, the harpsichord action serves the 16′ (leather plectra), 8′ and 4′ registers, while the piano action can be used for the 16′, 8′ and an extra 8′. These can be combined on the single keyboard using pedals whilst playing. There are stops imitating the harp and the lute, and a crescendo pedal. Other surviving instruments combining the two actions include one attributed to Johann Ludwig Hellen (1779; Musikinstrumenten Museum, Berlin) and one signed Robert Stodart (1792; Smithsonian Institution, Washington).

Instruments of the third category have a harpsichord and a piano action, each replete with its own action, strings and soundboard. Stein's *Poly-Toni-Clavichordium*, reported in 1769, had two upper keyboards operating the harpsichord (16′, 8′, 8′ and 8′) and a third, lower keyboard operating the double-strung piano. The soundboard and strings of the piano were underneath the baseboard; those of the harpsichord were above. The two instruments shared a common baseboard. The harpsichord lid opened normally while the lid of the piano opened downwards towards the floor. The two instruments could be coupled on the lowest keyboard. The report especially praises the combination of the soft 16′ register of the harpsichord and the piano for solos, taking the accompaniment on another keyboard.

Three harpsichord-pianos of the third category survive. One, by Joachim Swanen (1786), is a two-manual harpsichord (16′, 8′, 8′ and 4′) with a two octave pedalboard for a piano action serving a separate set of strings that run under the instrument and use the baseboard as a soundboard. The others are both 'vis-à-vis' instruments by Stein with a piano at one end and a harpsichord at the other, sharing a common bentside. Trackers underneath enable a single musician to play both instruments from the harpsichord end. There are knee-levers for the piano dampers at both ends.

The 1777 example has one keyboard for the piano. The wooden hammers have no covering but there is a moderator stop (*see* MODERATOR). At the other end there are three keyboards, the lowest operating the piano and the other two the harpsichord, which has the same disposition as the *Poly-Toni-Clavichordium*. The harpsichord registers are selected using hand stops. They can be combined on the lowest keyboard with the piano.

The piano action of the 1783 *vis-à-vis* has round, hollow hammer heads of wood surmounted by leather pads. At the harpsichord end the lower keyboard operates the piano and the upper keyboard the harpsichord (8′ quilled, 8′ *peau de buffle* and 4′ quilled). The harpsichordist has three knee-levers, one lifting the piano dampers, one retracting the two quilled harpsichord stops to leave the leathered stop (reminiscent of Taskin) and another to combine the harpsichord with the piano on the upper keyboard. Unlike the 1777 instrument, registration changes can be made while playing.

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**Harp stop.** *See* BUFF STOP. *See also under* ORGAN STOP (*Harfa*).

**Harp Ventura.** A type of harp-lute patented by ANGELO BENEDETTO VENTURA.

**Harp way.** A tuning name which, together with others such as 'viol way', 'lute way', 'plain way', 'Allfonso way', 'lyra way' and 'high harp way', is found in 17th-century tablatures for the LYRA VIOL. These terms refer to certain lyra viol tunings, which, because of their wide use, were recognizable by name alone without the need for specific tuning instructions. This was true, however, for only a few of the nearly 60 tunings whose use has been documented.

'Harp way' includes a triad among the six open-string viol pitches. This tuning appears in two forms, one calling for a major triad ('harp way sharp', that is, *D–G–d–g–b–d′*), and one for a minor triad ('harp way flat', that is, *D–G–d–g–b♭–d′*). 'High harp way' also appears in the major ('high harp way sharp', that is, *D–A–d–f♯–a–d′*) and minor ('high harp way flat, that is, *D–A–d–f–a–d′*) forms. The French lute tablature in which lyra viol music was commonly written does not itself indicate pitch. There is some evidence, however, which links the pitch names given here with these four tunings (for illustration of how this tablature was used, *see* TABLATURE, ex.17). The term *sette* was sometimes used as a synonym for way as in *harp sette sharpe*, *French sette* and *sette of eights*.

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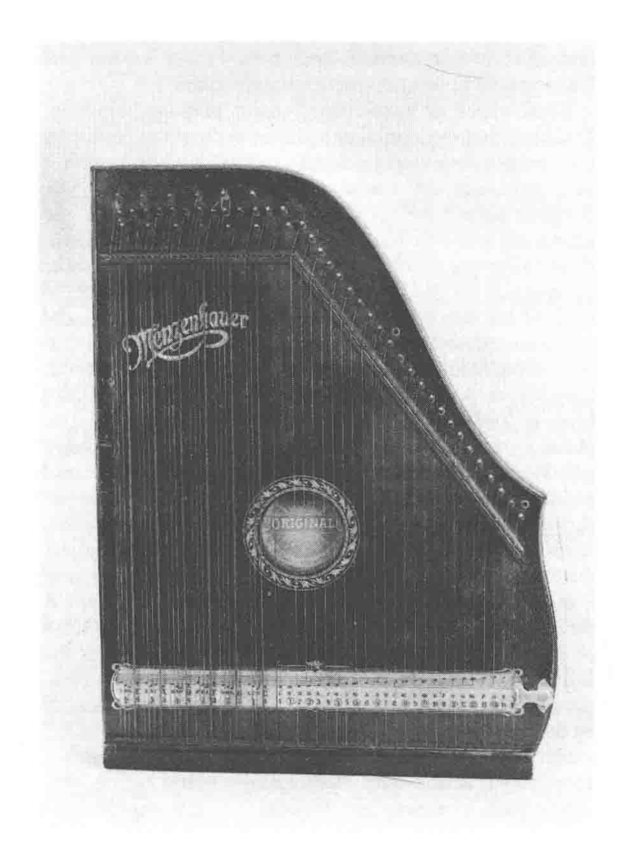
FRANK TRAFICANTE

**Harp zither** [guitar zither] (Ger. *Gitarren-Zither*, *Harfen-Zither*). (1) A type of zither without a fingerboard, manufactured from the late 19th century onwards and found mostly in Germany, Switzerland, Austria and the USA. Variants include the 'mandolin guitar zither' or 'mandolin harp zither', which has double stringing. A typical instrument has melody strings tuned chromatically or partly chromatically, usually *c′–c‴*, played with a plectrum on the right thumb, and 24 or more accompanying strings tuned in five or six chords, usually major, plucked with the fingers of the left hand (see illustration). Some models have no melody strings and are used purely for accompaniment. A related instrument, with a similar sound and function, is the AUTOHARP.

(2) A variant of the modern fretted zither that has a pillar between the wrest plank and the body. *See* ZITHER, §2.

For bibliography *see* ZITHER.

ANDREAS MICHEL




*'Harp zither', with 25 melody strings and six chords of four strings each, by Menzenhauer & Schmidt, Berlin, c1910 (Musikinstrumenten-Museum, University of Leipzig)*

**Harrán, Don** [Hersh, Donald Lee] (*b* Cambridge, MA, 22 April 1936). Israeli musicologist of American birth. At Yale University he studied French literature (1953–7); he then studied musicology at the University of California, Berkeley (1957–62, MA 1959), where he took the doctorate under Kerman in 1963 with a dissertation on Verdelot and the early madrigal. In 1963 he settled in Israel, where he lectured at the Rubin Academy of Music, Jerusalem (1963–6), before being appointed to the musicology department of the Hebrew University (1966); he has also been a regular guest lecturer at the Bar-Ilan University (from 1970) and worked as corresponding reporter in Israel for *Current Musicology* of Columbia University (from 1968). He has received research grants from the Edmond de Rothschild Foundation for work on mannerism in Renaissance music (1964), from the Hebrew University for work on *madrigali cromatici* and other topics (1970–75, 1977–8), from the American Philosophical Society (1975), from the American Council of Learned Societies (fellow, 1974–5) and from the Gladys Krieble Delmes Foundation, New York, for work in Venice. He became professor of the musicology department (1980) at the Hebrew University and also chairman (1977–80, 1991–2, 1994–). He has been a leading figure in the Israel Musicological Society, acting as chariman (1978–80), vice-president (1992–7) and was on the Board of Directors (1987–92). In 1996 he became acting director of the Jewish Music Research Center at the Hebrew University. His main research has been on Renaissance music (his major work being the five-volume anthology of black-note madrigals), early music theory, music and its relation

to literature, humanism and mannerism, performing practices in early music and early Jewish music. In 1999 he was awarded the Michael Landau Prize for Scholarly Achievement in the Arts.

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WILLIAM Y. ELIAS/R

**Harrell, Lynn (Morris)** (*b* New York, 30 Jan 1944). American cellist, son of MACK HARRELL. He studied with Leonard Rose at the Juilliard School and with Orlando Cole at the Curtis Institute, making his début with the New York PO at Carnegie Hall in 1961. He then attended masterclasses given by Piatigorsky and Casals. At the age of 18 he became a member of the Cleveland Orchestra, and from 1964 to 1971 was principal cellist there, the youngest player and the only member of the orchestra to perform as a soloist under Szell in New York. He then toured extensively in North America and taught at the Cincinnati College-Conservatory until 1976, when he joined the faculty of the Juilliard School. He made his New York recital début in 1971, and his European début in 1974. Thereafter he appeared as a soloist with the world's leading orchestras, as a recitalist, and as a chamber music player. He was co-winner of the first Avery Fisher Prize in 1975 and has participated in the Ford Foundation Concert Artists programme, which enabled him to commission and perform Donald Erb's Cello Concerto. From 1987 to 1993 he was Gregor Piatigorsky Professor of Cello at the University of Southern California, and from 1988 to 1991 was artistic director of the Los Angeles Philharmonic Institute. In 1986 he was appointed to the International Chair of Cello Studies at the RAM in London, where he served as principal from 1993 to 1995.

Harrell's playing is remarkable for its pure intonation, warmth of expression, and awareness of the soloist's relationship to the accompaniment. His refusal to indulge in purely rhetorical phrasing reflects an acute sense of ensemble and structure. In 1981 he shared a Grammy Award with Perlman and Ashkenazy for their recording of the Tchaikovsky Trio. Harrell has also made acclaimed recordings of the Beethoven trios (with Ashkenazy and Perlman), as well as the concertos of Dvořák and Elgar. He plays a 1673 Stradivari, previously owned by Jacqueline du Pré, and a 1721 Montagnana.

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RICHARD BERNAS/DENNIS K. McINTIRE

**Harrell, Mack** (*b* Celeste, TX, 8 Oct 1909; *d* Dallas, 29 Jan 1960). American baritone, father of LYNN HARRELL. He studied at the Juilliard School and in 1939 won the Metropolitan Opera Auditions of the Air and made his début with the company as Biterolf in *Tannhäuser*. He created Samson in Bernard Rogers's *The Warrior* (1947) and continued to appear at the Metropolitan until 1958, singing a wide repertory that included Masetto, Papageno, Kothner, Amfortas, John the Baptist, Captain Balstrode (*Peter Grimes*) and Nick Shadow, his best-known role, which he sang in the American première of *The Rake's Progress* in 1953. He appeared with New York City Opera, making his début in 1944 as Germont, and in Chicago and San Francisco. His repertory also included Escamillo, Marcello, Valentin, Luna, Golaud and Wozzeck, which he recorded, and he took part in the US premières of Milhaud's *Christophe Colomb* (1952, Carnegie Hall) and his *David* (1956, Hollywood Bowl). He taught at the Juilliard School from 1945 to 1956. Harrell possessed a sturdy lyric baritone of remarkable beauty and was a considerable musician and artist, but perhaps the most notable aspect of his singing was the directness of its human appeal.

RICHARD DYER, ELIZABETH FORBES

**Harrer, (Johann) Gottlob** (*b* Görlitz, 8 May 1703; *d* Carlsbad, 9 July 1755). German composer. After studying law at the University of Leipzig from 15 May 1722 to at least 21 April 1725, he travelled to Italy at the expense of Count Heinrich von Brühl to study music. From 1731 to 1750 he served in the count's private musical establishment in Dresden. On 8 August 1750, 11 days after the death of J.S. Bach, the town council ('three councils') of Leipzig chose Harrer as his successor, rejecting C.P.E. Bach, A.F. Graun, J.L. Krebs, J.G. Görner and Trier. As the proceedings of the town council make clear, they were influenced less by Harrer's musical talents than by his willingness to teach and his nearly peremptory recommendation from Count Brühl, then the effective ruler of Saxony. According to Mennicke, Harrer was appointed chamber composer to the royal electoral court of Saxony in April 1755.

Harrer contributed at least one composition (the oratorio *Gioas, Rè di Giuda*) to the weekly Grosse Konzert, in Holy Week, 1753. While he spent some time on musical speculation (especially in his *Specimen contrapuncti duplicis*), and copied, arranged and performed many pieces in *stile antico* (Palestrina, Fux), most of his own music was of a progressive, italianate cast, with only occasional sections in fugal or *a cappella* style. He was probably influenced by J.A. Hasse in Dresden, and may even have studied with him in Italy. None of Harrer's music was printed during his lifetime – and almost none since – although many of his compositions were offered in the Breitkopf catalogues of 1761–9.

WORKS

VOCAL

*for SATB with obbligato orchestra unless otherwise stated*

Latin sacred music, mostly 1731–50: Missa a capella (F), with colla parte orch, *D-Bsb*; Mass (D), 1735, *Bsb*, *Dl*; Mag (G), double chorus, orch, *Bsb**; Miserere (c), *Dl*; 2 Domine ad adjuvandum (Ps lxx) (A) [with colla parte orch], (a), *Bsb*; Dixit Dominus (Ps cx) (F), *Bsb*; Beatus vir (Ps cxii) (B♭), *Bsb*; 2 Ky fugues, SSATB, colla parte orch, *HER*; Ky (c/C), Sanctus (F): both *Bsb*

Orats and Passions: Gioas, Rè di Giuda, Leipzig, Grosse Konzert, 3 Swans on the Brühl, Holy Week 1753, *Dl*; La morte d'Abel (P. Metastasio, Ger. trans. Harrer), Leipzig, Nikolaikirche, Good Friday 1753, *LEm*; Ich weiss nicht, wo ich bin (Passion orat, trans. from Metastasio), *PL-GD*; Isacco, figura del Redentore (Metastasio) [Ger. trans. as Genug, mein Sohn, genug, der grösste Theil der Nacht], listed in Breitkopf catalogue, 1764, lost; Ich will zum Myrrhen Berge gehn (oratorium nach dem Evangelio S Johannis), listed in Breitkopf catalogue, 1764, lost

German sacred music, ?1750–55, unless otherwise stated: Der Reiche starb und ward begraben (cant.), Leipzig, 3 Swans on the Brühl, 8 June 1749, lost; 1 yearly cycle of 48 cants., lost; Mein Herz ist bereit, motet, in J.A. Hiller: *Vierstimmige Motetten und Arien in Partitur*, ii (Leipzig, 1777), ed. P.M. Young (New York, 1976); Gott ist mein Hort (C.F. Gellert), fugue, SSATB, colla parte orch, *D-HER*

Bellintes lebte noch in bester Jahresblüte (secular cant.), S, orch, listed in Breitkopf catalogue, 1764, lost

INSTRUMENTAL

27 syms. listed in Breitkopf catalogues, incl. 19 extant in 1 MS [part autograph], *LEm*, 1 in *Dl*, 7 lost; Sym. (D), 2 ob, 2 hn, bn, 2 vn, va, b, *Dl*; Sym. (D), 2 hn, 2 vn, va, b, *S-Uu*

38 partitas, various combinations of insts, listed in Breitkopf catalogues, all lost; 1 in *S-Uu*, not listed in Breitkopf catalogues

3 sonatas, hpd, *D-Dl*

51 duets, 2 rec; 2 hpd conc.; 1 fl conc.; 2 vn conc.; Catafalco in musica, 2 hn, verrilon, cl, 3 ob, bn, 2 vn, va, b; 2 sonatas, ob, vn, b; 1 sonata, 2 ob, bn; 2 sonatas, va d'amore, vn, b; 2 sonatas, va d'amore, b; Qt, carillon, 2 vn, b; Qt, fl, 2 vn, b: all listed in Breitkopf catalogues, all lost

THEORETICAL WORKS

*Specimen contrapuncti duplicis in octava etiam in decimam convertibilis et manentibus semper eisdem figuris a duobus, tribus et quatuor vocibus elaboratum a Gottlob Harrero* (MS, *D-Bsb*)

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C. Fröde: 'Zu einer Kritik des Thomanerchores von 1749', *BJb 1984*, 53–8

A. Glöckner: 'Handschriftliche Musikalien aus den Nachlässen von Carl Gotthelf Gerlach und Gottlob Harrer in den Verlagsangeboten des Hauses Breitkopf 1761 bis 1769', *BJb 1984*, 107–16

NORMAN RUBIN

**Harries, David** (*b* Portsmouth, 24 March 1933). Welsh composer. Although he was born in England, his parents were Welsh, and he has lived in Wales for most of his life. He was educated at Pembrokeshire Grammar School before entering University College, Aberystwyth, on a Robert Bryan music scholarship (BMus 1954). After teaching at Ounsdale School, Staffordshire, and at Milford Haven Grammar School, he was appointed lecturer then senior lecturer at his college in Aberystwyth. He joined the staff at the Welsh College of Music and Drama in 1975. His early interest in composition received encouragement in 1952 on winning a prize at the National Eisteddfod with his Introduction and Allegro Scherzoso for string quintet.

Harries's early works, for example the *Missa brevis* (1954), are largely traditional and tonally rooted; works such as the *Noctuary no.1* (1961) and *Petitions and Interludes* (1962) display a highly sophisticated sense of musical taste. During the 1960s Harries worked in a more freely chromatic idiom, incorporating elements of serial

technique. Tonal centres are never far from the surface of such works as the Violin Concerto (1964), in which he combines directness of utterance with a Bergian intensity (particularly in the slow movement) and highly idiomatic writing for the solo instrument. Both the Piano Quintet (1964) and the String Quartet no.2 (1968) combine a conciseness of idiom with a neo-classical outlook which Harries was to cultivate further in the 1970s and 80s. His settings of poetry by Welsh writers in English are particularly impressive. *The Sleeping Lord* (1983), in which he sets fragments of the poem by David Jones with an acute awareness of poetic meaning and musical declamation, remains one of the finest works of its kind produced by a Welsh composer in the second half of the 20th century. Although he has worked impressively in large-scale structures, this poetic vein sees him at his best. Though often eclipsed by his contemporaries Hoddinott and Mathias, his quietly distinctive and concise musical idiom has seen him gradually emerge as one of the most talented composers of his generation in Wales.

WORKS

Dramatic: The Bremen Town Musicians (entertainment for children), op.28, 1967; Peter and Elizabeth (op, prol., 2 acts), op.50, 1978–80; Music for the Miracle Plays in Cardiff, 1983

Orch: 2 Comments on the Tragedy of Antigone, op.3, chbr orch, 1953; Prolegomena, op.11, str, 1959; Vn Conc., op.18, 1964; Cl Concertino, op.22, 1966; Sinfonietta, op.32, 1969 [withdrawn]; Classical Ov., op.34, 1972; The Three Men, ov., op.37, 1974; Sym. no.1, op.40, 1976; Pf Conc., op.43, 1977; Tywysogion Gwynedd – Argraffiadau Simffonig [Princes of Gwynedd – Sym. Impressions], op.48, 1979; Myfyrdod [Contemplation], op.55, 1985

Acc. choral: Missa brevis, op.4, chorus, orch, 1954; Noctuary no.1 (G.M. Hopkins), op.14, chorus, str, 1961; Petitions and Interludes (J. Milton, W. Shakespeare, T. Campion, J. Fletcher), op.16, male chorus, pf, 1962; A Little Cant. (E. Parry), op.23, children's vv, pf, 1966; O come, let us sing unto the Lord (Ps xcv), op.24 no.2, SATB, org, 1966; Y fflam (I.D. Hooson), op.27 no.2, SATB, pf, 1967; A Children's Calendar, op.30, children's vv, insts, 1968; Make haste so to live (Hopkins), op.35, SATB, org, 1972; Noctuary no.2: Mabinog's Liturgy, op.39, chorus, str, 1976; Canticle no.4: Hymn to the Virgin, op.56, SATB, org, 1986; Queen of Paradise: 7 Medieval Carols, op.58, SATB, org, 1987; Dyma y Dydd [This is the Day] (Ps cxviii) op.59, SATB, hp, 1988; Fanfare and Ps, op.63, TTBB, military band, 1991; O Lord, Our Lord (Ps viii) op.64, SATB, org, 1992; Dathlu '95 [Celebration '95], op.68, SSA, pf, 1995; Singing for Pleasure, op.70, TTBB, pf, 1996; Pump o Ganeuon [5 Songs], op.71, SATB, youth orch, 1997; Four Antiphons of the BVM, op.73, SATB, vc, 1997

Unacc. choral: Victimae Paschali, op.7, 1956; Christ Child (H. Treece), op.24 no.1, 1964; Dinas gadarn [Noble City], op.42, 1977; 7 atepgan garawys [7 Advent Antiphons], op.44, 1978–80; Ululation, op.49, 1980

Solo vocal: Canticle no.1, op.10, T, pf, 1956–61; Neithiwr [Marriage Feast], op.27 no.1, T, pf, 1967; 3 Poems of Tagore, op.36, T, orch, 1972; Canticle no.2 (R. Mathias), op.45, S/T, pf, 1978; Tide-Reach (Mathias), op.47, S, Bar, chorus, orch, 1979; Canticle no.3: The Sleeping Lord (D. Jones), op.53, T, pf qnt, 1983; Winter World, op.61, Bar, pf, 1989; Gitanjali no.1, op.65, S, chbr orch, 1993; 3 Songs of Wilfred Owen, op.67, op.53, T, pf, 1993; Gitanjali no.2, op.69, S, cl, pf, 1996

Chbr: Introduction and Allegro Scherzoso, str qnt, op.1, 1952; Str Qt no.1, op.2, 1953; Sinfonia da camera, op.9, 12 insts, 1956–9; Epithalamium, op.12, 2 vn, 1960; Str Qt, op.13, 1961 [withdrawn]; Cl Qnt, op.15, 1962; Variations, op.17, cl/va, pf, 1963; Pf Qnt, op.20, 1964; Divertimento, op.21, vn, pf, 1965; Capriccio, pf duet, op.25 no.2, 1967; Str Qt no.2, op.29, 1968; Serenade, brass qnt, op.31, 1968; Antiphones, op.57, vc, pf, 1987; Bucolics, op.60, vc, hp, 1989; Cara Walia Derelicta, op.72, str qt, wind qt, pf, 1997

Solo inst: Pf Sonatina, op.5, 1955; Sonata, op.6, perc, 1956; 3 Stanzas, op.8, hp, 1956, arr. vn, vc as op.8 no.2, 1956; Pf Sonata, op.19, 1965; Sonatina, op.25 no.1, vc, 1967; 6 Impromptus, op.26, pf, 1967; Partita, op.33, chbr org, 1972; Orison, op.38, org, 1975; 3 Blodeugerdd [3 Garlands], op.41, gui, 1976; Music for Org, op.46, 1979; Carillons, op.54, hp, 1985; Pf Sonata no.2, op.55, 1986; A Little Org Book, op.62, 1990; Pieta, op.74, hp, 1998

Principal publishers: OUP, Samuel King, U. of Wales Press

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MALCOLM BOYD/LYN DAVIES

**Harrington, Henry.** *See* HARINGTON, HENRY.

**Harris.** English family of organ builders.

(1) **Thomas Harris** [Harriss, Harrisson] (*d* ?London, *c*1684). He was apprenticed to the elder Thomas DALLAM, and left with Dallam's family for Brittany in 1642. He married Katherine Dallam (daughter of Robert) by whom he had six children, including Renatus. He built three organs while in Brittany, at Roscoff (1649–50), Brélevenez (1654–6) and Morlaix, Notre Dame du Mûr (1656–61), and may have helped his father-in-law on others. He returned to England with his family about 1660, after the Restoration. An agreement he made in 1666 with the Dean and Chapter of Worcester described him as living in New Sarum, where he was engaged on the restoration and installation of the pre-Commonwealth organ in the cathedral. By then he had shortened his name from Harrisson to Harriss. This work was followed in the same year by a new organ for Gloucester Cathedral (embodying the old Chair organ, probably made by Robert Dallam in 1641) and by a new organ for Chichester Cathedral (1677–8). He built instruments for All Hallows, Barking-by-the-Tower, London (1675–7), St Sepulchre without Newgate, London (1676), and Winchester College (1664), and the organ at St Nicholas (now the cathedral), Newcastle (1676), is attributed to him. He was possibly assisted by his son Renatus in the later works. Little survives of his pipework except at Gloucester and Chichester, though the cases remain at Gloucester, St Sepulchre and Newcastle. His reputation is overshadowed by that of his more famous son (2) Renatus Harris who described him in his letter of 30 August 1683 to the Dean and Chapter of Durham as his 'poore aged father'; by then Renatus seems to have taken over the business.

(2) **Renatus** [René] **Harris** (*b* ?Quimper, *c*1652; *d* Bristol or London, 1724). Son of (1) Thomas Harris. His approximate date of birth derives from a lawsuit of 1703 in which he was said to be about 51 years old. He went to England with his father after the Restoration and gradually took over the business in the years preceding his father's death. In 1677 he married Joan Hiett, by whom he had a son, (3) John Harris, and a daughter who married the organ builder John BYFIELD (i). He was a Roman Catholic and enjoyed the support of Catherine of Braganza; he built an organ for the Popish Chapel at Whitehall Palace in 1686–8. G.B. Draghi, the queen's organist, demonstrated the instrument Harris built for the Temple Church in the conflict with 'FATHER' SMITH which started in 1683. Towards the end of his life he moved to Bristol.

Renatus Harris was the most flamboyant English organ builder of his time – not above sharp practice to gain

advantage over his hated rival, Smith, in the famous 'battle of the organs' contest in the Temple Church (he is alleged to have sabotaged Smith's bellows, but lost the contract), or to procure more work for himself. He fell foul of several city vestries and in particular of the Governors of Christ's Hospital, Horsham, who must have considered themselves well rid of him in 1711 (he put their organ out of order as money was owed to him, and was even alleged to have stolen 23 pipes). He had a flair for publicity, and never shrank from the opportunity to recommend himself for work, as for example to the Dean and Chapter at Durham in 1683. In 1698 he advertised himself in the *Post Boy* as being able to divide a note into 100 parts, and he invited 'all Masters and others of curious and Nice Ears' to visit his house in Wyne Office Court, Fleet Street, to witness his demonstration of such a feat. A sore point with Harris had been the choice of his rival to build the St Paul's Cathedral organ (finished in 1697), and in about 1712 he produced a pamphlet describing an organ he wished to build at the west end of the cathedral: it would comprise 'six entire sets of keys for the hands, besides pedals for the feet', and the sixth manual was 'to be adapted for the emitting of sounds to express passion by swelling any note, as if inspired by human breath; which is the greatest improvement an organ is capable of except it had articulation'. At Salisbury Cathedral he built a four-manual organ, borrowing 14 stops of the Great organ 'by communication' as a second Great, as well as providing a Chair organ of eight stops and an Echo of 11. There was full mutation work on both the Great and Echo organs, and eight reeds. He had an engraving published, with a flattering description of the organ's merits, which can claim to be the earliest picture of an English organ case in its own right.

Harris settled into a mature style apparently much influenced by French practice. This may have been as much the result of his court connections as of his upbringing, for he was only eight years old when the family returned to England. He handed down to John Harris and John Byfield (i), who succeeded him in the business, a tradition of reed voicing in the French manner which was noted even by 19th-century writers on the organ. His action work was generally considered superior to Smith's, and the judgment of history may well be that he was the better builder.

Harris made about 30 new organs after 1684, over half of them for London churches, and rebuilt or extensively repaired some 30 others. 12 of his cases survive, and ten organs contain pipework by him. Organs and cases which are typical of his work may be seen at St Andrew Undershaft, London (1696; the case and some pipework survive); Bristol Cathedral (1685; the main case, divided so that the original east and west fronts now stand side by side, survives, as does some pipework); All Hallows, Twickenham (formerly All Hallows, Lombard Street, 1700; a case and some pipework survive); and St James's, Piccadilly, London (1686–8; Great case from the Popish Chapel, Whitehall, carved by Grinling Gibbons and with fine figure sculpture). Other organs were built for St Lawrence Jewry (1684–5); St Michael Cornhill (1684 and 1704); Temple Church (1684); Hereford Cathedral (1686); King's College, Cambridge (1686); Jesus College, Cambridge (1688); Christ Church, Newgate Street (1690); St Bride's, Fleet Street (1694); Winchester Cathedral (1694); St Clement Eastcheap (1696); St Patrick's Cathedral, Dublin (1696–7); Christ Church Cathedral, Dublin (1697); St Andrew's, Holborn (1700); Bedford Road Chapel (1700); St Mary, Lambeth (1701); St Giles Cripplegate (1705); St Peter Mancroft, Norwich (1707); Salisbury Cathedral (1710); Cork Cathedral (1710); St James's, Bristol (1718–19); and St Dionis Backchurch (1722–4, completed by his son (3) John Harris).

**(3) John Harris** (*b* ?London, probably after 1677; *d* ?London,1743). Son of (2) Renatus Harris. He seems to have worked for his father in London after about 1715, and later apparently settled in Bristol. He took out letters of administration to his father's estate in 1725 in partnership with his brother-in-law John Byfield (i), with whom in 1726 he built an important organ for St Mary Redcliffe, Bristol. The builders gave an account of this instrument, with an engraving of the case and gallery, in an advertisement published in 1728–9, by which date they were in Red Lion Street, Holborn, London. The organ had three manuals, 'Pedals to the lower Octave of this great Organ' and '1928 valuable speaking pipes, which are considerably more than either the organ in St Paul's Cathedral or that in St Martin's Church in London'. The Great organ had 63 keys, complete from *C′*; there was a coupler (the first recorded in England); and of the 26 speaking stops, eight were reeds, including a Bassoon, a 'Vox Humane' and a 'Cromhorn'.

Fine instruments built by the partnership were those of St George's, Doncaster (1740), and St Mary's, Shrewsbury (1729, the case and a few pipes remain). The organ now at St Vedast-alias-Foster, London, was built by them for St Bartholomew-by-the-Exchange in 1732 (it retains its case and some original pipework). Other organs by Harris and Byfield were made for St Alban Wood Street, London (1728–9; destroyed in World War II), St Thomas's, Bristol (1728–9), Grantham parish church (1736), St Mary's, Haverfordwest (1737), St Lawrence, Reading (1741), and the Great Musick Hall, Fishamble Street, Dublin (1742).

After John Harris's death, Byfield and RICHARD BRIDGE seem to have inherited his sphere of influence.

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MICHAEL GILLINGHAM/NICHOLAS PLUMLEY/STEPHEN BICKNELL

**Harris,** Sir **Augustus (Henry Glossop)** (*b* Paris, 1852; *d* Folkestone, 22 June 1896). English impresario. He was the son of Augustus Glossop Harris, stage manager at Covent Garden from 1853 to 1873, and grandson of the soprano Elizabeth Feron. With his brother Charles he accompanied the Mapleson Company on tour as stage manager and producer. As manager of Drury Lane (1879–94) he gave seasons by a German company under Richter in 1882 and the Carl Rosa Company from 1883. In 1887 he presented an important Italian season, the success of which led in 1888 to his taking over Covent Garden,

which, with aristocratic support, he managed until his death with great artistic and financial success. Eventually performances were given there in the original languages (previously they had all been in Italian) and Covent Garden was renamed the Royal Opera, instead of the Royal Italian Opera. Harris did much to popularize Wagner, giving *Ring* cycles at Covent Garden and Drury Lane in 1892, conducted by Mahler. He was knighted in 1891.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

**Harris, Charles K(assel)** (*b* Poughkeepsie, NY, 1 May 1865/7; *d* New York, 22 Dec 1930). American songwriter and music publisher. Although he never learned to read or write music, he taught himself to play the banjo as a child, and at the age of 18 he became a banjo teacher and songwriter in Milwaukee. He performed his songs at amateur entertainments and attended performances of professional companies appearing in Milwaukee; he also became local correspondent for the New York *Dramatic News*.

After he had received royalties of only 85 cents for one of his songs, Harris established his own publishing company and almost immediately brought out his most successful work, *After the Ball* (1892), which was first interpolated by James Aldrich Libbey in a Milwaukee production of Hoyt's musical *A Trip to Chinatown*. After advance orders for 75,000 copies of the song, sales eventually reached some five million, and the royalties enabled him to open offices in New York and Chicago. He published his own songs and the works of other writers, including several shows produced by Weber and Fields, such as Herbert's *Dream City* and *The Magic Knight* (both 1906) and A. Baldwin Sloane's *Tillie's Nightmare* (1910). His ability to judge which songs would sell rapidly made him one of the most successful publishers of popular music in the USA (see illustration over the page). In order to promote his publications he persuaded singers with ability and reputation to perform them in their shows.

Harris was reportedly the first publisher to print a singer's picture on a song cover; a photograph of Libbey appeared on the cover of *After the Ball*. He also claimed to be the first promoter to make and use slides to illustrate a song. These were hand-coloured photographs mounted on glass and projected onto a screen, either to illustrate the story or to provide the words so that the audience could sing along; Harris often appeared as one of the song's characters.

Although none of Harris's later songs had as great a success as *After the Ball*, many were among the most popular of the period and sold more than a million copies each, including *Just Behind the Times* (1896), *Break the news to mother* (1897), *'Mid the Green Fields of Virginia* (1898), *Hello Central, give me heaven* (1901) and *Always in the Way* (1903). When Adelina Patti made her farewell tour of the USA in 1903 she commissioned a song from Harris, the ballad *The Last Farewell*.

Harris was an active member of the Music Publishers' Association. With Herbert, Sousa and DeKoven he fought to ensure the successful passage of the American copyright bill in 1909. Harris also served as the first secretary of ASCAP on its formation in 1914. He wrote the manual *How to Write a Popular Song* (New York, 1906/*R*) and an autobiography, *After the Ball: 40 Years of Melody* (New York, 1926/*R*), which includes a list of 111 of his songs.

WORKS
(*selective list*)

*all works published in New York unless otherwise stated*

*c*300 songs, incl. Kiss and let's make up (1891); After the Ball (Chicago, 1892); While the Dance Goes On (1894); Better than Gold (1895); Cast Aside (1895); Just Behind the Times (Milwaukee, 1896); Break the news to mother (1897); 'Mid the Green Fields of Virginia (1898); Is life worth living? (1899); For Old Times Sake (1900); I've a longing in my heart for you, Louise (1900); Hello Central, give me heaven (1901); I'm wearing my heart away for you (1902); Always in the Way (1903); The Best Thing in Life (1907); Songs of Yesterday (1916)

Principal publisher: Harris

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JOAN MORRIS

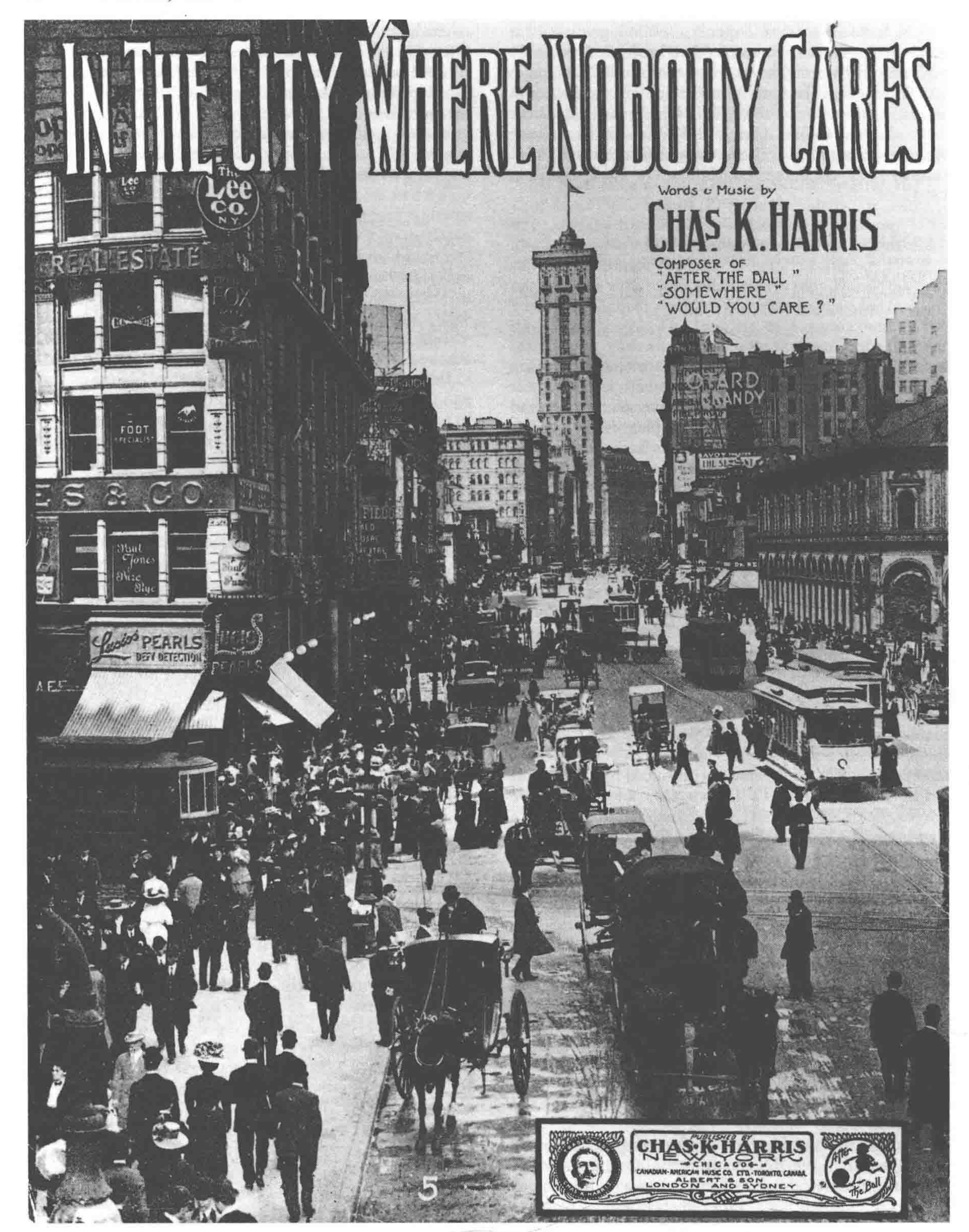
**Harris, Clement (Hugh Gilbert)** (*b* Wimbledon, London, 8 July 1871; *d* Pentepigadia, Epirus, 23 April 1897). English pianist and composer. The son of a wealthy shipowner, he went to Harrow (1885–6) and at the age of 17 to the conservatory in Frankfurt, where he studied the piano with Clara Schumann. As a guest in the house of Eduard Speyer, he met Cosima Wagner's daughter Daniela Thode, Siegfried Wagner, the painter Hans Thoma and Engelbert Humperdinck. He became the reader and travelling companion of the blind composer Alexander Friedrich, Landgrave of Hesse; while travelling in Egypt, he formed a friendship with the landgrave's adjutant, Theodor von Flotow. On his return to London he became friendly with Oscar Wilde; Harris played the music of Wagner, Beethoven and Schumann to Wilde, who responded by writing essays on the arts.

At the recommendation of Cosima Wagner, whom he had visited in Bayreuth, Harris studied composition at Heidelberg University with Philipp Wolfrum, in whose Bachverein concerts he often played the piano or harpsichord. He invited Siegfried Wagner to accompany him on a cruise of East Asia, and it was on this trip that Wagner decided to devote himself to the Bayreuth festivals. On the same trip Harris received inspiration for his symphonic poem, *Paradise Lost*, which was first performed on 10 July 1895 in Homburg, in the presence of the Prince of Wales, the King of Belgium, Grand Duke Mikhail of Russia and the Grand Duchess of Mecklenburg-Schwerin. Harris had plans for a second symphonic poem, based on Byron's *Corsair*, but he enlisted in the Greek army and was killed at the Battle of Pentepigadia at the outbreak of the Greco-Turkish War.

WORKS

Orch: Paradise Lost, sym. poem, after J. Milton, 1895 (Mainz, 1902); Festival March (London, 1896)

Chbr and pf: Romance, vn, pf, 1893–4 (Mainz, 1902); 4 études de concert, pf (Mainz, 1893–7): Le printemps, L'été, L'automne, L'hiver; 2 Studies, pf (London, 1897): Il penseroso, L'allegro; Romance, cl, vc, pf (Mainz, 1902); Ballade, f, pf




*Sheet music cover 'The City where Nobody Cares' (1908) by Charles K. Harris*

For 1v, pf: Six Songs, 1893–6 (London, after 1897): Faith (V. Galway), Forget me not, Absence, The Return, Hope, The Vision (text of nos.2–6 by Harris); Songs of the Sea (A. Herbert) (Mainz, 1902): Yes I shall go, A grace, to-night

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FRIEDRICH BASER

**Harris, Ellen T(urner)** (*b* Paterson, NJ, 4 Dec 1945). American musicologist. After studying at Brown University (BA 1967) she began graduate work at the University of Chicago, with Howard M. Brown, Edward Lowinsky, Robert Marshall and Leonard Meyer, and she earned the MA (1970) and the PhD with a dissertation on Handel (1976). She taught at Columbia University (1977–80), before joining the faculty of the University of Chicago in 1980, where she chaired the music department (1984–8) and was appointed professor in 1988. She then became professor at Massachusetts Institute of Technology in 1989 and associate provost (1989–96), and in 1997, she was made Class of 1949 Professor. Her scholarly interests include Handel, Purcell, performing practice (especially the Baroque period and vocal music) and opera. Her work as an administrator led to concern with arts policy and education. She has also been active as a singer, a pursuit which has influenced her research, teaching, editing and understanding of historical performance.

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PAULA MORGAN

**Harris, Emmylou** (*b* Birmingham, AL, 12 April 1949). American country singer. Having come relatively late to music, she began singing folk and country music in the clubs of Greenwich Village, New York. An early album, *Gliding Bird* (Jub., 1969), while uneven, revealed her eclecticism. A year later she moved, via Nashville, to California where she worked with Gram Parsons, singing on his albums *GP* (Rep., 1973) and *Grievous Angel* (Rep., 1974). Having been offered a contract with Reprise, in 1975 she released the album *Pieces of Sky*, which drew the old and new country styles together and included the song *Boulder to Birmingham* and Lennon and McCartney's *For No One*. Subsequent albums presented a similar mix, drawing from the repertory of rock, rhythm and blues, old and new country, bluegrass and cajun. Throughout, the unifying thread was Harris's uniquely expressive voice. She received gold discs for a number of albums and became the most honoured female artist in country music history. However, despite continued success as a live performer, her 1980s recordings fared poorly and it was not until the mid-1990s that she once again found her métier, with *Cowgirl's Prayer* (Grapevine, 1993) and *Wrecking Ball* (Grapevine, 1995), the latter an audacious collaboration with producer Daniel Lanois. Her distinctive voice can be heard on numerous albums including Dylan's *Desire* (Col., 1976) and the Grammy-winning *Trio* (WB, 1987), with Dolly Parton and Linda Ronstadt.

During the mid-1970s Harris helped to reinvent country music by fusing West Coast rock and East Coast folk with Southern styles. Throughout her career she has shown a knowledge of and respect for country music traditions and has paved the way for such neo-traditionalists as Nanci Griffith and Mary Chapin Carpenter. In 1996 she was honoured with the Gibson Lifetime Achievement Award.

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LIZ THOMSON

**Harris, James** (*b* Salisbury, 20 July 1709; *d* Salisbury, 22 Dec 1780). English writer and musical amateur. He was the eldest son of James Harris by his second wife, Lady Elizabeth Ashley Cooper, sister of the 3rd Earl of Shaftesbury. He studied at Oxford and at Lincoln's Inn, and was MP for Christchurch from 1761, holding various government offices. He wrote on many subjects, including music. He patronized Salisbury musicians and brought London performers to Salisbury through his association with the Salisbury Subscription Concerts (also known as the Society of Lovers of Musick), and from the mid-1740s was consultant and occasional manager of the Annual Musical Festival, for which he directed from the harpsichord and supplied music, some of it of his own composition. His library contained much music, including Italian and Elizabethan works. Handel and Sacchini (his daughter Louisa's teacher) visited him, and he may also have known Pepusch. His *Three Treatises . . . the Second Concerning Music, Painting and Poetry* (London, 1744) follows an aesthetic theory derived from the 3rd Earl of Shaftesbury; it breaks with the traditional view of music as a mimetic art, and argues that the union of music and

poetry produces 'a Force irresistible, and penetrates into the deepest Recesses of the Soul'. His musical theories anticipate those of Gluck.

While he was alive, Handel was Harris's greatest musical inspiration; his brother Thomas Harris (1712–85) was a witness to Handel's will. It has been suggested that after the composer's death Harris compiled the catalogue of works that accompanied John Mainwaring's biography (1760), though the evidence of his authorship is rather thin. He was prompted by Charles Jennens to draft the libretto of *L'allegro ed il penseroso*, which was then completed by Handel and Jennens himself. Surviving correspondence from Handel to Harris's brother Thomas (*GB-WCr*) throws light on Handel's working methods, his performers and performances, and the state of his health. Harris gave some small assistance to Charles Burney with his *General History of Music* (London, 1776–89), for which his daughter Gertrude sent him examples of Russian music between 1777 and 1779. Fanny Burney (*Memoirs of Doctor Burney*, London, 1832) recalled Harris as a man 'whose soul seems all music'.

He composed and arranged music for use in Salisbury. His pastorals, *Daphnis and Amaryllis* (including arias using music by Handel) and *Menalcas* (both lost), were performed many times, the former as *The Spring* at Drury Lane on 22 September 1762, with the Salisbury chorister Thomas Norris in the leading role. In London in 1800 Thomas Corfe published *Sacred Music Dedicated . . . to the Right Hon. Earl of Malmesbury . . . Adapted to Some of the Choicest Music of the Greatest Italian and Other Foreign Composers . . . by the Late James Harris Esq*, a collection of Harris's arrangements of music by Pergolesi, Jommelli and others. It contains a full orchestral and choral setting of *Milton's Hymn* from *Paradise Lost*, on the model of a Handel oratorio, with nine linking recitatives apparently composed by Harris, and settings of the *Te Deum*, *Jubilate* and other anthems, with two recitatives by Harris.

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CLIVE T. PROBYN

**Harris, John** (*b* Staines, 1672; bur. Brasted, Kent, 1 May 1731). English trumpet maker. He was bound as an apprentice to William Bull in 1686, taking his freedom in 1699. In 1703 he married Bull's daughter Rachel. He was appointed Queen's trumpeter in 1698 and in that year was a ratepayer in Hatchet Alley, Tower Hill; in 1718 he moved to a house in Berwick Street inherited by his wife. In 1715 he sold two silver trumpets to the Bristol Corporation (the instruments are still in the possession of the Corporation) and in 1717 he provided ten horns for the Royal Buckhounds. A trumpet by 'John Harry' was listed in the 1720 inventory of the Duke of Chandos. Another trumpet (Oxford, Bate Collection) marked 'Iohn Harris Londini fecit' (*c*1720) was rebuilt as a slide trumpet in the 19th century. His son William Bull Harris (1707/8–*c*1755) was also a trumpeter and instrument maker.

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JANET K. PAGE

**Harris, Joseph** (*b* Bristol, 8 Sept 1743; *d* Liverpool, 1814). English composer. He was admitted to Oxford University on 16 March 1773, gaining the BMus on 24 March 1779. Several of his vocal works were performed in the Oxford Music Room in 1766–72 (but not the pastoral *Menalcas* attributed to him in earlier editions of *Grove*, whose libretto is by James Harris of Salisbury). He was appointed organist first of Ludlow Parish Church and later of St Martin's, Birmingham (1787). It is possible that he was the Mr Harris of Birmingham, listed by Burney, who sang bass in the Handel Commemoration concerts. The influence of Handel is prominent in his works. He published two collections of songs and six keyboard quartets op.2 (1774), unusual in that the strings are assigned a share in the melodic material and in the ornamental style of their slow movements.

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ALFRED LOEWENBERG/R

**Harris, Murray M.** (*b* Illinois, 1866; *d* Van Nuys, CA, 24 June 1922). American organ builder. He was apprenticed to G.S. Hutchings in Boston, moving to Los Angeles in 1894 to start his own workshop in partnership with Henry C. Fletcher, and completed his first organ in 1895. In 1897 Fletcher left and Harris moved to a larger factory, where in 1900 he completed a large organ for the First Methodist Church of Los Angeles. Shortly afterwards he engaged William Boone Fleming, who had formerly worked for both Roosevelt and Farrand & Votey, and put his expertise in electric actions to work on a large organ for Stanford University. In 1902 the firm moved to a larger factory and began work on a magnum opus for the St Louis World's Fair, during which time the name of the firm was changed to Los Angeles Art Organ Co., and its direction passed to Fleming. Harris, meanwhile, was working temporarily as a stockbroker, but in 1906 opened a new organ factory in Van Nuys from which came several substantial instruments, including a four-manual organ for the Pasadena Presbyterian Church (1909) and an opulent house organ for Senator W.A. Clark (1911). He sold his interests to the Johnston Organ Co. in 1913 and spent the rest of his life as a stockbroker.

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BARBARA OWEN

**Harris, Ross (Talbot)** (*b* Amberley, 1 Aug 1945). New Zealand composer. He studied at the University of Canterbury and with Lilburn at Victoria University of

Wellington, where he later became an associate professor. His musical output is eclectic, embracing a variety of genres and styles including chamber music, orchestral works, three operas and electro-acoustic music as well as jazz/rock fusion with his Wellington-based group Free Radicals. He has acknowledged the importance of the electro-acoustic medium for his early development, which provided an aesthetic freedom and technical control he relished. The introduction of FM synthesizers and MIDI in the early 1980s allowed him to consolidate this with works that frequently involve play on natural harmonic series, such as *Haiku* and *Harmonicity*, as well as being notable for subtle suggestions of natural environmental sounds, as in *Horn Call on Makara Cliff*. In recent years he has turned increasingly to instrumental music, where influential sources have always been Schoenberg, Berg and Stravinsky. His present work aims to reconcile aspects of tonal function and more formalized set theoretical approaches to composition, as in *... of memory ...* for orchestra. He was awarded the Queen's Service Medal in 1985, following the success of his opera *Waituhi*.

WORKS
(*selective list*)

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Orch: The Hills of Time, 1980; Music for Brass, Wind and Percussion, 1992; . . . of memory . . . 1994; Chmb Conc., solo vn, chmb orch, 1994; Chmb Conc., pf, chmb orch, 1996; Sinfonietta, str, 1996

Vocal: Arawata Bill (D. Glover), T, hn, 1967; Kia mau te Rongo [Life in Peace], choir, synth, 1983; Dreams, Yellow Lions (A. Campbell), Bar, chbr ens 1987; Nobby Clark (Campbell), Bar, pf, 1990; Wild Daisies, (B. Bridger), S, pf, 1993

Chbr and solo inst: Trio, fl, va, hp, 1973; Qnt, ob, cl, vn, vc, pf, 1980; Variation, pf, 1981; Evocation, fl, vc, synth, 1985; In Memory G.B., bn, pf, 1986; Wind Qnt, 1989; Aria, pf, 1991; Str Qt No.1, 1991; Music for Solo Cello, solo vc, 1993; Piano Trio, 1995; Pulse, solo vn, 1997; Str Qt No.2, 1998

El-ac: Poem, tape, 1970; To a Child, tape, 1973; Horizons, tape, 1975; Shadow Music, 1977, tape; Skymning, tape, 1978; Echo, tpt, tape delay, 1979; Spirals, tape, 1981; Incantation, S, tape, 1981; Vocalise, tape, 1985; Flüchtig, fl, tape, 1986; Haiku, tape, 1987; Koan, tape, 1989; Mosaic (Water), tape, 1990; Harmonicity, tape, 1991; Horn Call on Makara Cliff, hn, tape, 1991; Inharmonicity, pf, tape, 1998

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JOHN YOUNG

**Harris, Roy** [LeRoy] **(Ellsworth)** (*b* nr Chandler, OK, 12 Feb 1898; *d* Santa Monica, CA, 1 Oct 1979). American composer. He was one of the most important figures in the establishment of an American symphonic music. His works reflect a broad historical and international frame of reference and, through the influence and occasional use of Anglo-American folktunes and other materials relating to the American ethos, convey a strong nationalist element as well.

1. Life. 2. Works. 3. Style.

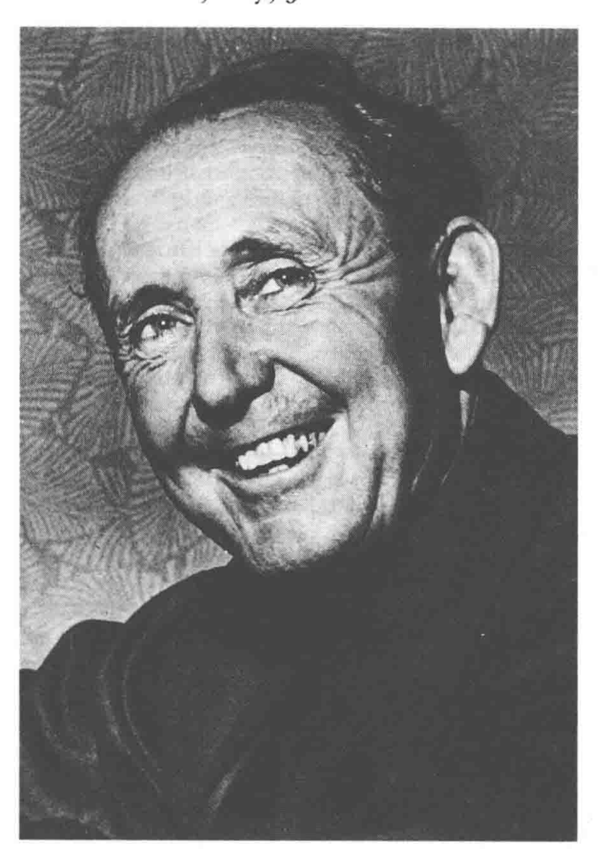
1. Life. Harris was reared under primitive conditions on land claimed in one of the rushes on the Oklahoma Panhandle. In 1930 the family moved to the San Gabriel (California) Valley, where Harris farmed with his father, eventually earning his own land. During his teens he shortened his given name to Roy. His first music instruction, on the piano, was from his mother; later he took up the clarinet. Harris recalled being profoundly affected by the sounds of nature and by train whistles echoing in the valley.

After graduating from high school in 1916, Harris studied at what is now UCLA (1917) and the University of California at Berkeley (1918, 1921), where he first attempted large-scale composition. During 1924–5 he studied with Arthur Farwell, who encouraged him to explore music from a fresh viewpoint and introduced him to Walt Whitman's poetry, of which he later made numerous settings. Among his other early teachers and advisers were Clifford Demorest, Ernest Douglas, Alec Anderson, Fannie Charles Dillon, Henry Schoenfeld, Modeste Altschuler and Arthur Bliss. In 1926 he travelled east for the première of his Andante for orchestra, staying at the MacDowell Colony, where he met Copland, who encouraged him to study with Boulanger. He did so from 1926 to 1929, with financial assistance from Alma Wertheim and, in 1927 and 1929, Guggenheim fellowships (he received a third in 1975). Under Boulanger's tutelage, he wrote the Concerto for piano, clarinet and string quartet, whose première in Paris established him as one of the more promising young American composers. The figures to whom he acknowledged the greatest debt during these years were Bach, Beethoven, and some of the great Renaissance polyphonists.

In 1929 he injured his spine in a fall and returned to the USA. Immobilized following surgery, he learned to compose away from the piano, refining his concepts of melody, harmony and texture. After convalescing he taught at Mills College and received a creative fellowship from the Pasadena Music and Art Association (both 1931–2). His first national recognition came through Koussevitzky, for whom he wrote his first symphony, the 'Symphony 1933'. In 1934 he joined the Juilliard summer faculty and met Beula Duffey, a young Canadian pianist and faculty colleague. They were married in October 1936 (Harris had had three previous marriages, the first producing a daughter, Jean, and an extramarital liaison resulting in a son, Phillip Barrett). The composer renamed his bride Johana, after J.S. Bach. The couple had five children between 1943 and 1957.

Johana often served as technical consultant on her husband's piano writing, assisting in rendering it more idiomatic and, in the case of a very few works, even suggesting keyboard textures or expanding on designs established by the composer (e.g. in the *American Ballads* and the Fantasy for organ, brass and timpani). She also contributed valuable help in revisions of piano parts. However, Louise Spizizen's claims (1993) that her contributions went further, to the point of composing under her husband's name, are unsupported by stylistic evidence or by the considerable body of materials that has so far come to light.

Harris taught briefly at Mills College (1933). Following his association with Mills College, Harris held positions at the Westminster Choir School (later College; 1934–38) and Juilliard (summers only, 1934–38). He also held positions with Cornell University (1941–43), the Colorado College (1943–8), the Utah State Agricultural



1. Roy Harris, c1955

College (1948–9), the Peabody College for Teachers (1949–50), Pennsylvania College for Women [Chatham College] (1951–6), Southern Illinois University (1956–7), Indiana University (1957–60), the Universidad Interamerican de Puerto Rico (San Germán, 1960–61), UCLA (1961–70), the University of the Pacific (1963–4) and California State University, Los Angeles (1970–76). Among his best known pupils were William Schuman and Peter Schickele. His teaching was idiosyncratic, involving adaptations of the church modes and examinations of individual compositions, including his own work in progress.

Besides teaching, he supported the Composers' Forum-Laboratory (established 1935) and organized numerous music festivals, the most ambitious being the 1952 Pittsburgh International Festival of Contemporary Music. He also founded the International Congress of Strings in 1959, served as chief of music programming for the overseas branch of the Office of War Information (1945–8), and visited the USSR in a delegation of American composers sponsored by the US State Department (1958).

Harris was assertive, bold and earthy in temperament, capable of both great anger and robust humour. His behaviour was also sometimes erratic and some who knew him saw marked mood swings. This has led a few observers to conclude that he suffered from bipolar disorder. While a member of the family was indeed treated for this ailment, the composer himself was never officially examined for or diagnosed with it, and such claims must remain unproven.

Although Harris's popularity declined during the 1950s and 1960s, interest in him revived during his last years. In 1973, the Roy Harris Archive was established at California State University, Los Angeles, and in 1979 a Roy Harris Society was formed to promote performances, recordings, publications and research, achieving success in some of these areas during its short life.

2. WORKS. Harris composed over 200 works in a wide variety of genres, but his symphonies and chamber music have earned the highest regard. Characterized by broad, at times rhetorical, gestures and visionary aspiration, these works contain some of his most striking music as well as characteristic flaws.

Possibly Harris's most significant contribution to the symphonic literature was his exploration of the single-movement form. Four of his symphonies (nos. 3, 7, 8 and 11) employ this design, most containing recurring melodic ideas that help create unity. In his multi-movement symphonies the tempos and characters of the individual movements sometimes correspond with those of the Classical model, though the forms often differ. The Third Symphony is the best known, but nos. 4, 6, 7 and 8 are, in their individual ways, of equal or superior stature. Nearly all the shorter orchestral and band works bear descriptive titles. They are uneven in quality, but the finest, such as *Chorale for strings*, *Epilogue to Profiles in Courage–JFK*, *Kentucky Spring*, *Memories of a Child's Sunday*, *Ode to Friendship*, *Symphonic Epigram*, *Time Suite* and *When Johnny Comes Marching Home*, contain many felicities and skilful craftsmanship.

Harris's chamber compositions tend to be more intensively polyphonic than the orchestral works, with greater characterization of the individual parts. Most are for strings, from which the composer sometimes demanded an almost orchestral sonority. The most substantial works include the Piano Quintet, the String Quartets nos.2 and 3, the Violin and Violoncello Sonatas, and *Soliloquy and Dance* for viola and piano. The Quintet, in three interconnected movements based largely on a single theme, has an expansive breadth of architecture and great intensity of expression; the Third Quartet, a set of preludes and fugues on modal subjects, exemplifies Harris's individual approaches to modality and traditional counterpoint.

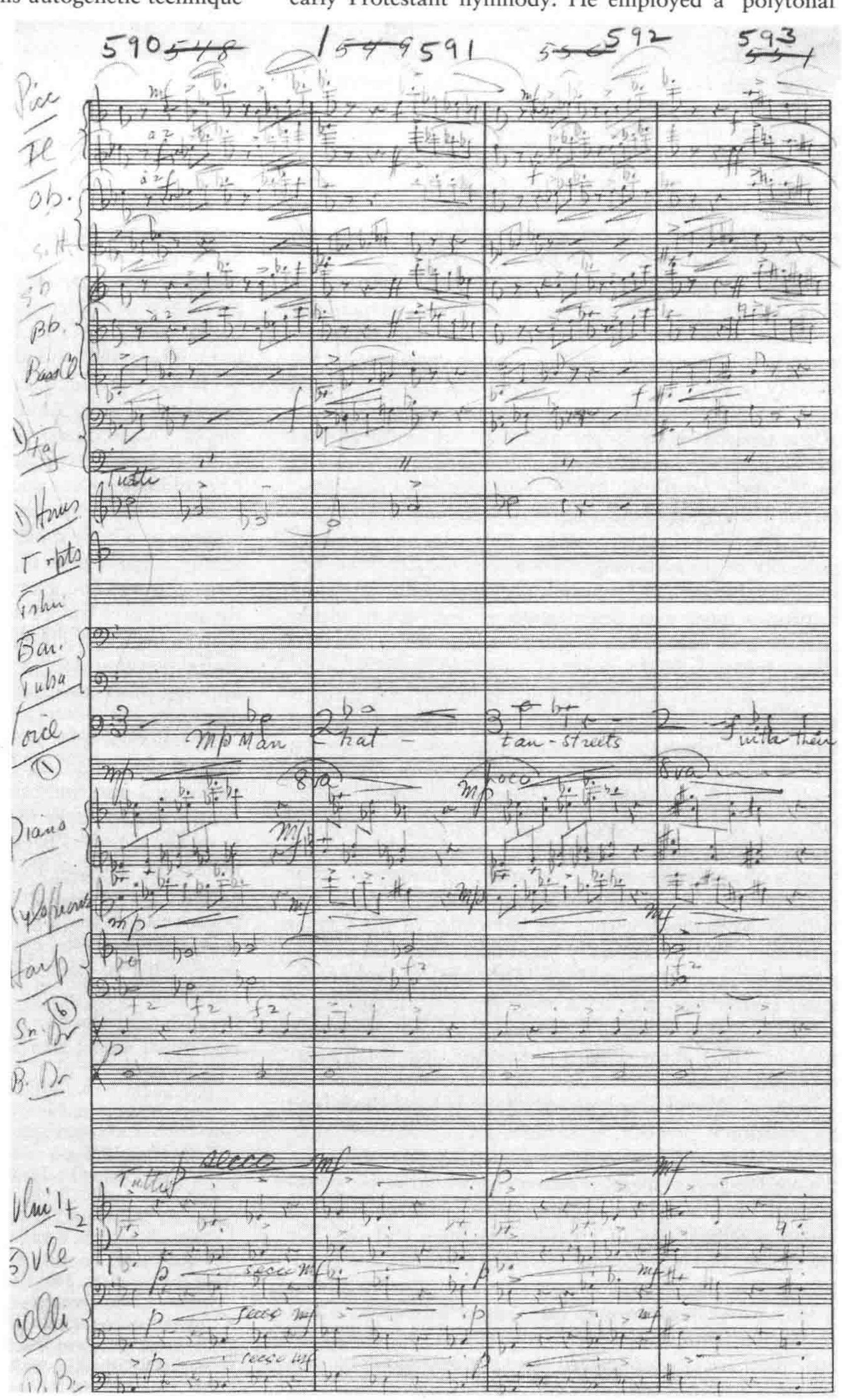
In his concertante works Harris did not always fully exploit the idiomatic resources of the solo instruments; nevertheless, he sometimes created works of depth and polish, such as the Fantasy for piano and orchestra and the Two-Piano Concerto, sometimes using a one-movement form incorporating variation procedures. His small number of solo piano works includes a group of folksong arrangements, *American Ballads*. The Piano Sonata (1928) exhibits the lean textures, angular lines, rhythmic complexity and grandeur that mark his early works.

Choral compositions form an important part of Harris's output. His early efforts are somewhat instrumental in nature, with occasionally awkward prosody, but many of the pieces written as he matured reveal sensitivity and practicality gained from experience in writing for both amateur and professional groups. Notable are the Symphony for Voices and the 'Folksong' Symphony (no.4); the former features some affecting onomatopoetic writing and one of the great 20th century choral fugues, while the latter reveals a high level of technical skill and demonstrates colourful variety in its symphonic treatment of

ethnically diverse folksong materials. The vocal works also comprise a few exquisitely crafted and deeply expressive songs (notably a setting of Sandburg's *Fog*) and some substantial solo cantatas. Of these, *Abraham Lincoln Walks at Midnight* and *Give me the Splendid Silent Sun'*, (fig.2) represent a peak in his creativity, craftsmanship (especially in the integration of contrasts within gradually unfolding large structures) and handling of prosody.

Harris showed little affinity with the theatre or film, finding it difficult to reconcile his autogenetic technique with sudden changes of scene and character or the musical depiction of specific actions. But the ballet *From this Earth* and the film score *One-Tenth of a Nation* contain many distinctive ideas and textures, and amplify the emotional resonance of the underlying drama affectingly.

3. STYLE. Harris's melodies, in their contours, modality and flexibility of phrase structure, owe a debt to monophonic chant, Renaissance choral polyphony, Anglo-American folk music, African-American spirituals and early Protestant hymnody. He employed a 'polytonal'




2. *Autograph MS (bars 590–93) of Harris's cantata for baritone and orchestra 'Give me the Splendid Silent Sun', 1955, revised 1956*

adaptation of the church modes, in which melodic phrases are often based on a combination of different modes built on the same tonic, this providing varying 'inflections' of scale degrees.

His harmonic idiom is based on the overtone series. The most important intervals were for him the perfect 4th and 5th (his 'organum' sonorities). The earliest surviving compositions, however, at times suggest the influence of Franck and Skryabin, possibly owing to his studies in France. During the 1930s he pared his vocabulary to the major and minor triads, from the mid-1940s these generally being used in polychords for which he developed a classification within a harmonic spectrum ranging from 'savage dark' to 'savage bright'. He ranked the harmonies on the spectrum according to the degrees to which the notes of the upper polychordal member are reinforced by the overtones of the lowest note of the lower member, and also used the overtone series to rank the three positions of a triad. His chord movement is founded on an extended set of relationships derived from the dominant and subdominant areas of a given tonal centre by means of common-tone connections. Root movement is often by 3rds, though 4ths, 5ths and 2nds also appear, particularly at cadences. He believed that 'harmony should represent what is in the melody, without being enslaved by the tonality in which the melody lies'. Thus one sometimes experiences a tension between the harmonic implications of the melody, with its prevailing modal mixtures, and the supporting chords. Harris also regarded harmony as having three functions: in the archictecture of tonalities, for the delineation of melodies and for dynamic resonance.

In Harris's rhythmic style, slow, lyrical passages generally begin with long notes and gradually introduce smaller values, which eventually prevail; fast music usually features a more even distribution of note-values within phrases and sometimes employs asymmetrical metres. Phrase length is fluid.

The fundamental formal principle in Harris's music is autogenesis, by which a melody is generated by a seed motif out of which the first phrase grows, each succeeding phrase either germinating in like fashion or launching itself from a figure in the last bars of the preceding phrase. His aim was to produce an effect of gradual organic growth, and thus the music often unfolds additively in blocks of gradually differing textures. Though some of the livelier music contains sharp contrasts, these are difficult to manage within the principles of his formal aesthetics, and occasionally seem awkward and unsupported by strong musical logic. Other forms and procedures Harris used are theme and variations, fugue (often a hybrid fugue-variation type) and ternary form (either ABA or ABC), these designs reconciled with his autogenetic precepts.

In the treatment of polyphony, the early works, indebted to traditional practice, sometimes seem contrived, producing awkward harmonic results. In his mature idiom, the counterpoint emerges from a clearer harmonic background. However, he sometimes succumbed to the use of bland arpeggiations in creating his lines and did not always succeed in achieving a sense of rhythmic independence among the parts.

Harris's orchestration is clear, even lean in his early scores, with little doubling of parts. Motifs and figurations are idiomatically conceived for the instruments. His layout is generally conventional, but in some scores from the 1940s on he used saxophones, baritone horn and a grouping of piano, harp, chimes and vibraphone that provided a bell-like chordal punctuation. In addition to his orchestral achievements, Harris was a pioneer in exploring the resources of the concert band. Overall, he preferred to score in discrete choirs. He treated the strings especially flexibly, allotting them both extensive melodic and accompanimental functions, usually with a complete harmonic texture. An increasing use of *divisi* during the 1940s and 1950s imparts a growing lushness to the sound. In his brass writing, he often liked to play off the 'sharp-tone' instruments (trumpets and trombones) against the 'round-tone' ones (horns, baritone horn, tuba).

In addition to his use of folktunes in arrangements and as thematic materials, other Americanist traits in Harris's music are his employment of popular dance rhythms and elements of jazz, and his partiality to such figures as Whitman and Lincoln. Many of his compositions are programmatic, based on folk legends, the American social scene, or celebrating patriotic occasions; for much of his career he tended to depict in such music an idealized vision of America, but later he tempered this with a great awareness of contemporary problems, sometimes engaging in biting social commentary to express his commitment to racial equality and justice.

He was a prodigious reviser and self-borrower, reworking themes, even entire compositions, in creating new pieces. This resulted from a sometimes wavering technique and a lack of firm self-criticism when composing (though he could be ruthless once a work was finished). His music reveals a dual nature: there is the extrovert, 'civic' composer whose music suggests, especially through its steady, organic growth, a visionary aspiration marked by large gestures and great thematic expanses. There is also the miniaturist: here Harris is sometimes more successful than in his larger efforts; in many of the unaccompanied choral pieces and short piano compositions, his technique appears more assured, the means more concise than elsewhere.

Harris's stature is still a matter for debate. He is difficult to evaluate when only a tiny portion of his music is performed and the scores of most of his works are not readily accessible, though an increase in recording activity in recent years has begun to remedy this. Some observers believe he failed to fulfil his early promise, suffering an arrested technical and stylistic development, while others perceive an increasing mastery of technique and a growing sophistication (sometimes at the expense of raw originality and vitality of the earlier works) as his career unfolded. No doubt controversy will continue, for the musicality, breadth of vision and generosity of impulse that form his best music assure him long-term recognition.

WORKS

DRAMATIC

One-Tenth of a Nation (film score), A, chbr ens, 1940; rec. New York, *c*Aug 1940

From this Earth (ballet, 5 scenes), chbr en, 1941; Colorado Springs, 7 Aug 1941

Namesake (A Theatre Dance) (ballet, 9 scenes), vn, pf, 1942; Colorado Springs, 8 Aug 1942, 4 movts pubd as 4 Charming Little Pieces, vn, pf

What so Proudly we Hail (Dance Suite Based on American Folk Songs) (ballet, 5 scenes), wordless vv, str, pf, 1942, scene 4 lost; Colorado Springs, 8 Aug 1942

Ballet on the Subject of War [? = Walt Whitman Suite, see CHORAL]

Turn on the Night (Crocodile Smile) (incid music, J. Lawrence, R.E. Lee), chbr ens, 1961; Philadelphia, 7 Aug 1961

ORCHESTRAL WITHOUT SOLOISTS

Andante 1925, rev. 1926 [for projected sym. 'Our Heritage']; American Portrait 1929, sym., 1929, rev. 1931; Concert Piece, 1930 or 1932; Andantino, 1931, rev. 1932; Toccata 1931; Ov. 'From the Gayety and Sadness of the American Scene', 1932; Sym. 1933 (Sym. no.1), 1933; Sym. no.2, 1934; When Johnny Comes Marching Home (An American Ov., 1934, rev.; Farewell to Pioneers: a Sym. Elegy, 1935; Prelude and Fugue, 1936, rev.; Time Suite, 1937, movts 2–4 extracted as 3 Sym. Essays; Sym no.3, 1938, rev. 1938; American Sym., 1938, inc.; Prelude and Fugue, 4 tpt, 1939 [arr. of Prelude and Fugue no.1 from Str Qt no.3]

American Creed, 1940; Acceleration, 1941, rev. 1941; Ode to Truth, 1941; 3 Pieces, 1941 [nos. 1 and 3 from Folksong Sym.], no.2 extracted as Evening Piece; Work, 1941; Fanfare for the Forces, c1942; Folk Rhythms of Today, 1942; Sym. no.5, 1942, rev.; March in Time of War, 1943; Sym. no.6 'Gettysburg', 1944

Chorale, 1944; Ode to Friendship, 1944, rev. c1945; Memories of a Child's Sunday, 1945, rev.; Mirage, 1945; Variation on a Theme by Goossens, 1945 [Variation 7 of 10, each by a different composer]; Children's Hour, 1946; Celebration Variations on a Timp Theme from Howard Hanson's Third Sym., 1946; Melody, 1946; Radio Piece, pf, orch, 1946; The Quest, 1947; Kentucky Spring, 1949; Cumberland Conc. for Orch, 1951; Sym. no.7, 1952, rev. 1955; Sym. Epigram, 1954; Sym. Fantasy, 1954; Ode to Consonance, 1956; Elegy and Dance, 1958, rev.; Sym. no.8 'San Francisco', 1962; Sym. no.9, 1962; These Times, pf, small orch, 1963; Epilogue to Profiles in Courage–JFK, 1964, rev. 1964

Horn of Plenty, 1964; Salute to Youth, 1964; Rhythms and Spaces, 1965 [arr. of 3 Vars. on a Theme (Str Qt no.2)]; Sym. no.11, 1967

BAND

Sad Song, jazz band [mvt 2 of inc. American Sym., perf. independently], 1938; Cimarron, sym. ov., 1941; When Johnny Comes Marching Home, 1941; Rhythms of Today, 1942, rev., arr. L. Intravaia), c1946; Conflict (War Piece), 1944; Sun and Stars, 1944; Fruit of Gold, 1949; Dark Devotion, 1950; Kentucky Jazz Piece, 1950; Sym. 'West Point', 1952; Ad majorem gloriam Universitatis Illinorum, tone poem, 1958; Bicentennial Aspirations, 1976, inc.

CONCERTANTE WORKS

Conc., pf, str, 1936 [arr. of Pf Qnt]; Conc. V, 1938, scoring inc., withdrawn; Conc., pf, band, 1942; Chorale, org, brass, 1943; Fantasia, band, pf, 1943; Conc no.1, pf, 1944; Toccata, org, brass, 1944; Conc., 2 pf, orch, 1946; Theme and Vars., acc, orch, 1947; Elegy and Paean, va, orch, 1948; Vn Conc., 1949; Fantasy, pf, 'Pops' orch, c1951; Conc. no.2, pf, 1953; Fantasy, orch, pf, 1954; Fantasy, org, brass, tim, 1964; Conc. amp pf, brass, dbs per 1968; movt 1 lost, movts 2-3 released as Concert Piece

CHORAL

With orch/band: Challenge 1940 (Harris, US Constitution), Bar, SATB, orch, 1940; Folksong Sym. (Sym. no.4) (US trad., P.S. Gilmore [L. Lambert]), 1940, 1942; Railroad Man's Ballad (T.L. Siebert, after ragtime ballad Casey Jones), SATB, orch, 1941; Freedom's Land (A. MacLeish), Bar, SATB, orch, 1941, also for male vv, band, 2 versions, 1942; Sammy's Fighting Sons (Harris), unison vv, orch, 1942, pubd as Sons of Uncle Sam, unison vv, pf; Rock of Ages (trad.), SATB, orch, 1944; Take the Sun and Keep the Stars (Harris), unison vv, band, 1944, arr. band, 1944, fs lost [Official Battle Anthem of the Second Army Air Force]

Blow the Man Down (US trad., A. Tennyson), Ct, Bar, SATB, orch, 1946; Red Cross Hymn (Harris), chorus, band, c1951; The Hustle with the Muscle (Harris), male vv, band, 1957; Sym. no.10 'Abraham Lincoln' (Harris, Lincoln), speaker, SATB, brass, 2 pf, perc, 1965, movts 1-3 rev. unison vv, pf, 1965, rev., SATB, orch, 1967, lost; The Brotherhood of Man (Declaration of Independence, Lincoln), SATB, orch, 1966; Whether this Nation (Harris, S. Harris, MacLeish), SATB, band, 1971; America, We Love your People (Harris), SATB, band, 1975; Bicentennial Sym. 1976 (Sym. no.13) (US Constitution, Harris, Lincoln), SATB, orch, 1975–6

With insts: Fantasy (Sp.-Amer. trad.), SATB, str trio, c1925, lost; Song Cycle (W. Whitman), female vv, 2 pf, 1927; Freedom's Land (MacLeish), unison vv/1v, pf, 1941; Our Fighting Sons (Harris), unison vv, brass, pf, org, timp, c1943–4; Walt Whitman Suite, SATB, str qt, pf, 1944; Alleluia (Motet for Easter), SATB, brass, org, 1945, rev. SATB, org, 1946, rev. SATB, str, org, 1947; Mic chomocho (Moshe uvnay Yisroel) (Bible), T/Bar, SATB, org, 1946

They say that Susan has no heart for learning (Harris), SSA, pf, 1947, rev. Bar, SSA, pf, 1953; Mass (Ordinarium Missum) male vv, org, 1948; Remember November (Election Day is Action Day) (F. Shorring), unison vv, pf 4 hands, 1952, rev. Bar/spr, male vv, pf, 1952; Pep Song (R. Zetler), unison vv, pf, 1955, lost; Each Hand has Need (?Harris), SATB/SATB, org, c1956

Folk Fantasy for Festivals (Bible, Ainsworth Psalter, US trad., Harris), folk singers, solo vv, spks, SSAATTBB, pf, 1956; Our Tense and Wintry Minds (H. Carruth), unison vv, org, 1956; Read, Sweet, how Others Strove (E. Dickinson), SATB, org, 1956; Jubilate for Worship (Alleluia, single-word text) SATB, brass, pf, perc, 1964; Peace and Goodwill to All (Peace and Goodwill to All: single-phrase text), SATB, brass, org, perc, 1970

Unacc.: A Song for Occupations (Whitman), 1934; Sym. for Voices (Whitman), 1935; Sanctus, 1937; When Johnny Comes Marching Home (Gilmore [Lambert]), 1937; He's gone away (US trad.), 1938; Whitman Triptych, 1938; A Red-Bird in a Green Tree (trad.), 1940; Choral Fanfare (G. Taggard), 1939; Ps xxxii, harmonized late 1930s, rev. G. Lynn as Gethsemane (W. Wilcox), 1933; To Thee, Old Cause (Whitman), 1941; year that Trembled (Whitman), 1941; Freedom's Land (MacLeish), male vv/female vv, pf/org ad lib/SATB, 1941

Freedom, Toleration (The Open Air I Sing) (Whitman), 1941; The Bird's Courting Song (US trad.), 1942; Work Song (railroad work song), B-Bar, SATB, 1943; A War Song of Democracy (Harris), unison vv, c1942, lost; Li'l boy named David (spiritual), 1943; Cindy (US trad.), 1949; If I had a ribbon bow (US trad.), 1949; Ps cl, 1957

CHAMBER

Impressions of a Rainy Day, str qt, 1925, lost; Conc., pf, cl, str qt, 1926; str qt no.1, 1929; Conc., 2 vn, 2 va, 2 vc, 1932; Fantasy, wind int, pf, 1932; Three Vars. on a Theme (Str Qt no.2), 1933; 4 Minutes–20 Seconds, fl, str qt, 1934; Pf Trio, 1934; Poem, vn, pf, 1935, lost

Pf Qnt 1936; Str qt no.3 (4 Preludes and Fugues), 1937; Soliloquy and Dance, va, pf, 1938; Str Qnt, 1940; 4 Charming Little Pieces, vn, pf 1942 [from ballet Namesake]; Sonata, vn, pf, 1941; Lyric Studies, solo ww, pf, 1950; Sonata vc, pf, 1964, rev. 1968, rev. as Duo, 1975; Childhood Memories of Ocean Moods, pf, str qt, db, 1966, rev. 1967

SOLO VOCAL

Evening Song (Tennyson), 1v, pf, 1940; La Primavera (Sp.-Amer. trad.), 1v, pf, 1940; Freedom's Land (MacLeish), 1v/unison vv, pf, 1941, [alsoCHORAL]; 'Waitin' (Harris), 1v, pf, 1941; Lamentation (textless), S, va, pf, 1944; Take the Sun and the Stars (Official Battle Anthem of the Second Army Air Force) (Harris), 1v, pf, 1944; Fog (Sandburg), 1v pf, 1945; Wedding Song (K. Gibran), B, str trio, org, 1947

Abraham Lincoln Walks at Midnight (cant., V. Lindsay), Mez, pf trio, 1954; Give me the Splendid Silent Sun (cant., Whitman), Bar, orch, 1955, rev. 1956; Canticle of the Sun (cant., St Francis), S, 11 isnts, 1961; Sweet and Low (Tennyson), 1v, pf, 1962; Sym. no.12 'Pere Marquette' (Lat. mass, Bible), T/spr, orch, 1968, rev. 1969; Cantata to Life (K. Gibran), S, wind, perc, db, 1973; Rejoice and Sing (Bible, Whitman), B, str qt, pf, 1976, arr. Mez, str qt, pf, 1977

KEYBOARD

Pf: Sonata, 1928, rev.; Little suite, 1938; Suite in 3 Movts, 1939–c1942; American Ballads, 2 sets, 1942–5; True Love Don't Weep (Vars. on an Amer. Folk Song), c1944; Toccata, 1949 [based on withdrawn 1939 Toccata]

Org: Chorale, 1946 [arr. G. Lynn from Conc., str sextet, 1938; F. Tulon, 1964; ?J. Kirkpatrick, pf 4 hands]; Alleluia (Motet for Easter), arr. 1946; Etudes for Pedals, 1964, rev. 1972

ARRANGEMENTS AND TRANSCRIPTIONS

J.S. Bach: The art of the Fugue, str qt, 1934, collab. M.D.H. Norton [omits canons and 2 fugues]

J.S. Bach: 5 Chorales: Bestir Thyself, 2 In dulci jubilo, 3 Joyful Sing, 4 O God, Thou Holy God, 5 O God Enthroned, chorus, band, early 1940s

J.S. Bach: Organ Preludes: 1 Komm, Gott, Schöpfer, heiliger Geist, 2 Christ lag in Todesbanden, 3 Das alte Jahr vergangen ist, 4 Liebster Jesu, wir sind hier, 5 In dulci jubilo, pf, collab. J. Harris, c1946

J.S. Bach: Prelude and FugueS532, pf, collab. J. Harris

J.S. Bach: Fl Sonata no.1: Largo, wind qnt, 1932, lost

J.S. Bach: '48', i: Prelude and Fugue no 16, small orch 1932
F. Couperin: 4 Pieces, wind qnt, 1932, lost
S. Foster: Old Black Joe, SATB, *c*1938
J.B. Lully: 2 operatic numbers, S, str orch, pf, 1934
J.J. Niles: The Story of Norah, SATB, 1933
J.S. Smith: The Star-Spangled Banner, str qt, 1941–2
M.J. Hill: Happy Birthday, 1951 [for Mary Zimbalist]
J. Sweelinck: Fantasia, d, orch, mid-1930s
4 songs orchd for Shaun Harris Record Album, 1973
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DAN STEHMAN

**Harris,** Sir **William H(enry)** (*b* London, 28 March 1883; *d* Petersfield, 6 Sept 1973). English organist, choirmaster and composer. Already an FRCO, he won an organ scholarship to the Royal College of Music in 1899 and studied under Parratt; his composition teachers were Charles Wood and Walford Davies, to whom he became assistant organist at the Temple Church. After several appointments in London he was called to Lichfield Cathedral as assistant organist; during his time in the Midlands he served on the staff of the Birmingham and Midland Institute. He succeeded Hugh Allen at New College, Oxford, in 1919, and in 1921 he joined the RCM as professor of organ and harmony, a post he retained until 1953. In 1929 he moved from New College to Christ Church Cathedral and from there to St George's Chapel, Windsor, in 1933. He was conductor of the Bach Choir (1926–33) and directed the Balliol Concerts (1925–33). While in Oxford he had helped to found the university opera club with Westrup and he conducted a historic production of Monteverdi's *Orfeo* in 1925. Harris was made a CVO in 1942 and a KCVO in 1954. He was president of the Royal College of Organists (1946–8) and director of musical studies at the Royal School of Church Music from 1956 to 1961, the year he also resigned his appointment at Windsor.

A fine choir trainer, he maintained a high standard throughout his career, being more comfortable with small professional choirs than large amateur ones; the great ceremonial services and festivals which he organized at Windsor bore witness to his devotion. As a composer he remained conservatively entrenched in the Anglican tradition. His best work, the double choir motet *Faire is the Heaven* (Spenser, 1925), has a spaciousness of conception and a richness that make it a worthy offspring of Parry's *Blest Pair of Sirens*, and his Donne settings – *Thou hast made me* (1947) and *Bring us, O Lord* (1959) – are of similar quality. He contributed *O quanta qualia* and *Michelangelo's Confession of Faith* to the Three Choirs Festivals of 1934 and 1935 respectively, and he wrote music for the coronations of 1937 and 1953, but his biggest piece was the setting of Francis Thompson's *The Hound of Heaven* (1919). Of his organ compositions the Four Short Pieces of 1938 (the first composed in the Leipzig Thomaskirche in 1931) and the *Flourish for an Occasion* (1948) have proved the most popular. Harris's music is published principally by Novello.

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CHRISTOPHER PALMER/DUNCAN J. BARKER

**Harrison.** English firm of music publishers, established in London. The origins of the firm are unclear, but its musical activities extended for 20 years from about 1783, when it was under the direction of James Harrison (*b* London, 1765; *d* London, 20 March 1847). His father, also James (1730–69), had been a printer and after his death his widow Mary or brother Thomas, although both involved in other firms in the 1770s, may have been behind the creation of Harrison & Co., which is found as a name by 1778, and which the son evidently took charge of as soon as he was old enough. Music was added to general publishing and bookselling activities from about 1783, including many useful reprints of works such as Arne's *Comus*, *Lyric Harmony* and *Thomas and Sally*,

Greene's *Spenser's Amoretti*, Boyce's *The Chaplet* and *Solomon*, Handel oratorios and old ballad operas. These were issued from 1783 in the form of a periodical publication in oblong folio format, entitled *The New Musical Magazine* and almost certainly edited by Samuel Arnold. Selling at 1s. 6d. a part (16 pages) it enabled a complete vocal score of *Messiah* to be bought for only 7s. 6d. In addition, each early number had a sheet of letterpress which comprised part of *An Universal Dictionary of Music ... and a General History of Music*, probably compiled by Thomas Busby but unfortunately never completed. An unusual sales promotion was also given to *The Pianoforte Magazine*, a popularly priced octavo publication of operas, songs and piano pieces, started in 1797 and issued in weekly parts until 1802; each part contained a voucher, and purchasers of the entire set were apparently entitled to a free piano. Other periodical publications, which were a speciality of the firm, included *Harrison's New German Flute Magazine* (1787, also edited by Arnold), *The Lady's Musical Magazine* (1788) and *The Gentleman's Musical Magazine* (1788).

In January 1797 James Harrison was declared bankrupt but the firm re-emerged in the same year as Harrison, Cluse & Co., the new partner probably being the bookseller Samuel Cluse. It reverted to being James Harrison & Co. about 1803, by which time the musical side of the business had apparently been given up.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

**Harrison, Beatrice** (*b* Roorkee, India, 9 Dec 1892; *d* Smallfield, Sussex, 10 March 1965). English cellist. She studied with Whitehouse at the RCM and in 1907, while still a student, made her London début playing the Saint-Saëns A minor Concerto with Sir Henry Wood at the Queen's Hall. She completed her studies with Becker at the Hochschule für Musik, Berlin, and at 17 was the youngest competitor and the first cellist to win the Mendelssohn Prize. She made her European début in 1908 in Berlin, playing the Brahms Double Concerto with her sister, MAY HARRISON, and her début recital in 1910. From this time she toured as a soloist in Europe, and in 1913 was the first female cellist to appear at Carnegie Hall in New York. Besides the standard repertory, Harrison played many works by modern composers. She gave the premières of Bax's Cello Sonata and Ireland's Cello Sonata, and in 1924 gave the first British performance of Kodály's unaccompanied Sonata. A lifelong friendship with Delius resulted in him writing his Double Concerto for her and May. He also wrote his Cello Concerto for her and, although Barjansky gave the première in Vienna, Harrison gave the first British performance in 1923 under Eugene Goossens. Her association with Elgar began in 1919 when he asked her to record his Cello Concerto for HMV. The complete recording with the composer conducting was eventually made in 1928 and is of great musical and historic value, not least because all Elgar's directions were followed meticulously. She played a fine cello by Pietro Guarneri, formerly in the Knoop Collection. Her autobiography, written towards the end of her life, was published posthumously (*The Cello and the Nightingale*, London, 1985).

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MARGARET CAMPBELL

**Harrison, Frank** [Francis] **Llewelyn** (*b* Dublin, 29 Sept 1905; *d* Canterbury, 29 Dec 1987). Irish musicologist. As a boy, he sang at St Patrick's Cathedral, Dublin; he studied at the Royal Irish Academy of Music, and matriculated at Trinity College, Dublin, gaining the MusB in 1926 and the MusD in 1929. From 1935 to 1946 he was Musician in Residence and subsequently assistant professor of music at Queen's University, Kingston, Canada, spending the last year of his tenure there as a postdoctoral Fellow of Yale University, where he studied with Leo Schrade and Hindemith. He was a professor at Colgate University (1946–7) and Washington University, St Louis, until 1952, when he was appointed lecturer at Oxford University; he later became senior lecturer and reader in the history of music at Oxford. He was a visiting professor at Yale (1958–9) and a Fellow at the Center for Advanced Study at Stanford, California (1965–6). In 1961 and again in 1968–9 he was a visiting professor at Princeton University and he left Oxford in 1970 to become professor of ethnomusicology at the University of Amsterdam. In 1976–7 he was visiting lecturer in medieval music at the University of Utrecht, and he also visited Queen's University, Kingston (1981), and the University of Pittsburgh (1981). He was elected a Fellow of the British Academy in 1965, and in 1974 Queen's University, Kingston, made him an honorary Doctor of Laws.

Harrison's studies range from European medieval music to ethnomusicology. His research into English music occupied 20 years; the most important of the many resulting publications was his edition of the Eton Choirbook which made a large collection of early Tudor antiphons available for the first time. In his work for the series Early English Church Music (founded on his initiative; he was general editor from 1961 to 1972) he helped in the preparation and publication of a dozen editions; from 1962 to 1974 he was general editor of Polyphonic Music of the Fourteenth Century. Among Harrison's writings, *Music in Medieval Britain* (1958) is a pioneering study and it soon became a standard reference work. His fields of inquiry also include the social history of Western music, and folk music of Ireland, Scotland, Wales, Canada and several countries in Latin America. Ethnological and sociological questions came increasingly to occupy him from the late 1960s, but he never abandoned his commitment to Tudor music and late medieval continental polyphony. Nevertheless, Harrison's intellectual apprehension of the sociology of music – a subject which dominates his radical reinterpretation of the function of musicology itself – must be identified as a singular and enduring contribution to the history of musicological ideas. The anthology *Time, Place and Music* (1973) and his contribution to *Musicology* (1963), in particular, provide important sources for Harrison's exposition of an anthropological species of musical thought, no less committed to the sociology of music than

to its transmission, presentation and interpretation. His own breadth of attainment – as composer, scholar, editor, fieldworker, intellectual historian, cultural historian and professional musician – endowed Harrison with an uncommonly wide range of insights.

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'Faburden Compositions in Early Tudor Organ Music', *Visitatio organorum: feestbundel voor Maarten Albert Vente*, ed. A. Dunning (Buren, 1980), 287–330
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DAVID SCOTT/HARRY WHITE

**Harrison, G(eorge) Donald** (*b* Huddersfield, 21 April 1889; *d* New York, 14 June 1956). American organ builder of English birth. A graduate of Dulwich College, he joined his father's firm of patent agents in 1912, and served in the RAF during World War I, entering the London organ-building firm of Henry Willis & Sons in 1919. There he became an assistant to Henry Willis III, learning pipe voicing and design, and in 1921 he was elected a director of the firm. In 1927 Harrison accepted a position as assistant general manager with the Ernest M. Skinner Co. in Boston, and the following year collaborated with Skinner on the large organs in Hill Auditorium at the University of Michigan and Rockefeller Chapel in Chicago, where he introduced Willis-style choruses and other tonal innovations. By 1931, when the firm merged with the Aeolian Company, differences in tonal philosophy had begun to divide Harrison and Skinner, with many clients favouring Harrison's approach, and in 1933 Harrison was appointed technical director. Three years later Skinner left, but by this time large contracts such as that for Grace Cathedral in San Francisco (1934) were being designed and overseen entirely by Harrison. During the 1930s Harrison's English tonal philosophy began to be influenced by the 'organ reform' movement, and after a visit to Germany in 1937 he began to introduce Baroque-inspired flutes and reeds into what would become known as 'American classic' tonal designs, of which the organ in St Paul's Chapel, Columbia University (1939), was a notable example. After the hiatus of World War II, two important commissions, the rebuilding of the Walcker organ in the Memorial Music Hall, Methuen, Massachusetts (1947), and the large new organ for the Mormon Tabernacle in Salt Lake City (1948), consolidated this eclectic tonal philosophy which was to strongly influence American organ building for the next two decades. The popularity of this approach made the Aeolian-Skinner

firm the leader in the 1940s and 50s, and Harrison was almost overwhelmed by the quantity of work for which he was contracted. He visited Europe again in 1955 and while he took note of the burgeoning 'neo-Baroque' movement there, was of the opinion that it was not applicable to American churches. Nonetheless, he continued experimenting with scales and voicing right up to his last instrument, the large French-influenced organ for St Thomas's, New York; while working on the final tonal finishing of this organ, he died suddenly of heart failure. His influence on American organ building was considerable, and helped to pave the way for the historically informed eclectic tonal designs of the late 20th century.

*See also* AEOLIAN-SKINNER ORGAN CO.

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C. Callahan: *The American Classic Organ: a History in Letters* (Richmond, VA, 1990)

BARBARA OWEN

**Harrison, Hazel (Lucile)** (*b* La Porte, IN, 12 May 1883; *d* Washington DC, 28 April 1969). American pianist. She studied as a child with Victor Heinze and between 1910 and 1914 with Hugo von Dalan, Busoni and Egon Petri. In performing the Grieg and Chopin (op.11) concertos with the Berlin PO under August Scharrer (22 October 1904), she became the first soloist trained exclusively in the USA to perform with a European orchestra. She appeared in recitals in Chicago and several other American cities before making her formal New York début at Aeolian Hall in May 1922. While teaching at the Tuskegee Institute (1931–6), Howard University (1936–55), Alabama State A & M College (1958–63), and Jackson College, she continued her performing career: she made appearances with the Minneapolis SO under Ormandy (1932) and with the Hollywood Bowl SO under Izler Solomon (1949), and toured regularly until her retirement in the 1960s.

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J.E. Cazort and C.T. Hobson: *Born to Play: the Life and Career of Hazel Harrison* (Westport, CT, 1983)

DOMINIQUE-RENÉ DE LERMA

**Harrison, Jonty** [Douglas Jonathan Taylor] (*b* Scunthorpe, 27 April 1952). English composer. He studied at the University of York, taking the PhD in composition there in 1980. From 1976 he lived in London and worked as a composer at the National Theatre before joining the staff at the University of Birmingham (1980); there he developed an outstanding electro-acoustic music studio and the Birmingham Electro Acoustic Sound Theatre (BEAST), a multi-speaker sound-diffusion ensemble which tours nationally and internationally. As a composer he has won many international prizes for electro-acoustic music; he is an influential teacher and mentor.

His compositions are very much in the tradition of *musique concrète*, recording a natural sound (a casserole dish in the case of *Klang*, 1982, for example) then transforming and combining it electronically in a studio. He describes his method of assembly as 'pragmatic – testing material in a given context for its perceptual, aural appropriateness, rather than according to some preconceived plan'. His compositional process he regards as 'a partnership between sound material and composer', who, he adds, 'must be sensitive to [the] material's implications for its future development'. His compositional interests are in 'ambiguities arising from making purely musical, spectromorphological connections between material also recognizable as "real", everyday sounds, thereby triggering additional "meanings"'.

WORKS

El-ac: Pair/Impair, tape, 1978; EQ, s sax, tape, 1980; Rosaces 4, S, A, T, B (all amp), tape, 1982; Klang, tape, 1982; Aria, tape, 1988; . . . et ainsi de suite . . . tape, 1992; Ottone, 2 tpt, hn, trbn, tuba, tape, 1992; Hot Air, tape, 1995; Sorties, tape, 1995; Unsound Objects, tape, 1995; Surface Tension, tape, 1996; Splintering, tape, 1997

Other: Q, s sax, vn, va, vc, elec org, 1976; Four Three, fl, va, hp, 1978; Sons transmutants/sans transmutant, 2 tpt, hn, trbn, tuba, 1983; Hammer and Tongs, str qt, 1984; Tremulous Couplings, vc, pf, 1986; Paroles hérétiques, S, pf, 1986; Paroles plus hérétiques, S, ens, 1990; Conc. caldo, amp str, 1991

Principal publisher: U. of York Music Press

Principal recording companies: Centaur, DIGITALes, MMM, NMC

Material in Sonic Arts Network; *GB-Bu, Lmic*

STEPHEN MONTAGUE

**Harrison, Julius (Allan Greenway)** (*b* Stourport, 26 March 1885; *d* Harpenden, 5 April 1963). English composer and conductor. He was educated at Queen Elizabeth's School, Hartlebury, and with Bantock at the Birmingham and Midland Institute School of Music. His cantata *Cleopatra* won the 1908 Norwich Festival composition prize, but for 30 years conducting took priority over composition. In 1913 the Covent Garden Syndicate sent him to Paris to rehearse Wagner operas for Nikisch and Weingartner. Building on this experience, he became a fine Wagner conductor, especially for the Beecham Opera Company (1915–19). With Ronald he directed the Scottish Orchestra (1920–23) and then returned to work for Beecham as principal conductor of the British National Opera Company (1922–4). He was Director of Opera at the RAM (1924–9) and from 1930 to 1939 conducted the Hastings Municipal Orchestra, raising the standard to rival that of the Bournemouth Municipal Orchestra. His conducting career was brought to an end by the onset of deafness and by the wartime demise of the Hastings Municipal Orchestra. Thereafter he was able to give all his time to composition. Much vocal music and the once popular *Worcestershire Suite* (1917) were in print, but he had destroyed his early, Bantock-influenced work, declaring it to be 'overheated'. Now he produced a succession of substantial works, including *Bredon Hill* (1942) and the Violin Sonata (1946), works which suggest a response to Brahms and Vaughan Williams respectively. His crowning achievements were the Mass in C (1936–47) and the Requiem (1948–57), both for soloists, chorus and orchestra. These works are conservative and contrapuntally complex, influenced by Bach and Verdi respectively, and possess a mastery of texture and a massive yet balanced structure. He is the author of two books, *Handbook for Choralists* (London, 1928) and *Brahms and his Four Symphonies*, and of four contributions to R. Simpson (ed.) *The Symphony* (London, 1967), which is dedicated to his memory.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Worcestershire Suite, 1917; Prelude Music, hp, str, 1922; Autumn Landscape, str, 1938; Cornish Holiday Sketches, str,

1938; Bredon Hill, rhapsody, vn, orch, 1942; Troubadour Suite, 2 hn, hp, str, 1946
Chbr: Widdicombe Fair (Humoresque), str qt, 1916; Sonata, va, pf, 1946
Many works for pf and org

VOCAL

Cleopatra (cant., G. Cumberland), vv, chorus, orch, 1907, withdrawn; Harvest Cant. (R. Betjeman), chorus, org, 1910; Christmas Cant. (Betjeman), chorus, org, 1911; Requiem of Archangels for the World (H. Trench), chorus, org, 1920; 4 Cavalier Tunes (R. Browning and W. Strode), v, orch, 1930; Mass, C, vv, chorus, orch, 1936–47; Requiem, vv, chorus, orch, 1947–57; Missa liturgica, chorus, 1950; Psalm c, chorus, org, 1953; Psalm cl, chorus, org, 1958
Many partsongs, *c*50 songs for v, pf

MSS in *GB-Lbl*

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G. Self: *Julius Harrison and the Importunate Muse* (London, 1993)

GEOFFREY SELF

**Harrison, Lou (Silver)** (*b* Portland, OR, 14 May 1917). American composer. He is recognized particularly for his percussion music, experiments with just intonation and syntheses of Asian and Western styles. His works have employed Chinese, Korean and Indonesian instruments as well as Western instruments and those of his own construction. Harrison's style is marked by a notable melodicism: even his percussion and 12-note compositions have a decidedly lyrical flavour.

Harrison spent his formative years in northern California, where his family settled in 1926. Before graduating from Burlingame High School, in December 1934, he had studied the piano and violin, sung as a treble soloist, and composed keyboard and chamber works, including several quarter-tone pieces. In 1935 he entered San Francisco State College (now University), and in his three semesters there studied the horn and clarinet, took up the harpsichord and recorder in an early music consort, sang in several vocal ensembles and composed a number of works for early instruments, including a set of six cembalo sonatas.

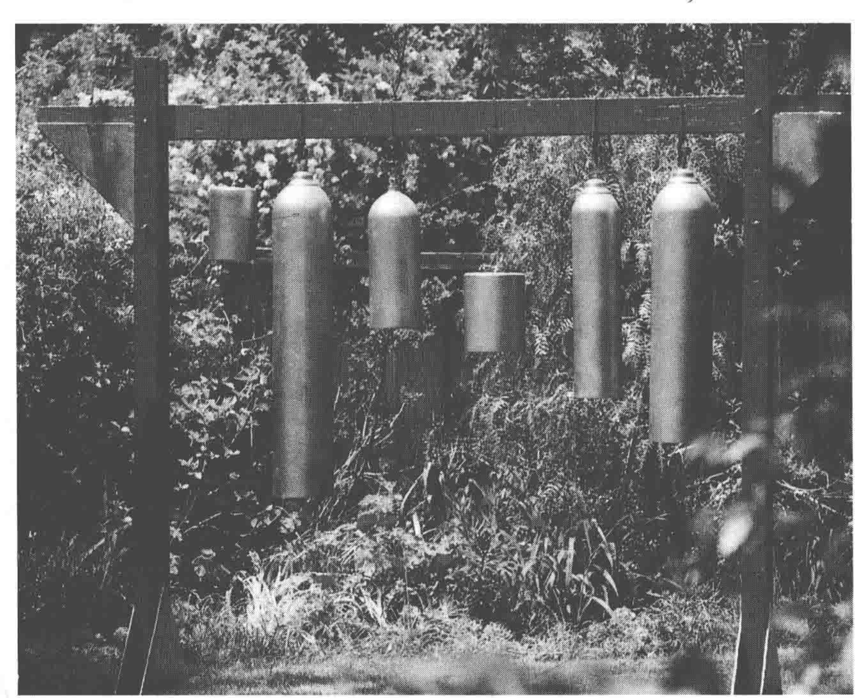
In spring 1935 Harrison enrolled in Cowell's course entitled 'Music of the Peoples of the World' at the University of California extension in San Francisco. He soon began private composition lessons with Cowell, with whom he developed an enduring friendship. In 1936, at Cowell's suggestion, Harrison wrote to Ives requesting music for performance and, after an exchange of correspondence, received a crate of photostat scores including the songs, most of the chamber music and some orchestral works. During the next ten years he studied these compositions avidly, editing several for performance and/or publication. Through Cowell he also developed a fascination with Amerindian and early Californian culture, reflected in works throughout his career, among them the Mass to St Anthony whose vocal lines suggest indigenous melodic types that had been incorporated into 18th-century Californian mission services. The work's opening motif – a 'cry of anguish' occasioned by Hitler's invasion of Poland in 1939 – is also one of Harrison's earliest political compositions.

While in San Francisco, Harrison collaborated with several West Coast choreographers: Bonnie Bird, Carol Beals, Tina Flade, Marian van Tuyl and Lester Horton. In 1937 he was engaged by Mills College as a dance accompanist; he also taught courses in a composition for the dance at its summer sessions. Cage sought him out in 1938 on the recommendation of Cowell, and it was through Harrison that Cage was hired by Bird at the Cornish School in Seattle. At the Mills College summer sessions in 1939 and 1940, and in San Francisco in 1941, Harrison and Cage staged high-profile percussion concerts, which Harrison continued in 1942 after Cage had moved to Chicago. For a 1941 performance they jointly composed *Double Music* for four percussionists, each independently writing two of the parts. Here and in works wholly his own, notably *Canticles* nos.1 and 3, *Song of Queztalcoatl* and the Suite for percussion, the traditional battery is expanded to encompass 'found' instruments, such as brakedrums, flowerpots and metal pipes, as well as instruments from other cultures, such as the clay ocarina and the *teponaztli*, a wooden slit-drum from Mexico traditionally made from a hollow log.

In August 1942 Harrison moved to Los Angeles, where he was engaged by UCLA to teach Labanotation as well as musical form and history for dancers. He enrolled in Schoenberg's weekly composition seminar, which, he later noted, taught him the 'importance of simplicity and method' to complement the 'licence for freedom' he had learnt from Ives. The most notable work from his Los Angeles period is the Suite for piano, composed for Frances Mullen Yates.

The following year he moved to New York, where he became one of Virgil Thomson's 'stringers' at the *New York Herald Tribune* (1944–7). He also wrote for *Modern Music*, *Listen* and *View* (including studies on Ives, Varèse and Schoenberg) and published an extended essay 'About Carl Ruggles'. On 5 April 1946 he conducted the première of Ives's Third Symphony, which he had edited from the original manuscript. For this work Ives received the Pulitzer Prize of 1947 which he insisted on splitting with Harrison. In spite of these successes, however, Harrison adjusted poorly to the stress and noise of New York, first developing an ulcer and then in 1947 suffering a nervous breakdown for which he was hospitalized for nine months. He used the experience as a catalyst for change in his compositional style, eschewing the dense dissonant counterpoint of his early New York years. The period immediately after his hospitalization was one of his most productive, with the composition of *The Perilous Chapel* and *Solstice* (for the dancer and choreographer Jean Erdman), two suites for string orchestra, the Suite for cello and harp, and the Suite for violin, piano and small orchestra. Summer residencies at Reed College, Oregon, in 1949 and 1950 led to the stage pieces *Marriage at the Eiffel Tower* and *The Only Jealousy of Emer*.

In 1951 Harrison accepted a position at Black Mountain College, North Carolina, which he held for two years. There he completed several earlier works and wrote a host of new ones, including the chamber opera *Rapunzel*, a 12-note work with a melodic language that is at once rugged and lyrical. The opera's third act won a 20th-Century Masterpiece Award at the 1954 International Conference of Contemporary Music. Meanwhile the publication of Partch's *Genesis of a Music* in 1949 had stimulated Harrison's exploration of just intonation. These studies bore fruit in his *Seven Pastorales* (1949–51) and in *Strict Songs* (1955), which was composed for the Louisville Orchestra shortly after he had returned to California and settled in the rural town of Aptos. *Strict Songs* makes use of Harrison's own texts, inspired by Navajo ritual songs, and calls for the retuning of the



*Cut-off oxygen tanks: part of Lou Harrison's 'American gamelan', devised with William Colvig, 1971*

fixed-pitch instruments in the orchestra to create intervals with vibration ratios in superparticular proportions (4:3, 8:7, etc.). Harrison has not only called for similar retunings in many later compositions but has also developed a system he calls free style, in which individual pitches are determined purely by their proportional relationship to preceding and following pitches without adhering to a fixed tonal centre. His *Simfony in Free Style* (1955), a four-minute composition including viols with movable or independently placed frets and specially constructed flutes, has never been performed live with the correct instrumentation, but it has been recorded in a digital realization by David Doty. After Harrison returned to California in 1953, he for the most part abandoned 12-note serialism, which he used thereafter primarily for anti-war statements, often in the context of equal temperament, to symbolize the mechanization of Western industrial society.

During these early years in Aptos, Harrison composed two violin concertos with percussion and completed a Suite for Symphonic Strings. He also began to develop closer ties with Asia, which he visited for the first time in 1961 as a delegate to the East-West Music Encounter in Tokyo. In 1961 and 1962 Harrison spent several months in Korea and Taiwan studying, among other instruments, the double-reed Korean *p'iri* and the Chinese psaltery, *zheng*. A number of subsequent works, such as *Nova Odo* (1961–8), *Pacifika Rondo* (1963) and *Music for Violin and Various Instruments* (1967) call for ensembles of mixed Western and Asian instruments. A Phebe Ketchem Thorne award in 1966 allowed him also to spend six months in Mexico, where he wrote his *Music Primer* and composed a new finale for his Symphony on G.

In 1967 Harrison met William Colvig, an electrician and amateur musician, who became his partner, as well as a dedicated collaborator on instrument building and tuning experiments. In 1971 they constructed an 'American gamelan': a set of metallophones tuned to a pure D major scale and built from materials easy to procure (e.g. steel conduit tubing, aluminium slabs, and stacked tin cans as resonators). To these instruments they added galvanized garbage cans and cut-off oxygen tanks struck with baseball bats, thus integrating Indonesian sounds, junk materials, the percussion ensemble and just intonation (*see* GAMELAN, §II, 2). Harrison composed three works for this novel ensemble: the puppet opera *Young Caesar* (1971, rewritten as a standard opera with Western instrumentation in 1988), *La Koro Sutro* (1972, a setting of the Buddhist *Heart Sutra* in Esperanto, a language in which Harrison is fluent); and the Suite for Violin and American Gamelan (1974). Harrison and Colvig later built two additional gamelans for San Jose State University and Mills College, both modelled on traditional Javanese instruments but tuned in just intonation. After studies with the renowned performer and teacher K.R.T. Wasitodiningrat in 1975, Harrison began to compose for traditional gamelan ensembles. He has since written over three dozen gamelan works, at times combining the ensemble with Western solo instruments.

At the same time Harrison has increasingly returned to composing for Western instruments, his later works including three more symphonies, concertos, and a host of chamber compositions (e.g. the *String Quartet Set*, the *Varied Trio* and the Piano Trio). He has explored cross-cultural applications of compositional techniques, such as utilizing traditional gamelan embellishment styles in works for Western instruments (e.g. Fourth Symphony and Piano Trio), and he enjoys setting for himself compositional strictures such as permitting the use of only a limited number of melodic intervals (a process he calls 'interval control') or constructing thematic material from a restricted set of melodic or rhythmic cells.

From his earliest years in San Francisco, Harrison has articulated political views of multiculturalism, ecological responsibility and pacifism in both writings and musical compositions. Many of his early works have political

overtones (*Waterfront – 1934*, *Conquest*, *France 1917 – Spain 1937*), as do *Pacifika Rondo*, *Nova Odo*, the three *Peace Pieces* and *Homage to Pacifica*. Harrison has also been politically active in the gay rights movement: his opera *Young Caesar* deals with homosexuality and cross-cultural partnership by describing an affair between Caesar (representing the West) and Nicomedes, King of Bithynia (the East).

In addition to his musical compositions and prose writings, Harrison is a published poet, and a painter whose works have been exhibited frequently. He is renowned for his calligraphic script and has designed several computer fonts. He has taught courses in composition and world music at San Jose State University, Stanford University, Cabrillo College, the University of Southern California and Mills College.

WORKS
(*selective list*)

*for fuller list including juvenilia and lost works see Miller and Lieberman (1998)*

DRAMATIC

Ops: Rapunzel (chbr op, 6 scenes, W. Morris), 1952–3, New York, YM-YWHA Kaufmann Auditorium, 14 May 1959; Young Caesar (puppet op, 2, R. Gordon and Harrison), 5 solo vv, Amer. gamelan, Western and Asian insts, 1971, Pasadena, California Institute of Technology, 5 Nov 1971, rev. as standard op, solo vv, male chorus, chbr orch, 1988, Portland, OR, Portland Center for the Performing Arts, 9/10 April 1988

Dance scores: Waterfront – 1934, perc, *c*1935–6; Green Mansions, (pf, perc, rec)/2 pf, 1941; Jephtha's Daughter, fl, perc, other insts ad lib, 1941, rev. 1963; In Praise of Johnny Appleseed, 3 perc, 1942; Gigue and Musette, pf, 1943; Changing Moment, pf, 1946; Western Dance (The Open Road), pf/(fl, bn, tpt, vn, vc, pf), 1947; The Perilous Chapel, fl, vc, hp, perc, 1948–9, rev. 1989; Solstice, fl, ob, tpt, 2 vc, db, tack pf, cel, 1949–50; Chorales for Spring, pf, 1951

Io and Prometheus (Prometheus Bound), pf, 1951, arr. vv, insts, 1985; The Glyph, prep pf, perc, 1951; Little Gamelon for Katherine Litz to Teach with, pf, 1952; Praises for Hummingbirds and Hawks, chbr orch, 1952, withdrawn; Jephtha's Daughter, fl, perc, other insts ad lib, 1941, rev. 1963; Reflections in Motion, tape, 1966; New Moon, fl, cl, tpt, trbn, vn, db, perc, 1986, rev. 1989; Ariadne, fl, perc, 1987; Tandy's Tango, pf, 1992; Rhymes with Silver, pf qt, perc, 1996

Incid music: The Winter's Tale (W. Shakespeare), fl, tpt, 2 vn, va, vc, perc, 1937; Electra (Euripides), chbr orch, 1938; The Trojan Women (Euripides), orch, 1939, part lost; The Beautiful People (W. Saroyan), tpt, pf, 1942; Marriage at the Eiffel Tower (J. Cocteau), fl, cl, tpt, vn, vc, db, pf, perc, 1949; The Only Jealousy of Emer (W.B. Yeats), fl, vc, db, tack pf, perc, 1949; Cinna (P. Corneille), tack pf, 1955–7; The Rainbow Boy and the Corn Maiden (E. Gridlow), solo vv, unison vv, rec, fl, va, hp, perc, 1970s; Lazarus Laughed (E. O'Neill), fl, ob, trbn, hp, perc, str, 1994

Film scores: Nuptiae (dir. J. Broughton), chorus 2vv, Filipino kulintang, 1968; Discovering the Art of Korea (dir. D. Myers), Asian-Western ens, 1979; Beyond the Far Blue Mountains (dir. M. Davies), gamelan, 1982; Devotions (dir. Broughton), gamelan, 1983; The Scattered Remains of James Broughton (Broughton, J. Singer), metallophone, drum, 1987

ORCHESTRAL

Full orch: Sym. on G, 1947–64, rev. with new finale, 1966; Marriage at the Eiffel Tower, suite, 1961 [from incid music]; Elegiac Sym., 1975; Third Sym., 1982, rev. 1985; Pf Conc., 1985; Air for the Poet, 1987; Fourth Sym. (Last Sym.), 1990, rev. 1991–5; A Parade for M.T.T., 1995; P'i-p'a Conc., 1997

Chbr orch: Alleluia, 1945; Motet for the Day of Ascension, 1945, withdrawn; 7 Pastorales, 1949–51; Suite, vn, pf, small orch, 1951; At the Tomb of Charles Ives, 1963; Elegy, to the Memory of Calvin Simmons, 1982

Str: First Suite for Str, 1948, withdrawn, rev. as New First Suite, 1995; Suite no.2, 1948; Nocturne, 1951; Suite for Sym. Str, 1960; Suite, arr. K. Lewis, vn, str, 1977 [from Suite, vn, Amer. gamelan]; Suite, arr. R. Hughes, vc, str, 1997 [from Suite, vc, hp, and Suite, vc, pf]; Suite, arr. D.R. Davies, vn, pf, str, 1997 [from Suite, vn, Amer. gamelan]

VOCAL

Choral: Mass to St Anthony, unison vv, tpt, hp, str, 1939–52; Easter Cant., A, SATB, chbr orch, 1943–66; Onward Christian Soldiers, unison vv, tpt, org, *c*1945, withdrawn; Strict Songs, 8 Bar/male vv, chbr orch, 1955, arr. Bar, SATB, chbr orch, 1992; Nak Yang chun [Spring in Nak Yang], vv, chbr orch, 1961, collab. Lee Hye-Ku; Nova Odo, male vv, speaking vv, orch, 1961–8; A Joyous Procession and a Solemn Procession, 2vv, 2 trbn, 5 perc, 1962

Haiku, unison vv, shiao, hp, wind chimes, gong, 1967; Peace Piece 1, unison vv, chbr orch, 1968; Orpheus, T, SATB, 15 perc, 1969; La Koro Sutro, SATB, org, hp, Amer. gamelan, 1972, arr. K. Lewis, vv, orch, *c*1977; Scenes from Cavafy, Bar, male vv, hp, Javanese gamelan, 1980; Gending in Honor of Aphrodite, vv, hp, Javanese gamelan, 1982, rev. 1986; Mass for St Cecilia's Day, unison vv, hp and org ad lib, 1983–6

3 Songs, male vv, chbr orch, 1985; Faust, S, T, B, vv, chbr orch, Sundanese gamelan degung, 1985; A Soedjatmoko Set, 1v, unison vv, Javanese gamelan, 1989; Homage to Pacifica, 1v, vv, spkr, bn, perc, hp, psaltery, Javanese gamelan, 1991; Now Sleep the Mountains, All, vv, perc, 2 pf, 1992, withdrawn; White Ashes (Gobunsho), vv, kbd, 1992

Solo vocal: Pied Beauty, Bar, vc, perc, 1940; Sanctus, A, pf, 1940; King David's Lament, T, pf, 1941; May Rain, 1v, pf, perc, 1941; Fragment from Calamus, Bar, pf/str qt, 1946; Alma Redemptoris mater, Bar, vn, trbn, tack pf, 1949–51; Holly and Ivy, T, hp, 2 vn, vc, db, 1951–62; Vestiunt silve, Mez, fl, 2 va, hp, 1951–94

Peace Piece 3, A/Bar, 2 vn, va, hp, 1953, rev. 1968; Air from Rapunzel, S, fl, str trio, hp, pf, 1954; Political Primer, Bar, perc, orch, 1958, inc.; Peace Piece 2, T, chbr orch, 1968; Ketawang Wellington, 1v, Javanese gamelan, 1983; Foreman's Song Tune (Coyote Stories), 1v, Javanese gamelan, 1983–7; Gending Moon, male v, Javanese gamelan, 1994

WESTERN INSTRUMENTAL ENSEMBLE

5 or more insts: Renaissance ens: Binary Variations on 'O Sinner Man', 1934–77, withdrawn; France 1917 – Spain 1937, str qt, 2 perc, 1937, rev. 1968; Simfony in Free Style, plastic fls, trbns, viols, hps, tack pf, 1955; Praise(s) for the Beauty of Hummingbirds, fl, 2 vn, cel, perc, 1952; Conc. in slendro, 3 kbd, vn, 2 perc, 1961, rev. 1972; Majestic Fanfare, 3 tpt, 2 perc, 1963; Festive Movt, fl, cl, vn, vc, pf, 1972, withdrawn; The Clays' Qnt, tpt, hn, mand, hp, perc, 1987; An Old Times Tune for Merce Cunningham's 75th Birthday, pf qnt, 1993; see also DRAMATIC (Dance scores) [Western Dance, 1947; Solstice, 1949–50; New Moon, 1986; Rhymes with Silver, 1996], (Incid music) [The Only Jealousy of Emer, 1949; Marriage at the Eiffel Tower, 1949]

3–4 insts: Serenade, 3 rec, 1943; Str Trio, 1946; Suite no.2, str qt, 1948 [alternative version for str orch]; Nocturne, 2 vn, tack pf, 1951, withdrawn; Songs in the Forest, fl, vn, pf, vib, 1951–92; Str Qt Set, 1979; Air for the Poet, 1 inst, 2 ostinatos, 1987; Varied Trio, vn, pf, perc, 1987; Pf Trio, 1990; Small Set from Lazarus Laughed, fl, vc, cel, 1999 [from incid music]; see also DRAMATIC (Dance scores) [The Perilous Chapel, 1948–9]

1–2 insts other than kbd: Sonata, vn, 1936, withdrawn; Air, g, fl, drone, 1947; Suite, vc, hp, 1949; Serenade, gui/hp, 1952; Avalokiteshvara, hp/grand psaltery/gui, perc, 1964; Beverly's Troubadour Piece, hp/gui, perc, 1967; In Memory of Victor Jowers, cl/eng hn, pf/hp, 1967; Music for Bill and Me, hp/gui, 1967; Jahla in the Form of a Ductia to Pleasure Leopold Stokowski on his 90th Birthday, hp/gui, perc, 1972; Sonata in Ishartum, hp/gui, 1974; Serenade, gui, perc ad lib, 1978; Grand Duo, vn, pf, 1988; Threnody for Oliver Daniel, hp, 1990; Suite, vc, pf, 1995; Music for Remy, ob, perc, 1998; see also DRAMATIC (Dance scores) [Ariadne, 1987]

Arrs. by R. Hughes: Schoenbergiana, fl, wind qnt, 1944, arr. 1962 [from lost str qt piece]; Serenade, C, wind qnt, 1944, arr. 1962 [from pf piece]; Party Pieces, 4 wind, pf, 1963 [from Sonorous and Exquisite Corpses, collab. Cage, Thomson, Cowell, 1944–5]

PERCUSSION ENSEMBLE

Large ens: Conc., vn, 5 perc, 1940–59, rev. 1974; Labyrinth no.3, 11 players, 1941; Conc., org, 8 perc, pf, cel, 1973; Double Fanfare, 12 players, 1980, collab. A. Cirone, withdrawn; Canticle no.3, ocarina, gui, 5 perc, 1942, rev. 1989

For 2–5 players: First Conc., fl, 2 perc, 1939; Fifth Simfony, 1939; Bomba, 1939; Tributes to Charon, 1939–82; Canticle no.1, 1940;

Song of Quetzalcoatl, 1941; Simfony no.13, 1941; Double Music, 1941, collab. Cage; Canticle and Round in Honor of Gerhard Samuel's Birthday, 1942–93; Suite, 1942; Canticle no.5, 1942; Fugue, 1942; Recording Piece, 1955; see also DRAMATIC(Dance scores) [In Praise of Johnny Appleseed, 1942]

GAMELAN

Javanese: Lagu Sociseknum, 1976; Lancaran Daniel, 1976; Music for Kyai Hudan Mas, 1976, rev. with pic tpt ad lib, 1981; Gending Jody, 1977; Gending Paul, 1977; Music for the Turning of a Sculpture by Pamela Boden, 1977; Gending Alexander, 1981; Gending Hephaestus, 1981; Gending Hermes, 1981; Gending Demeter, 1981, rev. 1983; Gending in Honor of the Poet Virgil, 1981, rev. 1985; Ladrang Epikuros, 1981; Double Conc., vn, vc, gamelan, 1982; Gending Claude, 1982; Gending Dennis, 1982; Gending in Honor of Herakles, 1982

Gending Pindar, 1982; Lancaran Molly, 1982; Gending in Honor of Palladio, 1982–3; Foreman's Song Tune, 1983, rev. with 1v, 1987; For the Pleasure of Ovid's Changes, 1983, rev. 1986; Gending in Honor of James and Joel, 1983; Gending Max Beckmann, 1984, rev. 1991; Gending Vincent, 1984; Ladrang in Honor of Pak Daliyo, 1984–6; Philemon and Baukis, vn, gamelan, 1985–7; Cornish Lancaran, s sax, gamelan, 1986, rev. 1989; Conc., pf, gamelan, 1987; In Honor of Munakata Shiko, 1997; A Dentdale Ladrang, 1999; Ladrang Carter Scholz, 1999; Orchard, 1999; see also DRAMATIC (Film scores) [Beyond the Far Blue Mountains; Devotions], VOCAL (Choral) [Scenes from Cavafy; Gending in Honor of Ahprodite; A Soedjatmako Set; Homage to Pacifica], VOCAL (Solo vocal) [Ketawang Wellington, Foreman's Song Tune, Gending Moon]

Amer.: Suite, vn, Amer. gamelan, collab. R. Dee, 1974; see also DRAMATIC (Ops) [Young Caesar], VOCAL (Choral) [La Koro Sutro]

Balinese: A Round for Jafran Jones, 1991

Cirebonese: Lagu Cirebon, 1983; Lagu Lagu Thomasan, 1983; Lagu Victoria, 1983; Lagu Elang Yusuf, 1984

Sundanese: Main Bersama-sama [Playing Together], hn, gamelan degung, 1978; Serenade for Betty Freeman and Franco Assetto, 1978; Threnody for Carlos Chávez, va, gamelan degung, 1978; Lagu Pa Undang, 1985; Ibu Trish, 1989; see also VOCAL (Choral) [Faust]

General: Book Music, selected insts, 1994

OTHER WORKS WITH NON-WESTERN INSTRUMENTS

Asian ens: Moogunkwha, Se Tang Ak [Sharon Rose, a New Song in the Old Style, or a New Tang Melody], Korean court orch, 1961; Quintal Taryung, (2 Korean fl, changgo ad lib)/(2 rec, drum ad lib), 1961–2; Suite, 4 haisho, perc, spkr, 1992

Asian, African and Western insts: Air, vn, ya zheng, gender, 1940, rev. 1970s; Prelude, p'iri, reed org, 1961; Pacifika Rondo, 1963; At the Tomb of Charles Ives, 1963; Music for Vn with Various Insts, vn, reed org, 1 perc, psaltery, 4 mbiras, 1967, rev. 1969; A Phrase for Arion's Leap, 3 ya zheng, 2 hp, perc, 1974

Asian solo inst: Psalter Sonato, great psaltery/zheng, 1961, rev. 1962; Wesak Sonata, cheng, 1964; The Garden at One and a Quarter Moons, great psaltery/zheng, 1964, rev. 1966; Suite for Sangen, shamisen, 1966

KEYBOARD

Pf: Ground, e, 1936, rev. 1970; Largo ostinato, 1937, rev. 1970; Saraband, 1937; Prelude, 1937; Third Pf Sonata, 1938; Reel (Homage to Henry Cowell), 1939; Suite, 1943; New York Waltzes, 1944–51; A 12-Tone Morning After to Amuse Henry, *c*1944–5; Triphony, 1945; 2 Unused Pieces for José Limón, 1945; Homage to Milhaud, 1948; Little Suite, 1949; Double Canon for Carl Ruggles, 1951; Festival Dance, 2 pf, 1951, rev. 1996

Fugue for David Tudor, 1952; Waltz for Evelyn Hinrichsen, 1977; A Summerfield Set, 1988; An Old Times Tune for Merce Cunningham's 75th Birthday, arr. M. Boriskin, 1993; see also DRAMATIC (Dance scores) [Gigue and Musette, 1943; Changing Moment, 1946; Western Dance, 1947; Chorales for Spring, 1951; Io and Prometheus, 1951; Tandy's Tango, 1992]

Other: 6 Cembalo Sonatas, 1934–43; Praises for Michael the Archangel, org, 1947; Estampie for Susan Summerfield, org, 1981; Pedal Sonata, org, 1989; Sonata for Hpd, 1999; see also DRAMATIC (Incid music) [Cinna]

MSS in U. of California, Santa Cruz, *US-OAm*; recorded interviews in *US-NHoh*

Principal publishers: Peters, Peer International, American Gamelan Institute, A-R Editions, Associated, Music for Percussion, Warner

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*Music Primer: Various Items about Music to 1970*(New York, 1971, 2/1993)

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'Cloverleaf: a Little Narrative with Several "Off-Ramps"', *1/1: the Quarterly Journal of the Just Intonation Network*, v/2 (1989), 1–2, 14–15; repr. in *Companion to Contemporary Musical Thought*, i, ed. J. Paynter and others (London, 1992), 248–55

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Articles in *ACA Bulletin*, *Dance Observer*, *Ear*, *Impulse*, *Listen: the Guide to Good Music*, *Modern Music*, *View* and *Xenharmonikon*

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LETA E. MILLER (work-list with CHARLES HANSON)

**Harrison, May** (*b* Roorkee, India, 23 Aug 1890; *d* South Nutfield, Surrey, 8 June 1959). English violinist, sister of BEATRICE HARRISON. She studied at the RCM with Arbos and Rivarde and made her London début in 1904. In 1909 she went for further study with Auer in St Petersburg. She toured extensively as a soloist and when only 18 replaced Kreisler at a festival in Helsinki. She made her début with the Berlin PO the following year. She appeared frequently with her two sisters, and she and Beatrice gave the première of the Delius Double Concerto which was dedicated to them. Delius also dedicated his Violin Sonata no.3 to May, and she gave the première in 1930 with Bax.

Her youngest sister, Margaret (*b* Chatham, 20 April 1899; *d* Greenock, 24 Dec 1995), was also a violinist, and active as a soloist during the 1920s. She made her Proms début in 1925, and also assisted her sisters in the editing of the Delius Double Concerto. In later years she devoted herself mainly to the piano.

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MARGARET CAMPBELL

**Harrison, Samuel** (*b* Belper or Duffield, Derbys., 8 Sept 1760; *d* London, 25 June 1812). English tenor and impresario. As a boy soprano he was discovered in Derbyshire by William Burton (William Savage's deputy at St Paul's Cathedral and the Chapel Royal); Burton brought him to London as his apprentice about 1775, sending him to R.J.S. Stevens for singing lessons. Harrison made his London début in the masque *The Sirens* at Covent Garden (26 February 1776). From December 1776 he sang at the Society of Sacred Music Concerts and the Ancient Concerts; his voice did not break until 1778, when he was to have sung at the Gloucester Music Meeting. Sir William Parsons instructed him as a tenor and during this time Harrison supported himself by teaching the harpsichord; three years later he performed at the Gloucester Festival, and thereafter sang regularly at major festivals and concerts throughout the country.

The remaking of his voice in three years was a triumph of perseverance. 'The voice was at once the weakest and most pure and equal ever heard in England', remarked *The Harmonicon* in 1830. His intonation was perfect and his shake well-judged, but his compass was by no means extensive, covering only two octaves from A to a′, and his singing lacked animation. Aware of these limitations, Harrison specialized in cantabile arias of serenity and repose. His 'chaste style' was considered perfect for sacred music; in Kelly's words, his voice 'breathed pure religion'.

Harrison established his reputation at the Hanover Square concerts in the 1780s and at the Handel Commemoration of 1784 when his brother James also sang. He served as principal tenor and director of the Covent Garden oratorios, 1789–92, and sang at the Ancient Concerts from 1785 to 1791. In 1792 Harrison and Charles Knyvett founded the Vocal Concerts at Willis's Rooms: printed programmes and wordbooks (at *GB-Lgc*) indicate that English vocal solos, glees and catches were presented at these concerts, with an occasional Italian aria or instrumental work. The Vocal Concerts were suspended in 1795, but, with William Knyvett, James Bartleman and Thomas Greatorex, Harrison revived them in 1801; they ran until 1821.

In 1786 Harrison embarked on a brief but much-publicized affair with the soprano Mme Mara. On 6 December 1790 he married the soprano Ann Cantelo, with whom he had often sung. At his death he left an estate valued at £3500.

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MOLLIE SANDS/RACHEL E. COWGILL

**Harrison** [née Riley], **Susie** [Susan] **Frances** [King, G(ilbert) R.] (*b* Toronto, 24 February 1859; *d* Toronto, 5 May 1935). Canadian composer and writer. Trained at private schools in Toronto and Montreal, Harrison used the pseudonym 'Medusa' for her writings which began to appear in 1875. Later she frequently used the name 'Seranus' for both music and literary publications as well as 'Gilbert King' or 'G.R. King' for songs and piano music. In 1883 she wrote the words and arranged the music of the *Address of Welcome to Lord Lansdowne*. Her opera *Pipandor* was completed in 1884 but has not been performed. This work, the first opera written by a Canadian woman, incorporates French-Canadian folktunes, a genre on which the composer frequently lectured. In addition to her work as a composer Harrison edited the first anthology of Canadian English, French and Amerindian verse (*The Canadian Birthday Book*, Toronto, 1887). Her own prose and poetry were published by *Pall Mall Magazine* and *New England Magazine* among others. For 20 years she served as principal of the Rosedale Branch of the Toronto Conservatory (?1902–22), edited *The Conservatory (Bi-)Monthly* (1902–13) and was a frequent contributor to *The Conservatory Quarterly Review* (1918–35).

Harrison's compositions frequently have a juxtaposition of modal melodies and harmonies with some chromatic progression. In the one-movement Quartet on Ancient Irish Airs Harrison skilfully explores the lyricism of Irish folksong while introducing rapid figurations typical of Irish reels in all four instrumental parts.

WORKS
(*selective list*)

The British Volunteers (Harrison), 1884; Our Canada True to the Core (song, Harrison), 1884; My Own Ador'd Love (song, Harrison), 1884; Pipandor (op), 1884; Eldorado valse, pf, 1886; 3 Esquisses canadiennes, pf, 1887; Danse polonais, pf, 1888; Marche canadienne, 1888; On the Wing, 1888; Qt on Ancient Irish Airs, str qt; other songs

Principal publishers: I. Suckling, King & Co., Nordheimer

ELAINE KEILLOR

**Harrison, William** (*b* London, 15 June 1813; *d* London, 9 Nov 1868). English tenor and impresario. He appeared in public as an amateur in 1836 and in October of that year he became a student at the RAM. After appearances at the Sacred Harmonic Society he made his operatic début at Covent Garden on 2 May 1839 in the première of Rooke's *Henrique*. During Bunn's seasons at Drury Lane in the 1840s he sang the leading tenor roles in the first performances of Balfe's *The Bohemian Girl*, Wallace's *Maritana* and Benedict's *Brides of Venice*, among others. He was particularly known for his renditions of operatic ballads. After further appearances at the Haymarket Theatre, he went on an American concert tour in 1854 with the soprano Louisa Pyne, her sister Susannah and the baritone Borriani.

On his return to England, in collaboration with Louisa Pyne, he established the Pyne-Harrison English Opera Company which opened at the Lyceum Theatre in 1857, then transferred to Drury Lane, and finally, from December 1858 until March 1864, appeared at Covent Garden. During that period 15 new British operas, including six

by Balfe, were produced, as well as English versions of Italian and French operas. During its eight seasons the company was reported to have spent some £200,000 in salaries, authors' fees and copyright. In the winter of 1864 Harrison opened Her Majesty's Theatre for a further season of opera in English, but with little success.

By the early 1860s Harrison had been superseded as a tenor by Sims Reeves and his voice was failing, reflected in the limitation of his role in Benedict's *The Lily of Killarney* (1862) and other operas of this period. Thomas Hardy, a regular opera-goer, recollected that 'Harrison's courage in singing his favourite parts, even when his voice had failed, might probably cause him to be remembered longer than his greatest success'.

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W.H. HUSK/HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

**Harrison & Harrison.** English firm of organ builders. It was founded in Rochdale in 1861 by Thomas Hugh Harrison (*b* London, 27 Dec 1839; *d* Isleworth, 24 March 1912), whose father, another Thomas (*c*1807–93), had set up in business as an organ parts supplier in the New Road, London, in 1830. The son served an apprenticeship with Henry Willis, and then went north to exploit the demand for organs created by the building of churches and chapels in the industrial districts. He may have acquired Richard Nicholson's business when the latter moved away from Rochdale in 1861 (*see* NICHOLSON). In 1870 he moved to Durham. His brother James (who had also been apprenticed to Willis) joined him in 1872 and the firm became Harrison & Harrison. The organs of this period are well-built, of good materials, and already reveal the concern for tonal refinement, and taste for smooth reeds, solid Pedal Organs and variety of string tone which were to become characteristic of the firm's work after *c*1900. Significant commissions included St Michael's College, Tenbury (1869), St James, Morpeth (1870), St Martin's, Scarborough (1872), and St Giles's Cathedral, Edinburgh (1878, 1884).

In 1893 Harrison took his son, Arthur Harrison (*b* Rochdale, 1868; *d* London, 14 Nov 1936) into partnership; the second son, Henry Shaw (Harry) Harrison (*b* 1871; *d* Durham, 6 July 1957) was made a partner in 1897. Broadly, Arthur became responsible for tonal matters, Harry for technical ones. Their father retained a 50% share in the business until his retirement sometime after 1895.

The firm then took a new direction, influenced by George Dixon (1870–1950), an amateur of independent means, who was convinced that Hope-Jones's notions about tonal design were wrong-headed. Dixon's views were influenced by those of THOMAS CASSON, who advocated the use of extension and borrowing on the Pedal, the enclosure of the Pedal and the use of the complete harmonic series including the flat 21st. All these features appeared in Arthur Harrison's work. Dixon also admired the comprehensive flue choruses provided by Edmund Schulze and T.C. Lewis; the complete Great choruses in Harrison & Harrison's largest instruments (from 32′ to two mixtures) reflect this, although their use of relatively high wind pressures, deep nicking and leathered lips creates an altogether different effect. The reeds owe more to Willis (another of Dixon's models) although, again, the finished effect of Arthur Harrison's trombas is very different from Willis's brilliant chorus reeds.

Arthur had his own, pronounced views: it is impossible to be certain where Dixon's influence began and ended. He was also surrounded by a resourceful team of craftsmen, including his brother Harry, who designed the consoles and the firm's famously reliable tubular- and electro-pneumatic actions, and the reed voicer W.C. Jones (1874–1967). Together they developed a distinctively English Romantic organ, notable for its variety of semi-orchestral voices, its dynamic range and seamless 'build up'.

The series began with the organ of St Nicholas, Whitehaven (1904), a 47-stop, 3-manual instrument in which Great and Choir were amalgamated, and the third division was a 'Solo and Tuba Organ'. Schemes for Durham (1905) and Ely (1908) revealed a new approach to cathedral organ design, with choruses of strings on the Solo Organs, a generous provision of Pedal basses, heavy-pressure chorus reeds, and (at Ely) a massive Great flue chorus including the Harmonics (10.17.19.21.22). A succession of distinguished instruments followed, among them those for All Saints, Margaret Street, London (1911), St Mary Redcliffe, Bristol (1912), and the Caird Hall, Dundee (1923), the rebuilt Willis organ in the Royal Albert Hall, London (1924–33), and those for Newcastle City Hall (1929), Repton School Chapel (1930), King's College, Cambridge (1934), and Westminster Abbey (1937).

Arthur Harrison's death, while working on the Westminster Abbey organ, was soon followed by the outbreak of war, and the firm did little major work until the era of post-war reconstruction. By then, Harry Harrison's son, Cuthbert Harrison (1905–91), had become managing director. In 1950, the firm received the order for the new organ in the Royal Festival Hall (for illustration *see* ORGAN, §VII, 6, fig.48), designed (and meticulously supervised) by Ralph Downes. The scheme appeared superficially to be the antithesis of all that the pre-war Harrison tradition represented. It was a bold neo-classical scheme, powerfully influenced by similar schemes in the USA, yet displaying many of its designer's own quirks. It was to prove one of the most influential organs of the 20th century and it is generally agreed that the organ builders acquitted themselves in an exemplary manner (for a different viewpoint *see* ORGAN §VII, 6). Although they continued to build organs of a largely Romantic type (Colston Hall, Bristol, 1956) the firm applied the lessons learned at the Royal Festival Hall to most of its subsequent work, and soon developed a style which blended elements of neo-classicism (low pressures, open-foot voicing, complete choruses, solo mutations) with more familiar English features (swell boxes, powerful reed choruses, strings, weighty Pedal basses). The action was almost invariably electro-pneumatic, built to the firm's exacting standards, and permitting a full range of console accessories. Instruments of this type included: All Hallows,

Barking-by-the-Tower, London (1957), St Clement Danes, London (1958), St Albans and Coventry Cathedrals (1962), Fairfield Hall, Croydon (1964), St George's Chapel, Windsor (1965), University of Cincinnati (1967), Christ Church, Savannah, Georgia, USA (1972).

Mark Venning (*b* 6 Sept 1942) succeeded Cuthbert Harrison as managing director in 1975. Since then the firm has tended to return to a more traditional style of voicing (still with low pressures and complete choruses, but less assertive than the voicing produced by open-foot methods) and mechanical action organs have begun to appear regularly (Merchant Taylors School, Moor Park, 1981; All Saints, West Ham, 1986; All Saints, Leighton Buzzard, 1989). A more conservative approach has been adopted in the reconstruction of existing instruments (Peterborough Cathedral, 1981; Westminster Cathedral, 1984; Winchester Cathedral, 1988; Southwark Cathedral, 1991) and a number of important restorations have been undertaken, not least of instruments built by the firm earlier in the century (e.g. Caird Hall, Dundee, 1991).

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NICHOLAS THISTLETHWAITE

**Harriss, Charles (Albert Edwin)** (*b* London, midnight 16–17 Dec 1862; *d* Ottawa, 31 July 1929). Canadian composer, impresario and organist of English birth. Harriss studied at St Michael's College, Tenbury Wells, and on Ouseley's recommendation became organist in Ottawa in 1882. He occupied similar positions in Montreal from 1883 to 1894, when his interests had shifted to composition and touring as a concert organist. From around 1898 he lived in Ottawa, even though he founded and directed the McGill Conservatorium in Montreal from 1904 to 1907. His marriage to a wealthy widow in 1897 enabled him to organize music festivals, concert and lecture tours and gala performances in Canada and other parts of the British Empire, and to have nearly all of his compositions published. His opera *Torquil: a Scandinavian Dramatic Legend* was first performed in Toronto on 22 May 1900; the music shows mainly German Romantic influences. In 1905 he received the Lambeth DMus. His ideal was to stimulate 'music, commerce and patriotism' throughout the empire. (*EMC*2, N. Turbide)

WORKS
(*selective list*)

Daniel before the King (cant.), 1890; Torquil (op), 1896; Festival Mass, 1901; The Admiral (operetta), 1902; Coronation Mass: Edward VII, 1903; Pan (cant.), 1904; The Sands of Dee (cant.), 1906; The Crowning of the King (cant.), 1911

HELMUT KALLMANN

**Harrisson, Thomas.** *See* HARRIS family.

**Harrogate.** District in Yorkshire (since 1974). It comprises the ancient city of Ripon, Harrogate – famous as a spa town in the 18th century – and a number of villages. The musical reputation of the area relied at first on the choral foundation of the ancient minster of Ripon, but has been much enhanced by the Harrogate Festival established in 1966.

It is likely that St Wilfrid (634–709), a native of Ripon, founded a choir school there, but the first documented references to music in the minster (a diocesan cathedral since 1836) belong to the Fabric Rolls of 1399, where the use of organs was mentioned. The names of organists and their emoluments in the 15th and 16th centuries are recorded. A later medieval manuscript (*GB-Lbl* Add.50856) from the Ripon minster library, devoted to the life of a saint, contains the words and melody of *A ballet of ye death of Everyman* and other fragments of vernacular songs without music. The choral foundation as re-established in the early 17th century allowed for two vicars-choral, six 'singing-men', six choristers and an organist. E.J. Crow, organist from 1873 to 1902, conducted the Cathedral Festival Choir and the Ripon Orchestral Society. His successor, C.H. Moody, was conspicuous for his efforts after World War II to maintain the existence of a choir school and a daily sung service. The first church in Harrogate to be provided with an organ was Christ Church, where an instrument of two manuals, with 'German' pedals (1½ octaves), was installed in 1834. This was built by Francis Booth of Wakefield, rebuilt in about 1906 by Hill, Norman & Beard, and by John Jackson in 1985.

By the mid-18th century concerts were being given in the playhouses of Harrogate. During the 19th century music became a principal amenity of a health resort with a rapidly growing reputation: recitals, military band performances and orchestral concerts proliferated. Military band music was particularly favoured in the Victorian era and players, paid £1 a week, were often expected to play four times daily, the first appearance being at 7.30 a.m. Among the many resident orchestral conductors in Harrogate the most important were Julian Clifford, who attempted to form a Yorkshire Permanent Orchestra based in Harrogate, and Basil Cameron, whose concerts in the Royal Hall in 1925 were notably successful artistically and financially. In the early part of the 20th century the Harrogate Municipal Orchestra came into being.

Amateur music has flourished for many years and the Harrogate, Ripon City, Knaresborough and Haworth Brass or Silver Bands testify to the strength of the most famous indigenous amateur tradition. Other music organizations there are the Harrogate Chamber Orchestra, String Orchestra, Music Club and Concert Society.

A festival was inaugurated in Harrogate in 1927, but it was not until 1966 that it was possible to make such an undertaking relatively secure through local authority support. Some performances are given in churches and in Ripon Cathedral. The festival organizers have commissioned new works from Leonard Salzedo, Norman Kay, Wilfred Josephs and Dominic Muldowney, and, in cooperation with the music department of York University, has provided a forum for the performance and discussion of contemporary music.

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C.H. Moody: 'A Choir School for Ripon', *MT*, ci (1960), 444–5

E. Bradbury: 'Harrogate Festival', *MT*, cvii (1966), 885 only
T.L. Cooper: *Brass Bands of Yorkshire* (Clapham, Yorks., 1974)

PERCY M. YOUNG

**Harrop, Sarah.** *See* BATES, SARAH.

**Harry Fox Agency.** *See* COPYRIGHT, §V, 14(iv).

**Harsányi, Tibor** (*b* Magyarkanisza, 27 June 1898; *d* Paris, 19 Sept 1954). French composer, conductor and pianist of Hungarian birth. He received guidance from Bartók, but owed his technical training to Kodály, with whom he studied at the National Hungarian Royal Academy of Music. He made concert tours of Europe and the Pacific, before settling first in the Netherlands and then, in 1924, in Paris. Harsányi referred to Paris as a 'grand laboratory of contemporary music'. There he helped to found the Société Triton, which organized concerts of contemporary music, and established ties with other expatriates, becoming one of the so-called Groupe des Quatre (along with Martinů, Mihalovici and Beck). He was also associated with the Ecole de Paris, which included Tansman and Rosenthal and was promoted under that name by the publisher Dillard of La Sirène Musicale.

Harsányi's harmonic language embraced highly dissonant chromatic as well as diatonic writing, and the superimposition of functionally unrelated chords (as in *Pièce* for two pianos). His early works were imbued with the folksong tradition of Bartók: while his music always retained this distinctive Hungarian flavour, he came to value folksong chiefly for its local colour, rather than as an expression of national identity. The rhythmic vitality of works such as the Suite for orchestra remained a distinctive feature of his style: in the piano pieces Fox-Trot, Blues and Valse (*Trois pièces de danse*), the skilful rhythmic manipulations demonstrate Harsányi's receptiveness to the influence of jazz, which he regarded as a means of reintegrating music into everyday life. In response to Parisian neoclassicism he developed a more austere contrapuntal idiom, often with the use of reduced instrumental forces: examples of this leaner style include two works given at ISCM Festivals, the Divertimento no.2 (performed at the 1946 Festival in London) and the Nonet (Vienna, 1932). Of his dramatic work, the *opéra-bouffe Les invités* was performed with great success in Paris in 1937, the radio opera *Illusions* won the 1948 Italia Prize, and *L'histoire de petit tailleur* was written to accompany a puppet show. His Viola Sonata, commissioned by French Radio, was performed posthumously by the Société Nationale in 1955.

WORKS
(*selective list*)

Dramatic: Le dernier songe (ballet), 1920; Les invités (op, 1, J.-V. Pellerin), 1928; Les pantins (ballet), 1938; L'histoire du petit tailleur (puppet show, after J.L. and W.C. Grimm), reciter, 7 insts, perc, 1939; Chota Roustaveli (ballet, 3, S. Lifar), 1945, collab. Honegger and Tcherepnin; La tragédie de l'homme (music theatre), 1946; Illusions, ou L'histoire d'un miracle (radio op, 2, P. Brive after E.T.A. Hoffmann), 1948; Les amants de Budapest (music theatre), 1950; L'amour et la vie (ballet), 1950; La fleur verte (ballet), 1950; La ville du fond de la mer (music theatre), 1950; La joie est juste (music theatre), 1951; Echec au génie (music theatre), 1952; Légende canadienne (ballet) (1953); Les fourmis rouges (music theatre), 1954

Orch: 3 morceaux, 1926; Suite, 1927; Sym. Ov., 1928; Aria, cadence et rondo, vc, orch, 1930; Concertstück, pf, orch, 1930; Suite hongroise, 1935; Divertimento no.1, 2 vn, chbr orch, 1941; Vn Conc., 1941; Divertimento no.2, tpt, str, 1943; Danses variées, 1945; Figures et rythmes, 1945; Divertissement français, 1946; Rapsodie burlesque, 1948; Sym., C, 1952

Vocal: 6 poèmes de Heine, 1v, pf, 1923; 2 scènes dramatiques, B, orch, 1923; Parfums rustiques, 1924; Chansons (A. de Musset), 1925; 3 pèlerins (R.-E. Hart), 1925; 5 poèmes (Hart), 1v, pf, 1927; Vocalise-étude 'Blues', 1930; Cantate de Noël, 4vv, fl, str orch, 1939; 5 chants nostalgiques (G. Apollinaire, J. Moréas, S. Mallarmé, G. de Nerval, P. Verlaine), 1943; 2 fantaisies, chorus, 1943; 3 chansons du Vivarais, 4 solo vv, 5 insts, 1946; Colère, a cappella, 1952

Chbr: Sonatine, vn, pf, 1918; 3 pièces, fl, pf, 1924; Str Qt no.1, 1925; Duo, vn, vc, 1926; Pf Trio, 1926; 3 pièces, vn, pf, 1926; Sonata, vn, pf, 1926; Nonette, wind qnt, str qt, 1927; Sonata, vc, pf, 1928; Concertino, pf, str qt, 1931; Str Trio, 1934; Str Qt no.2 1935; Rapsodie, vc, pf, 1938; Lecture à vue, perc, 1951; Petites pièces pour ensemble tzigane, 1953; Sonata, va, pf, 1954

Pf: Petite suite pour enfants, 1923; 4 morceaux, 1924; Rapsodie, 1924; La semaine, 1924; Novellette, 1925; Petite suite de danses, 1926; Sonate, pf, 1926; 2 burlesques, 1927; 12 petites pièces, 1927; Pièce, 2 pf, 1927; 6 pièces courtes, 1927; 3 pièces de danse, 1928; 5 préludes brefs, 1928; Fox-Trot, 1929, in 13 Danses (1929), collab. Ecole de Paris; Rythmes: 5 inventions, 1929; Bagatelles, 1930, Suite, 1930; Suite brève, 1930; 5 études rythmiques, *c*1933; Baby Dancing, 1934; Pastorales, 1934; Le tourbillon mécanique, 1937, in Parc d'attractions (1938), collab. Honegger, Martinů, Tansman and others; 3 pièces lyriques, pf

Film scores: La joie de vivre, 1933; Miarka, collab. A. Honegger, 1938; Ballade atomique, 1948; La tour de Babel, 1950; Tabac de Cairo, 1952

Principal publishers: Eschig, Heugel, La Sirène, Salabert, Senart

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A. Hoérée: 'L'édition musicale', *ReM*, x/10–11 (1928–9), 62–7
J. Bruyr: 'Un entretien avec . . . Tibor Harsanyi', *Guide du concert*, xvi (1929), 119–22
A. Liess: 'Foreign Composers in Paris', *The Chesterian*, xiii (1931–2), 48–50
J. Bruyr: *L'écran des musiciens*, ii (Paris, 1933)
F. Goldbeck: 'la joie de vivre', *ReM*, no.151 (1934), 99–100
E. Vuillermoz: 'Les invités', *Candide* (July 1937)
J. Weissmann: 'Tibor Harsanyi: a General Survey', *The Chesterian*, xxvii (1952–3), 14–17
C. Chamfray: 'Tibor Harsányi', *Guide du concert et du disque*, xxxviii (1957–8), 1381
R. Dumesnil: *Histoire de la musique*, v (Paris, 1960)
D.L. Sills: 'Tibor Harsanyi: Sonate pour alto et piano', *Notes*, l (1993–4), 763–6
S. Walsh: 'Tibor Harsányi', *The Viking Opera Guide*, ed. A. Holden (London, 1993)

ARTHUR HOÉRÉE/BARBARA L. KELLY

**Harsdörffer** [Harsdörfer], **Georg Philipp** (*b* Nuremberg, 1 Nov 1607; *d* Nuremberg, ?22 Sept 1658). German poet and librettist. Having received a broad classical education at home and at the universities at Nuremberg and Strasbourg, Harsdörffer embarked on a European journey that took him from England to Italy. He settled finally in his native city in 1634, where he held several positions as assessor. He belonged to a patrician family, married a senator's daughter and in 1655 was elected to Nuremberg city council.

Harsdörffer campaigned strongly for the purification of the German language. In 1644 he helped to found the Pegnesischer Blumenorden, a society of intellectuals and artists that met regularly in Nuremberg and was modelled on humanist societies in Renaissance Italy and on the German academy the Fruchtbringende Gesellschaft. An amateur poet who published a large number of literary and moralistic works, he provided poetry for the society which he collected in his musically most important work, the *Frauenzimmer Gesprächspiele*. The eight volumes

contain various literary works and texts for music, which entertained his friends and showed off his erudition; several are translations or imitations of various types of foreign works with which he became acquainted on his travels. The most important are the texts of the oldest surviving German opera, *Seelewig* (iv, 489), and the moralistic musical pageant *Tugendsterne* (v, 280), both set to music by Sigmund Theophil Staden. Other music in the collection includes four strophic songs each dedicated to a season (ii, 277), a ballet (ii, 300) and incidental music to plays (ii, 401, and vii, 431). In *Tugendsterne* Harsdörffer, as a Neoplatonist, considered music not only as *musica mundana* but also as *musica humana*, a reflection of the four elements of humankind and of the physical world. A soprano reflects the spirit of life and the element fire; an alto, blood and air; a tenor, flesh and water; and a bass, bones and earth. Music is also a foretaste of the eternal life.

WORKS

*complete list of works with music in Zirnbauer*

*Frauenzimmer Gesprächspiele: so bey Ehr- und Tugendliebenden Gesellschaften mit nützlicher Ergetzlichkeit beliebet und geübet werden mögen ... aus italiänischen, frantzösischen und spanischen Scribenten angewiesen* (Nuremberg, 1641–9; excerpts in R. Eitner: 'Seelewig', *MMg*, xiii (1881), 55–147, and in Haar (1962)

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J. Haar: 'Astral Music in Seventeenth-Century Nuremberg: the *Tugendsterne* of Harsdörffer and Staden', *MD*, xvi (1962), 175–89

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P. Keller: *Die Oper Seelewig von Sigmund Theophil Staden und Georg Philipp Harsdörffer* (Berne, 1977)

E.A. Spence: *Music as the Means to an End: an Inquiry into the Musical Content of the Works of Georg Philipp Harsdörffer* (diss., U. of British Columbia, 1983)

P.A. Hess: *Poetik ohne Trichter Harsdörffers 'Dicht- und Reimkunst'* (diss., U. of Michigan, 1984)

S.R. Huff: 'The Early German Libretto: some Reconsiderations based on Harsdörffer's "Seelewig"', *ML*, lxix (1988), 345–55

M.R. Wade: *The German Baroque Pastoral 'Singspiel'* (Berne, 1990)

J.P. Aikin: 'Narcissus and Echo: a Mythological Subtext in Harsdörffer's Operatic Allegory "Seelewig" (1644)', *ML*, lxxii (1991), 359–71


JOHN H. BARON

**Harshaw, Margaret** (*b* Philadelphia, 12 May 1909). American mezzo-soprano, later soprano. She studied at the Juilliard School with Anna Schoen-René. After winning the Metropolitan Opera Auditions of the Air in 1942, she made her Metropolitan début as the Second Norn in *Götterdämmerung* and in subsequent seasons sang such roles as Azucena, Amneris and Mistress Quickly. At San Francisco (1944–7) her roles included Ulrica, Brangäne and Debussy's Geneviève. During the 1950–51 season she changed to soprano parts, succeeding Helen Traubel in the heroic Wagnerian repertory (Isolde, Senta, Kundry and Brünnhilde), and remaining with the Metropolitan until the close of the 1963–4 season. During this period she also fulfilled engagements at Covent Garden (1953–6), where she excelled as Brünnhilde in Kenipe's *Ring* cycles, Glyndebourne (appearing as Donna Anna in 1954) and elsewhere. She was a convincing actress and possessed a good, though by no means great, Wagnerian voice; her tone was evenly produced over a wide range. She later taught at Bloomington, Indiana, and became one of the finest singing teachers in the USA.

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P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)


MAX DE SCHAUENSEE/R

**Harst, Coelestin** (*b* Sélestat, Alsace, 1698; *d* nr Gerberschweier, 1776). Alsatian priest and musician. After preliminary studies in Sélestat he entered the Benedictine convent of Ebersmünster, where he became master of the novices, teacher, and in 1745 prior, at the same time acquiring sufficient reputation as a harpsichordist to play before Louis XV during the king's visit to Strasbourg in 1744. His knowledge of the organ led to invitations to examine new instruments. As a superior he insisted upon strict adherence to the rule of his order, but he could also be amusing and entertaining. At his death he was provost of the convent of St Marx near Gerberschweier.

Harst's only known work is his *Recueil de différentes pièces de clavecin* (Paris, 1745/*R*). He was one of the very few composers to use Couperin's term *ordre* for a group of pieces in the same key, and his style is an amalgam of Couperin, Rameau and Dandrieu. Perhaps out of ecclesiastical delicacy, the usual feminine titles yield to sturdy military ones: *Le colonel*, *Le grenadier*, *L'hussar*. *Le grand amusement* is a pale imitation of Rameau's brilliant *Les niais de Sologne*.

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DAVID FULLER/BRUCE GUSTAFSON

**Hart.** English family of violin makers and dealers. John Thomas Hart (*b* 17 Dec 1805; *d* 1 Jan 1874) was first a pupil of Samuel Gilkes, and opened his own business in Princes Street, London, about 1825. He was primarily known as a connoisseur of early Italian instruments, and his dealing activities included the formation of such well-known collections as those of Goding, Plowden, Gillott and Adam. George Hart (i) (*b* London, 23 March 1839; *d* nr Newhaven, 25 April 1891) continued his father's business, which became Hart & Son. His interest extended to the historical and literary side of the violin, and he is chiefly known for his excellent book *The Violin: its Famous Makers and their Imitators*, published in 1875 with several later editions. It was followed by *The Violin and its Music* in 1881. He was succeeded at 28 Wardour Street by his sons George Hart (ii) (*b* nr Warwick, 4 Jan 1860; *d c*1931–2) and Herbert Hart (*b* London, 1883; *d* 20 Oct 1953). In the early 1890s the Harts expanded to include trade in new instruments. Some of these were made for them in France, but others were the work of the Voller brothers, who made some excellent copies of celebrated violins that passed through the Hart shop. Bows were also imported from abroad and branded with the firm's name. Although overshadowed by the Hills, the good reputation of the firm continued and it handled many fine instruments and bows. It closed down with the retirement of Herbert Hart in the autumn of 1939.

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CHARLES BEARE

**Hart, Andro** (*d* Edinburgh, Dec 1621). Scottish bookseller and printer. By 1589 he was an importer of foreign books; in 1601 his name appeared in a psalm book printed in Dordrecht, the Netherlands, to be sold in Scotland. In 1610 he became a publisher in Edinburgh, issuing a famous folio Bible in that year and many psalters (with the melodies), as well as books of Scottish court poetry, mathematics and theology. One of the most interesting of the psalters is that of 1615 in which, for the first time, the 12 Common Tunes were printed as a group and given distinctive titles.

After Hart's death, his widow (*d* Edinburgh, 3 May 1642) published more psalm books with the imprint 'the Heires of Andro Hart'. Among these is the most important 17th-century Scottish church music publication, the 1635 psalter, which contains 143 psalm settings, nearly all by Scottish composers: 104 of Proper Tunes, 31 of Common Tunes and 8 imitative settings 'in reports'.

*See also* BLACKHALL, ANDREW and MILLAR, EDWARD.

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K. Elliott: 'Scottish Music of the Early Reformed Church', *Transactions of the Scottish Ecclesiological Society*, xv/2 (1961), 18–32

DAVID JOHNSON/KENNETH ELLIOTT

**Hart, Fritz (Bennicke)** (*b* London, 11 Feb 1874; *d* Honolulu, 9 July 1949). English composer and conductor. From the age of 10 to 13 he was a chorister at Westminster Abbey under Frederick Bridge. Stanford was a formative influence during his years at the RCM (1893–6) although he did not study composition. His close friends there included Holst, Coleridge-Taylor and, later, Vaughan Williams and Ireland. Hart began his career as a theatre conductor and was musical director for several touring companies before moving to Australia in 1909 on a conducting engagement under the management of J.C. Williamson. By 1913 he was lecturing at the Albert Street Conservatorium of Music in Melbourne, and with Alfred Hill founded the visionary but short-lived Australian Opera League. In 1914 he became director of the Conservatorium succeeding its founder, George Marshall-Hall. His staunch supporter, Nellie Melba, founded a school of singing there shortly after. The voices attracted to the Conservatorium and its opera school were a potent stimulus to his creative talents.

Hart's extraordinary energy and enthusiasm is evidenced by a prodigious compositional output, and more than half of his over 500 songs, almost all of his choral works, and 18 of his 22 operas were composed during his time in Melbourne. These works demonstrate the hallmarks of his style: a keen sense of the dramatic moment and close attention to text declamation, combined with a melodic fluency born of English folksong. Hart made 127 settings of Robert Herrick, capturing the intensity of the verse without compromising lyricism. He was also strongly attracted to the literature of the Celtic Revival, setting poetry of George William Russell ('A.E.'), Fiona Macleod and Joseph Campbell, and taking plays of Yeats, Synge and Lady Gregory as librettos for his operas. He also wrote librettos that were similarly inspired by Celtic mythology and folklore.

Highly respected as a teacher and composer, Hart was made a fellow of the RCM in 1924, but he made his most public impact on the musical life of Melbourne as a conductor, giving Australian premières of several Gluck and Mozart operas. He was appointed permanent conductor of the Melbourne SO from 1928 (later joint appointment with Bernard Heinze). From 1931 he was a regular guest conductor of the Honolulu SO, and in 1937 he moved permanently to Honolulu to become both the permanent conductor of the orchestra and the first professor of music at the University of Hawaii. He continued to compose songs and another four operas, but abandoned choral composition, which had been a feature of his close association with the conservatorium choir in Melbourne. Reflecting the orchestral orientation of his new post in Hawaii, he renewed his interest in the composition of symphonic and chamber instrumental works. Finding composition difficult during World War II, he pursued other creative outlets which included writing 24 unpublished novels.

WORKS
(*selective list*)

STAGE WORKS

MP – *Melbourne, Playhouse*

Pierrette (comic op, 1, Hart), op.13, 1913, Sydney, Repertory, 3 Aug 1914
Malvolio (comic op, 3, after W. Shakespeare: *Twelfth Night*), op.14, 1913, Act 1 only, MP, 5 Dec 1919
The Land of Heart's Desire (1, after W.B. Yeats), op.18, 1914
Riders to the Sea (1, after J.M. Synge) op.19, 1915, Cambridge, Mumford, 16 Oct 1997
Deirdre of the Sorrows (3, after Synge) op.21, 1916
Ruth and Naomi (7 scenes, Hart, after the Bible), op.24, 1917, MP, 7 July 1917
The Fantastics (romantic comic op, 3, after E. Rostand), op.35, 1918
The Travelling Man (1, after I.A. Gregory), op.41, 1920
The King (5 scenes, after S. Philips), op.43, 1921
Esther (2, Hart, after the Bible), op.57, 1923
The Woman who Laughed at Faery (fantastic comic op, 1, Hart), op.58, 1924, MP, 25 Sept 1929
Deirdre in Exile (1, Hart), op.66, 1926, MP, 22 Sept 1926
The Forced Marriage (4, after Molière), op.79, 1928
St George and the Dragon (1, after Cornish mummers' play), op.99, 1930, Melbourne, St Kevin's Hall, 10 July 1931
The Nativity (prol., 3 scenes, Medieval sources), op.105, 1931
The Dead Heat (1, operetta, Hart), 1931
Algernon Simpson (The Fiancées) (1, operetta, Hart), 1931
Isolt of the White Hands (4, after E.A. Robinson), op.106, 1933
St Francis (1, Hart), op.117, 1937
Even unto Bethlehem (Christmas op, 4 scenes, Hart), op.155, 1943, Honolulu, Academy of Arts, 20 Dec 1943
The Swineherd, the Toad and the Princess (4, operetta, Hart), op.156, 1944
The Vengeance of Faery (5, Hart), op.164, 1949

SONGS
*with piano*

7 Songs (W. Blake), op.9, 1912; 14 Songs (R. Herrick), op.10, 1912; 7 Songs (W.E. Henley), op.11, 1912; 6 songs (L. Esson), op.12, 1912; 7 Songs (Blake), op.15, 1913; 7 Songs (Henley), op.16, 1913; 5 Songs (R. Church), op.17, 1913; 21 Songs (Herrick), op.23, 1916; 7 Songs (Blake), op.25, 1917; 7 Songs (Henley), op.26, 1917; 49 Songs (G.W. Russell), opp.28–34, 1918; 5 Songs (F. Macleod), op.36, 1919; The Gilly of Christ (song cycle, 13

songs, J. Campbell), op.49, 1922; 25 Songs (Herrick), opp.50–54, 1922; 25 Songs (W. Sharp), opp.67–71, 1926; 30 Songs (Macleod), opp.72–7, 1927; 3 Songs (W. Morris), op.81, 1930; 36 Songs (Herrick), opp.82–90, 1930

20 Songs (H. Wolfe), opp.91–4, 1930; 5 Songs (M. Gibbon), op.102, 1931; 10 Songs (W.W. Gibson), opp.103–4; 3 Songs (L.W. Reese), op.113, 1935; 3 Sonnets (C. Rossetti), op.114, 1935; 3 Sonnets (A. Austin), op.115, 1935; 3 Sonnets (E.B. Browning), op.116, 1935; 5 Songs (Campbell, T. Hardy, R. Bridges, J. Joyce, F. Shove), op.120, 1938; 5 Songs (Tulsidas, trans. M. Gandhi) op.121; 5 Songs (M. Prior), op.122, 1938; 5 Songs (Tukaram, trans. Gandhi), op. 123, 1938; 10 Songs (Chin., trans. H. Waddell), opp.124–5, 1938; 5 Songs (Prior), op.126, 1938; 5 Songs (A. Meynell, P. Colum, Bridges, K. Tynan), op.127, 1938; Orpheus with his Lute (Shakespeare), 1938; 5 Songs (G. Bottomley), op.128, 1938; 5 Songs (Reese), op.129, 1938; 5 Songs (J. Auslander), op.143, 1941; 5 Songs (A. Wurdemann), op.144, 1941; 15 Songs (Herrick), opp.148–50, 1941; 10 Songs (Reese), opp.152, 154, 1942–3; 5 Songs (Blake), op.158, 1945; 5 Songs (Reese), op.163, 1947; 5 Songs (Reese), op.165, 1948; 10 Songs (Herrick), opp.166–7, 1948; 5 Songs (Reese), op.168, 1949

Other songs to total of more than 500, incl. songs with orch, several hundred more destroyed

OTHER WORKS

Orch: The Bush, sym. suite, op.59, 1923; Shenandoah, fantasy, op.100, 1930; Sym. no.1, op.107, 1934; Variations on an Unharmonised Theme by Eugene Goossens, op.157, 1945; Dedication, op.172, 1949; 12 other works

Choral: 3 Australian Ballads (W. Ogilvie), op.5, SATB, str, 1909; The Song of Mary (M. Coleridge), op.55, SSSSAA, vn, pf, 1922; Salve caput cruentatum, op.62, S, SSA, pf, 1924; Ode on a Grecian Urn (J. Keats), op.65, SSA, fl, eng hn, str qt, pf, 1925; Natural Magic (Russell), op.65a, SSA, pf; Gods (W. Whitman), op.78, SATB, str, 1927; The Night of Fear is Over (G. Aickin), SSA, org, 1929; Joll's Credo (A.T. Sheppard), op.98, SATB, str, 1930; Save me O God, SATB, 1933; many partsongs and other pieces

Chbr: 2 sonatas, vn, pf, d, op.7, 1911, d, op.42, 1920; Fantasy Qt, a, op.118, str qt, 1937; Str Qt, G, op.119, 1937; Sonata, g, op.142, vn, pf, 1941; other pieces and arrs. for vn, pf; pf pieces and arrs., many of English folktunes; org pieces

MSS in *AUS-Msl*

Principal publishers: Allan (Melbourne), Boosey & Hawkes, Curwen, Paling (Sydney), Stainer & Bell

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A.-M. FORBES

**Hart, James** (*b* 1647; *d* 8 May 1718). English bass and composer. He was described as 'a base from Yorke' when he was sworn in a Gentleman of the Chapel Royal in 1670. He was listed as one of the 'Priests of the Chapel' in 1692, so he may have taken orders in the meantime. He and Jeffrey Banister kept a boarding-school for young ladies 'in that House which was formerly Sir Arthur Gorges at Chelsea'. It was here that Duffet's masque *Beauty's Triumph* was put on in 1676. He probably took part as a singer in Shadwell's version of *The Tempest* (1674), and sang the parts of Europe and Strephon in Crowne's masque *Calisto*, performed at court in 1675. Later in his career he was one of the soloists in Purcell's *Hail! Bright Cecilia* (1692). More than 60 of his songs were printed in late 17th-century songbooks, chiefly *Choice Ayres and Songs* (RISM, 1673[3]–1684[3]/*R*1989 in MLE, A5), *The Theater of Music* (1685[5], 1686[3]–1687[5]), *Comes amoris* (1687[4]–1688[8], 1694[5]), *The Banquet of Musick* (1688[6]–1690[5]/*R*1983 in MLE, A1) and *Synopsis Musical* (1693). Manuscripts containing songs by Hart include *GB-Lbl* Add.MS 19759. His *Adieu to the pleasures and follies of love* was sung in *The Tempest* though never incorporated into the text of the opera. He is one of the more interesting song composers contemporary with Purcell and by no means lacking in originality.

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IAN SPINK

**Hart, Johann Daniel.** *See* HARDT, JOHANN DANIEL.

**Hart, Lorenz (Milton)** (*b* New York, 2 May 1895; *d* New York, 22 Nov 1943). American lyricist and librettist. He studied journalism at Columbia University, where he met RICHARD RODGERS. They began writing material for student shows together, and achieved an early success on Broadway when their song 'Any Old Place with You' was interpolated in *A Lonely Romeo* (1919). Hart left Columbia to translate plays for the Shubert brothers, but continued to collaborate with Rodgers, writing the score for *Poor Little Ritz Girl* (1920). The team did not receive widespread recognition until 1925, however, when their songs for the *Garrick Gaieties* helped make that show a hit. Thereafter the two men compiled a remarkable record of successes and some interesting failures both on Broadway and in Hollywood. In his last years Hart's alcoholism proved a problem, though his skill as a lyricist was not impaired.

Hart's lyrics are distinguished for their brilliant use of inner and multisyllabic rhymes (he had confessed a violent dislike of the 'monosyllabic juxtaposition of "slush" and "mush"' that characterized so many contemporary lyrics). He also wrote consistently in a superficially lighthearted but fundamentally misanthropic style.

WORKS

STAGE

*unless otherwise stated, all are musicals and all dates are those of first New York performance; all lyrics are by Hart and all music by Rodgers*

* – Hart co-librettist

Poor Little Ritz Girl (G. Campbell and L. Fields), 28 July 1920

The Melody Man* (play, with some music, H. Fields and Rodgers), 13 May 1924; film, 1930

Garrick Gaieties (revue), 17 May 1925 [incl. Manhattan]

Dearest Enemy (H. Fields), 18 Sept 1925 [incl. Bye and Bye, Here in my Arms]

The Girl Friend (H. Fields), 17 March 1926 [incl. The Blue Room, The Girl Friend]

Garrick Gaieties (revue), 10 May 1926 [incl. Mountain Greenery]

Lido Lady (G. Bolton, B. Kalmar, H. Ruby and R. Jeans), London, 1 Dec 1926

Peggy-Ann (H. Fields), 27 Dec 1926

Betsy (I. Caesar, D. Freedman and W.A. McGuire), 28 Dec 1926

One Dam Thing After Another (revue, Jeans), London, 19 May 1927

A Connecticut Yankee (H. Fields), 3 Nov 1927 [incl. My heart stood still, Thou Swell]

She's my Baby (Bolton, Kalmar and Ruby), 3 Jan 1928

Present Arms (H. Fields), 26 April 1928; film, as Leathernecking, 1930

Chee-Chee (H. Fields), 25 Sept 1928

Spring is Here (O. Davis), 11 March 1929 [incl. With a Song in my Heart]; film, 1930

Heads Up! (J. McGowan and P.G. Smith), 11 Nov 1929; film, 1930

Simple Simon (E. Wynn and Bolton), 18 Feb 1930 [incl. Ten Cents a Dance]

Evergreen (B.W. Levy), London, 3 Dec 1930 [incl. Dancing on the Ceiling]; film, 1934

America's Sweetheart (H. Fields), 10 Feb 1931 [incl. I've got five dollars]
Jumbo (B. Hecht and C. MacArthur), 16 Nov 1935 [incl. Little Girl Blue, The Most Beautiful Girl in the World, My Romance]; film, 1962
On your Toes* (Rodgers and G. Abbott), 11 April 1936 [incl. There's a small hotel]; film, 1939
Babes in Arms* (Rodgers), 14 April 1937 [incl. I wish I were in love again, Johnny One Note, The lady is a tramp, My Funny Valentine, Where or When]; film, 1939
I'd Rather be Right (G.S. Kaufman and M. Hart), 2 Nov 1937
I Married an Angel* (Rodgers and L. Hart), 11 May 1938 [incl. I married an angel, Spring is here]; film, 1942
The Boys from Syracuse (Abbott, after Shakespeare: *The Comedy of Errors*), 23 Nov 1938 [incl. Falling in Love with Love, This can't be love]; film, 1940
Too Many Girls (G. Marion jr), 18 Oct 1939 [incl. I didn't know what time it was]; film, 1940
Higher and Higher (G. Hurlbut and J. Logan), 4 April 1940 [incl. It never entered my mind]; film, 1943
Pal Joey (J. O'Hara), 25 Dec 1940 [incl. Bewitched]; film, 1957
By Jupiter* (Rodgers), 2 June 1942 [incl. Ev'rything I've Got]

FILM SCORES

The Hot Heiress, 1931; Love me Tonight, 1932 [incl. Mimi, Isn't it romantic?]; The Phantom President, 1932; Dancing Lady, 1933; Hallelujah, I'm a Bum, 1933; Hollywood Party, 1934; Manhattan Melodrama, 1934; Mississippi, 1935; Dancing Pirate, 1936; Fools for Scandal, 1938; They Met in Argentina, 1941

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D. Hart and R. Kimball, eds.: *The Complete Lyrics of Lorenz Hart* (New York, 1986, enlarged 2/1995)
S. Suskin: *Berlin, Kern, Rodgers, Hart and Hammerstein: a Complete Song Catalogue* (Jefferson, NC, 1990)
F. Nolan: *Lorenz Hart: a Poet on Broadway* (New York, 1994)
G. Block: *Enchanted Evenings: the Broadway Musical from 'Showboat' to Sondheim* (New York, 1997), 85–114, 329–30

GERALD BORDMAN

**Hart, Philip** (*b* ?London, ?1674; *d* London, 17 July 1749). English composer and organist. His father, James Hart, a Gentleman of the Chapel Royal, went to London from York in 1670 at the age of 23 and Philip was probably born a few years later. A candidate for the organistship of St Bride, Fleet Street, in February 1693, he gained his first appointment as assistant to William Goodgroome at St Andrew Undershaft on 30 July 1696; from 19 October 1697 until his death he was sole organist there. He was also organist of St Michael Cornhill (1704–23) and St Dionis Backchurch (1724–49). Hawkins included the name of Hart among those who, 'some constantly, others frequently', performed at Thomas Britton's concerts in Clerkenwell. Hart's will of October 1747 is an autograph; the endorsement describes him as 'of the parish of St George the Martyr' at the time of his death, though it was at St Andrew Undershaft that he was buried on 22 July 1749.

Hawkins described Hart as 'a sound musician', who

> entertained little relish for those refinements in music which followed the introduction of the Italian opera into this country, for which reason he was the idol of the citizens, especially such of them as were old enough to remember Blow and Purcell.

A 'grave and decent man', he was 'remarkable for his affability and gentlemanly deportment'. He also enjoyed a considerable reputation as an organist, though Hawkins criticized him for using 'such a frequent iteration of the shake as destroyed the melody'. As a composer he was among those who brought distinction to English music between the death of Purcell and the arrival of Handel. It was during those years that his best music was composed. Hart's earliest known works are a number of keyboard pieces, in the National Library of Scotland, dating from 1695 or earlier; some were later published in revised versions in the *Fugues and Lessons* of 1704. His first songs and vocal duets celebrated the Peace of Ryswick (1697) and subsequent treaties. In the first decade of the 18th century his songs were in demand at Betterton's new theatre in Lincoln's Inn Fields; most of them are in the nature of sectional cantatas and their style is that of the age of Purcell, using a harmony spattered with expressive dissonance. Hart's masterpiece was the ode performed at Stationers' Hall on 3 March 1703, called *Ode to Harmony* in the manuscript score but *Ode in Praise of Musick* in John Hughes's printed poem. It was probably the official St Cecilia's Day Ode for 1702, publicly repeated (as was the custom) a few months later. Large forces are handled with great assurance in this major work, in which Hart proved himself a master of ground-bass technique (as in the anthem *Praise the Lord, ye servants*). In some later songs, and in his one other large work, *The Morning Hymn, from the Fifth Book of Milton's Paradise Lost* (a cycle of solo cantatas with cello obbligato and basso continuo), Hart made some attempt to come to terms with the broad-based diatonic style of the Handelian era.

WORKS

Edition: *Philip Hart: Four Fugues and a Lesson*, ed. F. Dawes (London, 1973) [D]

INSTRUMENTAL

19 short hpd pieces, *c*1695, *GB-En*
A Choice Sett of Lessons, hpd/spinet (London, 1702), lost
Fugues, org/hpd, with Lessons, hpd (London, 1704) [incl. 6 rev. items from 19 short pieces], 3 fugues ed. in D
Fugue in C, org, *c*1704, *Lbl*, D
Lesson in G, org, *Lbl*, D

VOCAL

Ode in Praise of Musick (Ode to Harmony), 1702, *GB-Lbl*
6 tunes in Melodies Proper to be Sung to any of the Versions of the Psalms of David, ed. Hart (London, 1716)
I will give thanks unto thee, O Lord, verse anthem, also attrib. William Norris, before 1718, *Lbl*
Praise the Lord, ye servants, verse anthem, before 1718, *Lbl*
The Morning Hymn, from the Fifth Book of Milton's Paradise Lost, 2vv, vc, bc (London, *c*1729)
12 single songs and 6 vocal duets, with bc (London, *c*1698–*c*1725)

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FRANK DAWES/H. DIACK JOHNSTONE

**Härtel.** *See* BREITKOPF & HÄRTEL.

**Harter Einsatz** (Ger.). COUP DE GLOTTE.

**Harth, Sidney** (*b* Cleveland, OH, 5 Oct 1929). American violinist, conductor and teacher. He studied at the Cleveland Institute (1945–9), and with Piastro and Enescu (1949–51). After winning the Naumburg Award he made his New York début in 1949, his Paris début in 1952, and won second prize in the Wieniawski Competition in 1957.

In 1961 and 1966 he toured the USSR. He was leader and assistant conductor of the Louisville Orchestra (1953–9) and leader of the Chicago SO (1959–62). He also led the Casals Festival Orchestra in Puerto Rico from 1959 to 1965 and again in 1972. He was leader and associate conductor of the Los Angeles PO (1973–9), and music director of the Puerto Rico SO (1977–9). He has had a distinguished career as a teacher, serving on the faculties of the University of Louisville (1953–8), De Paul University, Chicago (1959–62), and as professor and music chairman at Carnegie-Mellon University in Pittsburgh (1963–73). In 1981 he was appointed orchestral director at Mannes College and professor of violin at SUNY, Stony Brook. He performs with his own string quartet and as a two-violin team with his wife, Teresa Testa.

The policy of the Louisville Orchestra to commission contemporary composers led to Harth's giving first performances of such works as Riegger's Theme and Variations and Rubbra's *Improvisation*, and he himself commissioned and gave the first performance of *Colloquies* by Dello Joio. However, he also plays the Classical repertory, and has recorded sonatas and quartets by Brahms, Schubert, Mozart and Fauré, revealing technical mastery and musical insight. His beautiful tone is enhanced by his 'Comte d'Armaille' Stradivari of 1737.

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J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)
H. Hanani: 'Multi-Purpose Man on the Run', *The Strad*, civ (1993), 1074–7

BORIS SCHWARZ/MARGARET CAMPBELL

**Hartig, Franz Christian** (*b* Heldenbergen, Oberhessen, 31 Jan 1750; *d* ?Munich, 1819). German tenor. From 1763 he was educated at a Jesuit seminary in Mannheim and in 1768, at the age of only 18, was appointed musical director of the Katharinenkirche in Oppenheim. Two years later he began legal studies in Mainz. By 1772 he was a member of Theobald Marchand's troupe in Frankfurt, and he later secured a post as a singer at the Mannheim court, where he had instruction from Anton Raaff. He made his début at Mannheim in the summer of 1774, singing in *Das Milchmädchen und die beiden Jäger*, a German version of Egidio Duni's *Les deux chasseurs et la laitière*. From 1777 he sang at Mannheim in the newly founded Nationaltheater (managed briefly by Marchand) as well as at the court theatre, his roles including that of Karl in Ignaz Holzbauer's *Günther von Schwarzburg* in 1777. Mozart's mother appreciated the singer's 'love and friendship' for her son, and Mozart himself praised Hartig's ability.

In 1778 he accompanied the court to Munich, and from then until his retirement in 1789 sang leading parts in both Italian opera and Singspiel (he sang Belmonte in the first Munich performance of Mozart's *Die Entführung*). He made several guest appearances in Mannheim and also, in 1795 and 1797, in Frankfurt. According to Lipowsky he was living in Munich in 1810–11 and is presumed to have died there.

Hartig's daughter Johanna (*b* Munich, 14 March 1779), after a spectacular début in Grétry's *Zémire et Azor* (in 1794), went to Stuttgart as leading soprano in 1797 and joined the Mannheim Nationaltheater in 1799. She retired from the stage in 1801, shortly after her marriage to the actor Karl Koch.

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ROLAND WÜRTZ/PAUL CORNEILSON

**Hartke, Stephen (Paul)** (*b* Orange, NJ, 6 July 1952). American composer. He studied at Yale University, the University of Pennsylvania, where he was strongly influenced by Rochberg's break with postwar serialism, and the University of California, Santa Barbara. He joined the composition department at the University of Southern California in 1987 and served as composer-in-residence with the Los Angeles Chamber Orchestra from 1988 to 1992.

Hartke came of age with the American neo-romantics, but his music tends to avoid the lush textures and cinematic gestures common to many composers of that school. His orchestration shows the influence of middle-period Stravinsky, and his highly variegated rhythms have a nervous energy that draws variously on bebop jazz, the spiky minimalism of Louis Andriessen and Balinese gamelan music. His harmony, poised on the outskirts of tonality, is often marked by his close study of Franco-Flemish polyphony. Deeply affecting, hard-won lyrical 'breakthroughs' occur at the close of two important works of the 1990s, the Symphony no.2 (1990), written for the Los Angeles Chamber Orchestra, and the Violin Concerto (1992). Among his most performed works are *Pacific Rim* (1988) and *The King of the Sun* (1988).

WORKS
(*selective list*)

Orch: Alvorada, str, 1983; Maltese Cat Blues, 1986; Pacific Rim, 1988; Sym. no.2, 1990; Vn Conc. 'Auld swaara', (1992); The Ascent of the Equestrian in a Balloon, 1995

Vocal: 4 Madrigals (old Port.) SATB/(2 S, A, T, B), 1981; 2 Songs for an Uncertain Age (W.H. Auden, G. Leopardi), S, orch, 1981; Cançoes modernistas (M. de Andrade), 1v, cl, b cl, va, 1982; Iglesia abandonada (F. García Lorca), S, vn, 1982; Sons of Noah (P. Littell), S, 4 fl, 4 bn, 4 gui, 1996

Chbr and solo inst: Caoine, vn, 1980; Post-Modern Homages, pf, 1984–92; Sonata-Variations, vn, pf, 1984; Oh Them Rats is Mean in My Kitchen, 2 vn, 1985; Precession, 13 insts, 1986; The King of the Sun, tableaux, pf qt, 1988; Night Rubrics, vc, 1990; Wir küssen Ihnen tausendmal die Hände, homage to Mozart, cl, hn, vn, va, vc, 1991; The Pf Dreams of Empire, pf, 1994; Wulfstan at the Millenium, 10 insts, 1995; The Horse with the Lavender Eye, cl, vn, pf, 1997

Principal publisher: MMB

ALEX ROSS

**Hartker Antiphoner** (*CH-SGs* 390–91). 10th–11th-century antiphoner and tonary. *See* SOURCES, MS, §II, 2.

**Hartknoch.** German family of publishers and musicians. Johann Friedrich Hartknoch (*b* Goldap, 18 Sept 1740; *d* Riga, 1 April 1789), whose father trained him as a pianist, became the nine-year-old J.F. Reichardt's teacher in 1761. He founded a book publishing firm in Mitau (now Jelgava) in 1763; a branch office, later established in Riga, soon became the main office, where he also published music, including Reichardt's *Vermischte Musicalien*, vocal scores of Singspiele and concertos. A catalogue of the firm (*c*1785) shows a predominance of works by the Mannheim school and by Bach's sons Carl Philipp Emanuel and

Johann Christian; the firm also published important writings by Herder (a close friend of Hartknoch's), Kant, Lomonossow, Karamsin, Knigge and Katharina II. Hartknoch's son Johann Friedrich Hartknoch (*b* Riga, 15 July 1768; *d* Dresden, 7 Sept 1819) gave up the Riga business in 1798 and moved to Leipzig in 1803, and his grandson Karl Eduard Hartknoch (*b* Riga, 9 March 1796; *d* Moscow, Jan 1834) was a composer and pianist who first appeared as a pianist in 1816 in Leipzig, and in 1819 became a pupil of Hummel at Weimar. He went as a private teacher to St Petersburg in 1824, and from 1828 was music teacher at the Moscow foundling hospital. His compositions are almost all for the piano: a sonata, a rondo, variations, nocturnes, two piano concertos, a piano trio and a sonata for violin and piano.

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GUNTER HEMPEL

**Hartmann.** Danish family of musicians of German origin.

(1) **Johann Ernst [Joseph] Hartmann** (*b* Gross Glogau, Silesia [now in Poland], 24 Dec 1726; *d* Copenhagen, 21 Oct 1793). Composer and violinist. It is assumed that he had his musical training in the Jesuit college in Gross Glogau. In 1754 he joined the orchestra of the Prince-Bishop of Breslau, which was disbanded in 1757. In 1761 he was at the Rudolstadt court, but in the same year moved to the ducal court at Plön in Holstein, where he was made Konzertmeister. In October 1761 this duchy passed to the Danish crown, and the Plön band was called to Copenhagen to play in the theatre orchestra for Sarti's Italian opera in 1762–4. Hartmann returned to Plön in summer 1763, when he married, and again in 1764 when Sarti left Denmark, but in 1766 he was taken to Copenhagen again, settling there permanently as a member of the royal chapel. The conductorship of the orchestra being vacant and the 'virtuoso extraordinary' J.H. Freithoff sick, Hartmann became in effect the leader and acting conductor. He succeeded Freithoff as first court violinist in 1767 and was appointed music director in 1768. Gerber spoke highly of him; he had many pupils, including King Christian VII, and he left a manuscript *Violin-Schule* dated 1777 (in *DK-Kk*). Two of his sons were musicians: Johann Ernst (1770–1844), who was organist and choirmaster of Roskilde Cathedral from 1807, and August Wilhelm, father of (2) Johan Peter Emilius Hartmann.

Hartmann's duties included composing, but most of his music was lost in a fire that destroyed Christiansborg Palace in 1794. Besides two published works, the *Simphonie périodique* no.7 in D (Amsterdam, 1770) and *Air favori varié pour le clavecin ou harpe avec un violon obligé* (Copenhagen, 1792), several manuscripts survive: *VI sonates à deux violons et basse* op.1; a violin concerto (dated at Fredensborg 1780, written in collaboration with his pupil, the violinist Claus Schall); two Passion cantatas, *Forløserens død, opstandelse og himmelfart* and *Jesu dødsangst i urtegaarden*; and *Høytidssange* (1785), a cantata in honour of the crown prince, later King Frederik VI.

Hartmann's most significant works were his Singspiels, which he began to compose after the age of 50 and which, being written for the royal theatre, escaped the palace fire. In particular, the two he wrote to texts by Johannes Ewald, *Balders død* ('The death of Balder') (Copenhagen, 30 January 1779) and *Fiskerne* ('The fishermen') (Copenhagen, 31 January 1780), are important for the way in which he found an original musical expression for the incipient Romanticism of Ewald's plays, the first drawn from Norse mythology, the second based on a contemporary event that had demonstrated the natural nobility of humble people. These works, in which Hartmann rejected the popular Italian operatic style in favour of a more consistently dramatic conception involving an impressive use of chorus, are considered to have laid the foundation for Danish national Romantic opera. *Balders død* is an attempt at realizing the Nordic atmosphere of the sagas, and contains in the Valkyrie music a striking anticipation of Wagner. In *Fiskerne* Hartmann revealed a sympathy for folksong-like melody (the song 'Liden Gunver' is probably an actual folksong), and one is reminded that he provided Icelandic and Norwegian folksongs for La Borde's *Essai sur la musique ancienne et moderne* (Paris, 1780/*R*). The last stanza of the Danish national song *Kong Christian stod ved højen mast* occurs in *Fiskerne*, but the present melody was not part of the original score, and whether Hartmann is entitled to the credit he is traditionally accorded as its composer remains a matter of controversy. His melody to the song 'Rolfs Skattekonge, feig og raed' in another Singspiel, *Gorm den Gamle* (Copenhagen, 1785), on a subject from ancient Danish history, was adopted for the Faeroese national song. Other theatrical works include *Hyrdinden paa Alperne* (Copenhagen, 1783) and *Den blinde i Palmyra* (not performed). Abridged vocal scores of *Balders død* and *Fiskerne* were published in Copenhagen in 1876 and 1885–6 respectively and full scores, edited by J. Mulvad, in *Dania sonans*, vii (Egtved, 1980) and vi (Egtved, 1993) respectively.

(2) **Johan Peter Emilius Hartmann** (*b* Copenhagen, 14 May 1805; *d* Copenhagen, 10 March 1900). Composer and organist, grandson of (1) Johann Ernst Hartmann. His father August Wilhelm Hartmann was a violinist in the royal chapel orchestra (1796–1817) and then organist and choirmaster of Garnisonskirke (1817–24). In 1810 his mother was appointed a governess in the household of Prince Christian (VIII), and he became companion and playmate to the future Frederik VII. Although he later referred to his family circumstances as modest, he grew up in reasonable comfort and security, in contact with the highest levels of society, and he received a good education. His father taught him music theory and the organ, piano and violin. He began to compose as a child, and at the age of 15 played the violin in public with his lifelong friend August Bournonville, later a famous ballet-master; at 19 he succeeded his father as organist of Garnisonkirke. As his father did not want him to follow a career in music, he read law at the University of Copenhagen, graduating in 1828. From 1828 until 1870 he held an appointment in a government department, but also pursued a full career as a composer, organist, conductor and educator. In 1826 he made his début as a composer with a concert of his works, including a cantata to a text by Adam Oehlenschläger, the first of a series of collaborations with the dominant literary figure of Danish Romanticism, whose musical counterpart Hartmann was to become. In 1827 he began to teach at Siboni's newly founded

conservatory. His wife, Emma Sophie Amalia Zinn (1807–51), whom he married in 1829, was a remarkable woman, intelligent, lively, religious and artistic, an ideal companion who made their home a meeting-place for all the leading personalities of the time. She composed songs under the name Frederik Palmer.

In 1843 Hartmann succeeded C.E.F. Weyse as organist of Vor Frue Kirke, the cathedral of Copenhagen, where he remained active until his death. On the foundation of the Copenhagen Conservatory (1867) he was appointed a joint director with Gade and the conductor Paulli, also teaching there until his death. He was one of the founders in 1836 of the Musikforening, for many years the leading concert society in Copenhagen, where most of his own concert works had their first performances; he served as its president for 53 years. From 1839 he was also actively associated with the Studentersangforening, of which he was president from 1868 and for which many of his cantatas and choral pieces were written. Hartmann was the recipient of many honours, among them the title of professor (1849) and an honorary doctorate (1874) from the University of Copenhagen. Throughout his life he was respected as one of his country's great men, but whereas his son-in-law Gade achieved an international reputation through his association with Mendelssohn and the Leipzig circle and came to represent Danish music to the outside world, Hartmann never attracted much attention beyond Denmark. Hans von Bülow wrote in 1882 that Hartmann 'remained rather foreign to us Germans. He is simply by preference a national (not a local) composer ... for imagination, skill and taste he should be equally renowned with the international Gade'.

In 1836 Hartmann made a trip through Germany, Switzerland, Austria and France. Marschner accompanied him on the first part of the journey, and during the summer he met Spontini, Chopin, Rossini, Cherubini, Paer and Spohr. Only Marschner and Spohr, who gave the first performance of Hartmann's G minor Symphony in Kassel (1837), seem to have had any significance for his career. In 1839 he travelled again in Germany, this time meeting Franz Berwald and Clara Wieck in Berlin, and Mendelssohn and Schumann in Leipzig. In 1837 Schumann had begun to review Hartmann's music in the *Neue Zeitschrift für Musik*; these criticisms, which include a lengthy consideration of his opera *Ravnen*, continued with increasing appreciation until 1842, when he reviewed Hartmann's entry in the Norddeutscher Musikverein competition (the Piano Sonata in D minor op.34), agreeing with two of the judges, Spohr and Schwenke, that it should have been awarded first instead of third prize. Hartmann returned to Leipzig in 1844 to conduct the Gewandhaus orchestra in his overture to the play *Hakon Jarl*. He met Liszt in Hamburg in 1841 and accompanied him to Copenhagen, an acquaintance which, together with H.C. Andersen's visit to Weimar in 1855, resulted in a German performance of their operatic masterpiece *Liden Kirsten* (1846) in Weimar in 1856.

The music Hartmann encountered in the great European centres in the 1830s and 1840s seems not to have tempted him to imitation in any marked degree. On the contrary, it was during these years that he became more intensely Danish and, more particularly, 'Old Norse'. This characteristic aspect of Scandinavian Romanticism was already evident in the melodrama he wrote on Oehlenschläger's poem *Guldhornene* (1832), which was followed by other works in which the ancient sources of Scandinavian culture were brought to life with increasing power; these include his music to Oehlenschläger's dramas *Olaf den hellige* (1838), *Hakon Jarl* (overture 1844, intermezzo 1857), *Axel og Valborg* (1856) and *Yrsa* (1883), Bournonville's ballets *Et folkesagn* (1854), *Valkyrien* (1861) and *Thrymskviden* (1868), and the choral work *Vølvens spaadom* (1872). With these works, and others such as *Liden Kirsten* (in which he evoked the atmosphere of the medieval Danish ballads), the numerous hymns, biblical and national songs (especially those to texts by N.F.S. Grundtvig), Hartmann satisfied Danish national feelings, an achievement that assumed particular importance after Denmark's losses to Germany in the war of 1864. On Hartmann's 80th birthday Grieg wrote:

> What composer in Scandinavia with genuine feeling for the spirit of Scandinavia does not remember today what he owes to Hartmann! The best, the most profound thoughts that a whole posterity of more or less consequential spirits has lived on have been first expressed by him, have been made to resound in us by him.

Hartmann's working life of 80 years spanned virtually the entire development of 19th-century Danish music. It is remarkable that throughout most of this time he himself continued to develop; although he began to compose in the Classical spirit of Weyse, the finale of his Piano Sonata op.80 (1885) contains intimations of Carl Nielsen.

WORKS
*(selective list)*

OPERAS

Ravnen, eller Broderprøven [The Raven, or The Brother Test] (trylleopera, 3, H.C. Andersen, after Gozzi), op.12, Copenhagen, 29 Oct 1832, vs (Copenhagen and Leipzig, 1839); rev. in 4 acts, Copenhagen, 1865

Korsarerne [The Corsairs] (op, 3, H. Hertz), op.16, Copenhagen, 1835; vs (Copenhagen, 1883)

Liden Kirsten [Little Christine] (romantisk opera, 1, Andersen), op.44, Copenhagen, 12 May 1846; rev. in 2 acts, Copenhagen, 1858; vs (Copenhagen, n.d.)

OTHER STAGE

Ballets (A. Bournonville): Et folkesagn [A Folk Tale], 1854, collab. Gade, arr. pf (Copenhagen, n.d.); Valkyrien, op.62, 1861, arr. pf (Copenhagen, 1900); Thrymskviden [The Legend of Thrym], op.67, 1868, arr. pf (Copenhagen, 1868); Arcona, op.72, 1875, arr. pf (Copenhagen, 1879)

Incidental music for *c*16 plays, incl. Olaf den hellige (A. Oehlenschläger), op.23, 1838; Syvsoverdag (J.L. Heiberg), op.30, 1840–72, vs (Copenhagen, 1872); Undine (C. Borgaard), op.33, 1842, vs (Copenhagen, 1878); Hakon Jarl (Oehlenschläger), op.40, 1844–57, arr. pf (Copenhagen, 1873), ov. ed. S. Lunn (Copenhagen, 1954); Yrsa (Oehlenschläger), op.78, 1883, arr. pf (Copenhagen, n.d.), ov. (Copenhagen, 1946); Dante (Molbech), op.85, 1888

INSTRUMENTAL

Orch: 4 concert ovs.: d, op.3, 1825, Gejstlig ouverture, c, op.9, 1827, C, op.51, 1852, arr. pf 4 hands (Copenhagen, n.d.), En efteraarsjagt [An Autumn Hunt], op.63b, 1863, arr. pf 4 hands (Copenhagen, n.d.); Ov. to Axel og Valborg (Oehlenschläger), op.57, 1856; Ov. to Correggio (Oehlenschläger), op.59, 1858, ed. S. Lunn (Copenhagen, 1953); 2 syms.: g, op.17, 1835, E, op.48b, 1848; marches

Chamber: Sonata, fl/cl, op.1, 1825; pf qt, F, op.2, 1823; 3 vn sonatas: g, op.8 1826 (Leipzig, 1837), C, op.39, 1844 (Hamburg and Leipzig, 1846), g, op.83, 1886 (Copenhagen, n.d.); 2 str qts, G, 1848, A, 1855; Suite, vn/cl, op.66, 1864 (Copenhagen, 1866); Fantasi-allegro, vn/cl, 1889 (Copenhagen, 1900)

Pf: numerous pieces, incl. [6] Novelletten, op.55b, 1855 (Berlin, 1878); [9] Studier og novelletter, op.65, 1866 (Copenhagen, n.d.); Prissonata, op.34, 1843 (Leipzig, n.d.); Sonata no.2, op.80, 1885 (Copenhagen, n.d.)

Org: Fantasi, f, op.20, 1837 (Leipzig, 1837); Langfredag [Good Friday], Paaskemorgen [Easter Morning], op.43, 1847, 1886

(Copenhagen, 1886); Sørgemarch ved Thorvaldsens bisaettelse [Funeral march for Thorvaldsen's Burial], org, wind, 1844 (Copenhagen, 1844); Sonata, g, op.58, 1855–84 (Copenhagen, 1885). Complete organ works, ed. J.E. Hansen (Copenhagen, 1968)

VOCAL

Melodramas, incl. Guldhornene [The Golden Horns] (Oehlenschläger), op.11, spkr, orch, 1832 (Copenhagen, n.d.); Jurabjerget (Oehlenschläger), op.14. 1833

Cantatas, incl. Weyses minde [In memory of Weyse] (H. Hertz), op.36, vs (Copenhagen, 1843); Dryadens bryllup [The Dryads' Wedding], op.60, 1858, vs (Copenhagen n.d.); En sommerdag [A Summer Day], S/T, female vv, orch (Copenhagen, 1857); Foraarssang [Spring Song], op.70, 1871 (Leipzig and Copenhagen, 1875); Vølvens spaadom [Vølven's Prophecy], male vv, orch, op.71, 1872 (Copenhagen and Leipzig, n.d.); Hinsides bjergene [Beyond the Mountain], Mez, vv, orch, 1865 (Copenhagen and Leipzig, 1870)

Choruses, incl. Quando corpus morietur, 3 solo vv, chorus, str, op.15, 1850 (Copenhagen, n.d.); 6 sange, 4 male vv, op.61, 1860 (Copenhagen, 1860); [5] Religiøse sange og billedtekster, SATB, orch, op.73, 1872 (Copenhagen, 1880); [10] Religiøse og folkelige digte, SATB, unacc., p.86, 1888 (Copenhagen, 1888)

Sacred and secular songs, incl. Udvalgte sange [Selected songs] (Copenhagen, 1898); [89] Religiøse sange (Copenhagen and Leipzig, 1897)

(3) **Emil** [Wilhelm Emilius Zinn] **Hartmann** (*b* Copenhagen, 21 Feb 1836; *d* Copenhagen, 18 July 1898). Composer and organist, son of (2) Johan Peter Emilius Hartmann. He was taught music theory and the organ by his father and the piano by Anton Rée. A series of songs written during his childhood was later published under the title *Smaasange for ungdommen*. He made his public début as a composer in 1858 with the *Passionssalme*. In 1859 he collaborated with his future brother-in-law August Winding on music to Bournonville's *Fjeldstuen*, emulating the success of *Et folkesagn*, the ballet his father had written with Gade for Bournonville. He studied in Leipzig in 1860 and on his return in 1861 became organist of St John's, Copenhagen. In 1871 he moved to the Christiansborg Palace church, where he remained until his death.

Although he was by profession a church musician, Hartmann wrote a great deal for the theatre. His early stage works of the 1860s and 70s failed to equal the success of his first ballet, but his later compositions of this kind made a much stronger impression. Nevertheless it was his instrumental music that established his reputation, including symphonies and concertos, and works inspired by Scandinavian subjects, for instance the overture to Ibsen's *Haermaendene paa Helgeland* and the symphonic poem *Hakon Jarl*, a subject immortalized by his father. His arrangements of Scandinavian folksongs and dances, *Skandinavisk folkemusik*, gained an established place in the musical repertory in Denmark and abroad.

In Denmark Emil Hartmann was inevitably overshadowed by his father. However, he often travelled abroad conducting his own works and achieved a recognition that he felt he was denied at home. Walter Niemann (1906) observed that it was due primarily to Emil, and especially through *Haermaendene paa Helgeland*, that the name Hartmann was known in Germany. It is evident from the subjects of many of his works that he shared the national feelings of his father and Gade, but his style and expression, shaped no doubt to some extent by the Mendelssohnian atmosphere at Leipzig, is nearer to that of Gade than to the more profound nationalism of his father.

WORKS

Dramatic (all first perf. in Copenhagen): Fjeldstuen [The Mountain Cottage] (ballet, A. Bournonville), 1859, collab. A. Winding; En nat mellem fjeldene [A Night in the Mountains] (Hostrup), op.3, 1863; Elverpigen [The Elf Girl] (op, Overskou), 1867; Korsikaneren [The Corsican] (A. Hertz, after Saint-Georges), 1872; Øen i Sydhavet [The Island in the South Sea], incidental music, 1890; Ragnhild [Runic Spell] (op, J. Lehmann, after H. Hertz), 1896; Det store lod [The Big Prize] (A. Ipsen, after H. Hertz), 1897; En bryllupsfest i Hardanger [A Wedding Feast in Hardanger] (ballet), 1897

Vocal: Passionssalme (B.S. Ingemann), S, chorus, orch, Copenhagen Cathedral, Maundy Thursday, 1858; Havfruen [The Mermaid], chorus, orch, op.8, 1866; Vinter og vaar [Winter and Spring], chorus, orch, op.13; Ved sommertid [In Summertime], female vv; Rinaldo, cantata; Mod lyset [Towards the Light], op.33, cantata; Smaasange for ungdommen [Small Songs for Youth], pubd; further songs, sacred works, and works for male chorus or qt

Inst: 7 syms., incl. no.1, E♭, op.29, 1880 (Copenhagen, n.d.), no.2, a, 'Fra riddertiden' [From the Days of Knighthood], op.34 (Copenhagen, n.d.), no.3, D, op.42 (Copenhagen, 1889) [arr. Hartmann for pf duet]; Haermaendene paa Helgeland [Soldiers on Helgeland], ov., op.25 (Copenhagen, n.d.); Hakon Jarl, sym. poem, op.40; conc. for vn, g, op.19, 1877, conc. for vc, d, op.26, 1879, conc. for pf, f, op.47, 1889; Nordiske folkedanse, orch suite (Berlin, n.d.); Nordiske tonebilleder [Scandinavian Tone Pictures], op.11, pf; Skandinavisk folkemusik, op.30, arr. pf/orch; chamber music, incl. Nonet, op.43, Qnt, 1865, op.5, qts, trios, 2 vn sonatas

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JOHN BERGSAGEL

**Hartmann, Christian Karl** [Saxon, Christian Karl; de Saxe, Chrétien-Charles] (*b* Altenburg, Saxony, 1750; *d* Paris, 1804). German flautist, clarinettist and composer, active in France. After serving the Duke of Saxony he moved to Paris about 1774 and became a member of the Opéra orchestra. From 1776 to 1782 he belonged to several masonic lodges, notable for their chamber groups (or *colonnes d'harmonie*). He left Paris in 1783 for a long journey across Europe, passing through The Hague, Hamburg (1786), St Petersburg and Erlangen (1790), and returning to Paris in 1792. With E.J. Floquet, the bassoonist Tulou and other instrumentalists whom he knew from the masonic lodges, he took part in founding the Paris Conservatoire, where he was a flute instructor; when it was reorganized in 1800 he was dismissed. He spent his remaining years in Paris.

Hartmann was regarded as one of the foremost virtuoso flautists of his day. His compositions, primarily intended for virtuoso display and showing a thorough understanding of the instrument, include flute concertos (published by 1783), two symphonies (*D-SWl*, one of them 'du globe aérostatique'), and several sets of duos, sonatas and airs with variations for the flute, as well as collections of modulating preludes (Paris, 1782) and of *points d'orgue* or cadenzas (*c*1786).

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ROGER COTTE

**Hartmann, Georges** [Romain-Jean-François] (*b* Paris, 14 May 1843; *d* Paris, 22 April 1900). French music publisher. He started business in 1866, at 19 boulevard de la Madeleine, Paris. About 1878 he moved to 60 rue Neuve-St-Augustin; by the end of 1881 the street name had been officially changed to rue Daunou and the number to 20. In May 1891, after he went bankrupt, his business was acquired by Heugel, but he continued publishing in association with, and under the imprint of, Eugène Fromont.

Hartmann was in a sense the ideal publisher: a philanthropist of exceptional discernment and energy. Among his first publications was Massenet's youthful song, *Poème d'avril* (1866). This led not only personally, commercially and artistically to one of the most rewarding of publisher-composer relationships, but to greatly needed new standards of presentation of music publications (which may be seen in the vocal scores of *Esclarmonde* and *Le mage* as well as the de luxe editions of *Manon* and *Le Cid*). Among other composers whom Hartmann encouraged were Bizet (songs and piano works, 1868), Saint-Saëns (*La princesse jaune*, his first published opera, 1871), Franck, Lalo and Debussy (to whom he paid an annual salary of 6000 francs from about 1894). Through Fromont, Hartmann published several of Debussy's early works, and the score of *Pelléas et Mélisande* (1902) is dedicated to his memory. In all he published over 2000 works, his plate numbers running chronologically.

In 1873, with Edouard Colonne, Hartmann founded the Concert National (later the Concerts Colonne). He also collaborated with Alfred Ernst in a French translation of the *Ring* and was the French representative of the Wagner family and of the publisher Schott.

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RICHARD MACNUTT

**Hartmann, Heinrich** (*b* Rehestädt, nr Arnstadt, *c*1580; *d* Coburg, bur. 3 Oct 1616). German composer. At Jena University, where he matriculated in 1600, he was probably a pupil of Georg Quitschreiber. In 1607, or early in 1608 at the latest, he became, according to a contemporary document, Kantor of 'the church and school at Coburg', where he remained until his death. Here he worked alongside Melchior Franck and Benedikt Faber, with both of whom he published occasional works. His two-part collection of motets (1613–17) contains 49 settings in German of psalms, psalm verses and other biblical texts and of hymns both old and new. As well as 13 five-part, 13 six-part and two ten-part motets, there are as many as 21 eight-part ones, for double choir, a type of texture for which Hartmann clearly had a special liking; he also adopted it in most of his occasional works. He combined contrapuntal and chordal writing to produce naively attractive sonorities. Two conservative elements in his music are his use of madrigalian devices to highlight the words and the absence of continuo parts.

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Cantio gratulatoria (Zion spricht ach mein Herr und Gott) ... Zu Ehren ... Valentin Linden, 6vv (Jena, 1606)
Hochzeitlicher Gesang (Ein frommes Weib) zu Ehren . . . Gottschalck Peselern Und . . . Barbarae . . . Kretzschmers, 8vv (Jena, 1609)
Erster Teil: Confortativae sacrae symphoniacae, 5, 6, 8 and more vv (Coburg, 1613, 2/Erfurt, 1618)
Ander Teil (Erfurt, 1617)
Wedding motet, Ein schöne Frau erfreuet ihren Mann, 8vv (Coburg, 1615)
2 wedding motets, 8vv, 1611[7]; 1 wedding motet in M. Franck: Concentus musicales in nuptias, 8vv, (Coburg, 1613); 1 wedding motet, 6vv in M. Franck: Zwei neue Hochzeit Gesäng (Coburg, 1616); 1 motet, Jesus discipulis suis, 6vv, 1617[1]; 1 motet, 8vv, 1618[1]; 1 motet, Lobe den Herren, meine Seele, 8vv, 1621[2]; 2 parody masses, 5vv, bc, in C. Vincentius: Missae ad praecipuos dies festos accomodatae (Erfurt, 1630); 2 songs, 2 motets in Cantionale sacrum I, II (Gotha, 1646, 1648)
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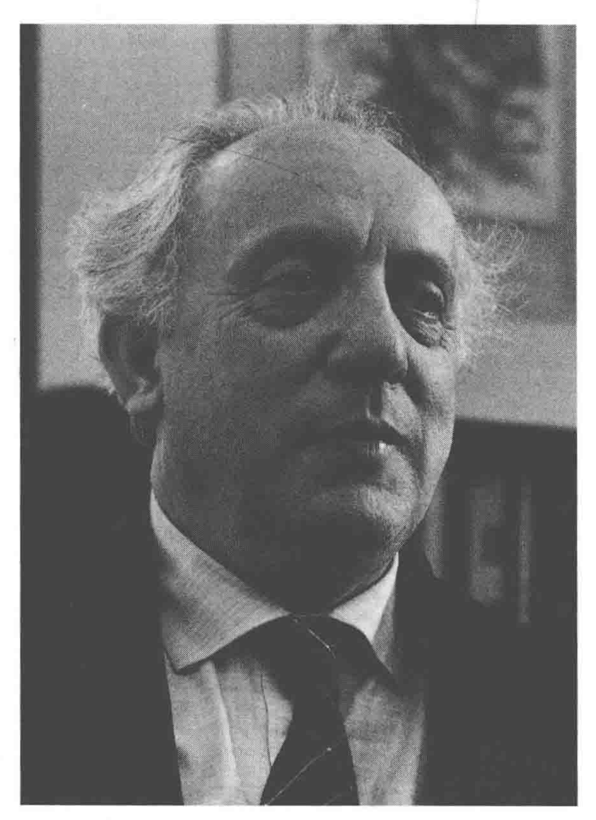
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ADAM ADRIO/DOROTHEA SCHRÖDER

**Hartmann, Karl Amadeus** (*b* Munich, 2 Aug 1905; *d* Munich, 5 Dec 1963). German composer. He studied with Joseph Haas at the Akademie der Tonkunst, Munich (1924–9), and with Herman Scherchen at festivals (Munich, 1929–31) and seminars (e.g. Strasbourg, 1933). Between 1928 and 1932 he organized a series of contemporary music concerts in collaboration with the

artists' association Die Juryfreien, an experience that influenced his theories on the interaction of the arts and their socio-political environments. He maintained that: 'The categorization of art as political or non-political, engaged or disengaged, seems to be somewhat superfluous, for no artist, unless wishing himself as written off to nihilism, can sidestep his commitment to humanity'. Following the success of the Concerto for Trumpet and Wind Ensemble in Strasbourg (1933), Hartmann attracted international recognition with a performance of his symphonic poem, *Miserae*, at the Prague ISCM Festival (1935). Shortly after, his First String Quartet won first prize at the Carillon Chamber Music Competition, Geneva (1936), and *Friede Anno '48*, a cantata in memory of Alban Berg, was awarded high distinction from the Emil Hertzka Memorial Foundation, Vienna (1937). His creative output can be divided into four principal phases: early works written during the final years of the Weimar Republic (1927–32); politically charged works written during World War II (1933–45); works that exhibit creative gestation, revision and consolidation (1945–53); and works that search for a new compositional path (1953–63).

Hartmann's early compositions (1927–32) include a series of works for small chamber ensemble, solo sonatas and suites for violin and piano, five chamber operas comprising the *Wachsfigurenkabinett* (1928–32), and a series of a cappella settings of texts by Karl Marx, Johannes Becher and Max See. These works project social criticism through the use of satire and irony coupled with references to jazz and Baroque dance and contrapuntal forms. Attacking American values, the boom and bust syndrome and the crass materialism of the age, they clearly identify the composer as a socially active artist.



*Karl Amadeus Hartmann*

Hartmann's second period coincided with the duration of the Nazi regime. After an overt withdrawal from political life, he composed *Bekenntnismusik*, confessional music in spiritual and aesthetic opposition to the political climate. His titles (*Miserae*, *Concerto funebre*, *Sinfonia tragica*, *Klagegesang*), subtitles (*Versuch eines Requiems*), dedications and prefaces ('to the victims of the Dachau concentration camp' [*Miserae*]) and choice of texts (Walt Whitman: *Leaves of Grass*, Gryphius Sonnets) reflect his opposition to the ruling party. The plot of the opera *Simplicius Simplicissimus* (1934–5, rev. 1956), taken from H.J.C. von Grimmelshausen's novel *Der abenteuerliche Simplicissimus*, draws an historical analogy between the physical, environmental and spiritual devastation of the Thirty Years War and the Third Reich.

Hartmann's compositional strategies and musical borrowings also attest to his political resistance. Works condemned by Joseph Goebbels in official statements outlining the Nazi aesthetic became sources for musical quotation. Other materials were derived from Hebraic incantation and folk music. These techniques are apparent in scores such as *Miserae* (1934), the First String Quartet (1933–5), and the Adagio of the overture to *Simplicius Simplicissimus* among others. The *Concerto funebre* (1939, rev. 1959) includes thematic references to the Hussite chorale, a Russian revolutionary workers' hymn, and 'Tábor' and 'Blaník' from Smetana's *Má vlast* cycle. Embedded within the 'Trauermarch' of the Second Piano Sonata (1945) is a quotation of the revolutionary song *Brüder zur Sonne, zur Freiheit*. Thematic materials and technical devices used by Mahler, Bartók, Stravinsky, Berg, Webern and Hindemith appear in works such as the *Sinfonia tragica*.

The defeat of the Nazis in May 1945 signified the beginning of a transitional period for Hartmann. He established the Musica Viva concert series in Munich and worked as music dramaturg at the Staatsoper in Munich. After a performance of the Symphonic Overture at Darmstadt in 1947, he received an almost continuous stream of prizes, fellowships and commissions. Among these were the Munich music prize (1949), the arts prize of the Bavarian Academy of Fine Arts (1950), the ISCM Schoenberg Medal (1954) and the Berlin arts prize (1961).

During these years Hartmann revised several of the major works composed during the war, wrote the Second String Quartet (1949) and published six symphonies (1945–51), many of which are based on material from earlier compositions. As a group, the symphonies demonstrate the many varied influences that became part of Hartmann's symphonic style. The First (1935–6, rev. 1954–5) testifies to the importance of Mahler. The Second (1945–6) and Third (1948–9) recall Berg, while Bartók and Bruckner are suggested respectively in the scherzo and slow movements of the Fourth (1946–7). The Sixth (1951–3) draws on Stravinsky's early and neo-classical styles, as well as on Berg's fusion of developing variation and fugue. (It is noteworthy that Hartmann's penchant for fugue, chaconne, passacaglia and ritornello forms, while ultimately a tribute to J.S. Bach, was profoundly influenced by Reger.) It was also in these works that Hartmann developed a polyphonic style based upon layered and paired mirror images, themes and motives sound simultaneously with their inversions or retrogrades.

A prevailing adagio concept also appears, characterized by bridge forms that proceed through alternating sections of stress and relaxation to a point of climax before rapidly subsiding to an original point of departure.

In the last decade of his life (1953–63) Hartmann began to explore new compositional techniques. Primary among these was the exploration and application of Blacher's theories of variable metre in works such as the Concerto for Piano (1953), the Concerto for Viola (1955) and the palindromic Scherzo for Percussion Ensemble (published posthumously). In the Piano Concerto, thematic material is shaped into a palindromically arranged series of changing metres. In the first movement of the Viola Concerto, based on the French rondeau form of alternating études and couplets, an additive process is used: each alternating étude and couplet is four measures longer than its immediate predecessor. The first movement of the Seventh Symphony (1957–8), employing a slightly different compositional scheme, is comprised of two repetitions of the sequence: fugue, concerto, tutti. As a fusion of fugue and variation forms, the second fugue acts as a variation of the first while the concerto sections also disclose variations of the fugue subject. Within this process, mirror patterns occur within individual parts. The second movement of the work is an elaborate embodiment of the aforementioned adagio concept; the third movement is a concerto grosso blending some of the elements of the Fifth Symphony with those of the two concertos.

Late in life Hartmann returned to texts similar to those set in his earlier *Bekenntnismusik*. 'Ghetto' (1960–61), his movement of *Jüdische Chronik*, a work to which Blacher, Henze, Dessau and Wagner-Régeny also contributed, sets a text referring to the Warsaw Ghetto. *Gesangsszene* (1963), based on the prologue to Jean Giraudoux's drama *Sodome et Gomorrhe* is a universal plea, warning of the consequences of an economic division of rich and poor nations, the exploitation of science, the abuse of technology, and the pollution of the physical and spiritual environment. A synthesis of his earlier symphonic achievements and an exploration of a new formal and gestural rhetoric, Hartmann describes the composition as:

> a work-of-art with a message. It needs to be grasped in terms of its structure and technique, but it should be understood in its spiritual content, which is not always easily formulated verbally. The work should be an expression of content of such a broad generality that tables of synonyms and explications appear insufficient and by comparison blind and sterile.

### WORKS

#### STAGE

Wachsfigurenkabinett (5 chbr ops, E. Bormann), 1929–30, Munich, 28 May 1988

Leben und Sterben des heiligen Teufels (Rasputin), Munich, 1930

Der Mann, der vom Tode auferstand, completed by G. Bialas and H.W. Henze

Chaplin-Ford-Trott, completed by Henze

Fürwahr, completed by W. Hiller

Die Witwe von Ephesus

Simplicius Simplicissimus '3 Szenen aus seiner Jugend' (chbr op, 3 scenes, H. Scherchen, W. Petzet, K.A. Hartmann, after H.J.C. von Grimmelshausen: *Der abenteuerliche Simplicissimus*), 1934–5, rev. 1956, radio broadcast, Munich, 2 April 1948 [as Des simplicius simplicissimus Jugend]; staged, Cologne, 20 Oct 1949; rev. staged, Mannheim, 9 July 1957

Undine, unfinished, 1955, frags. in *D-Mbs*

Macbeth, unfinished, 1959, frags. in *Mbs*

#### ORCHESTRAL

Syms.: Sym. no.1 'Versuch eines Requiems' (W. Whitman), A, orch, 1935–6, rev. 1954–5; Sym. 'L'oeuvre', 1937–8; Sinfonia tragica, 1940–43; Sym. no.2 'Adagio', 1945–6; Sym. no.4, str, 1946–7; Sym. no.3, 1948–9; Sym. no.5 'Hommage à Stravinsky' (Symphonie concertante), 1950; Sym. no.6, 1951–3; Sym. no.7, 1957–8; Sym. no.8, 1960–62

With solo insts: Chbr Conc., cl, str qt, str orch, 1930–35; Conc., tpt, wind, 1932; Konzertante Musik, vc, orch, 1932–3 [lost]; Symphonie divertissement, bn, trbn, db, chbr orch, *c*1932–4; Concerto funebre, vn, str, 1939, rev. 1959; Conc., 2 tpt, wind, db, 1948–9; Conc., pf, wind, perc, 1953; Conc., va, pf, wind, perc, 1955

Other: Miserae, sym. poem, 1934; Ov. 'Simplicius Simplicissimus', 1934–5; Suite 'Simplicissimus', 1934–5; Sinfonia tragica, 1940–43; Symphonische Hymnen, 1942; Sym. Ov., 1942; Klagegesang, 1944–5; Sym. Suite: Finale 'Vita nova', 1948; Fugue–Scherzo, perc, 1956–7 [completed by W. Hiller, 1992]

#### VOCAL

Cant. (J.R. Becher, K. Marx), a cappella chorus, 1929; Profane Messe (M. See), a cappella chorus, 1929–30; Friede Anno '48 (cant., A. Gryphius), S, SATB, pf, 1936–7; Lamento (cant., Gryphius), S, pf, 1955 [rev. of Friede Anno '48]; Ghetto (J. Gerlach), A, Bar, nar, chbr chorus, small orch, 1960–61 [3rd movt of Jüdische Chronik, collab. B. Blacher, P. Dessau, H.W. Henze, R. Wagner-Régeny]; Gesangsszene (J. Giraudoux: *Sodome et Gomorrhe*), Bar, orch, 1963

#### CHAMBER

Ens: Burleske Musik, wind sextet, perc, pf, 1921; Kleines Konzert, str qt, perc, 1931–2; Tanzsuite, wind qnt, 1931; Toccata variata, 10 wind, pf, perc, 1931–2, lost; Str Qt no.1 'Carillon', 1933–5; Str Qt no.2, 1945–6 [rev. str orch]; Lied, tpt, wind

Solo inst (pf, unless otherwise stated): Sonata no.1, vn, 1927; Sonata no.2, vn, 1927; 2 Suites, vn, 1927; Jazz Toccata und Fuge, *c*1928; Kleine Suite no.1, 1929–30; Kleine Suite no.2, 1929–30; Sonatina, 1931; Sonata, 1932; Sonata 'den 27. April 1945', 1945, rev. 1947

Principal publisher: Schott

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R. Behschnitt: *'Die Zeiten sein so wunderlich': Karl Amadeus Hartmanns Oper 'Simplicius Simplicissimus'*, Zwischen-Töne, viii (Hamburg, 1998)

M. Kater: *Composers of the Nazi Era: Eight Portraits* (New York, 2000)

ANDREW D. McCREDIE

**Hartmann, Rudolf** (*b* Ingolstadt, 11 Oct 1900; *d* Munich, 26 Aug 1988). German director. He studied in Munich and Bamberg, then joined the municipal theatre of Altenberg as resident director (1924). After engagements in Nuremberg (1928–34) and with the Berlin Staatsoper (1934–8), he was invited by Clemens Krauss to become chief director of the Bayerische Staatsoper in Munich, where he remained until 1944. It was during this period that he formed his personal and professional association with Richard Strauss. He directed the premières of *Friedenstag* (1938) and *Capriccio* (1942) at Munich. He was also responsible for the abortive first production of *Die Liebe der Danae*, whose first night at Salzburg was cancelled when the theatres closed in August 1944. The opera was eventually staged by Hartmann in Munich in 1952. This was the year he was appointed Staatsintendant of the Bayerische Staatsoper, where he consolidated Munich's status as the Strauss city after World War II by restaging most of his operas there. He had directed *Die Meistersinger von Nürnberg* at the first postwar Bayreuth Festival (1951) in a traditional production which contrasted starkly with Wieland Wagner's 'new Bayreuth style' and he was never invited back. After 1952 he set about establishing Munich as a rival to Bayreuth as a centre of Wagner production. In 1967 he embarked on a late freelance career, directing Strauss's *Die Frau ohne Schatten* (1967) and a romantic production of *Die Meistersinger von Nürnberg* (1968) at Covent Garden, where earlier triumphs had included *Elektra* (1953), a *Ring* cycle (1954) and a legendary *Arabella* with Lisa della Casa and Dietrich Fischer-Dieskau (1965). His work was notable for his fidelity to the composer's and librettist's conception. He was a devotee of the German ensemble system with house casts and meticulously prepared new productions.

WRITINGS

*Die Bühnenwerke von Uraufführung bis heute* (Fribourg, 1980; Eng. trans., 1981, as *Richard Strauss: the Staging of his Operas and Ballets*)

HUGH CANNING

**Hartmann, Thomas (Alexandrovich de)** [Gartmann, Toma Aleksandrovich] (*b* Khoruzhevka, 9/21 Sept 1885; *d* Princeton, NJ, 26 March 1956). Ukrainian composer and conductor. He studied the piano with Yesipova at the St Petersburg Conservatory (1900–02) and took lessons in composition from Arensky and in counterpoint from Taneyev (1907). Subsequently he studied with Boleslav Yavorsky (1906–12) and taught at the Tbilisi Conservatory (1919–21). Hartmann met George Gurdjieff (1877–1949) and joined his circle of 'Seekers of the Truth'. For the next 12 years he travelled widely with him and they collaborated in the composition of numerous piano works which were used as accompaniments to the dances and exercises performed by Gurdjieff's pupils. He lived variously in Erevan, Constantinople, Berlin (where he founded a Russian orchestra), Paris and New York (from 1951). His early compositions show influences from Musorgsky and the Russian tradition in general, but from 1925 he introduced modernistic traits, particularly polytonality and polyrhythm.

WORKS
(*selective list*)

Stage: Esther (op); Alenkiy tsvetochek [Alenka's Flower] (ballet, after S.T. Aksakov), 1907; Der gelbe Klang (W. Kandinsky); Babette (ballet), 1935

4 syms.: 1915; 1944; 1953; 1955, inc.

Other orch: Vc Conc., 1935; Pf Conc., 1940; Double Vn Conc., 1943; Double Db Conc., 1943; Hp Conc., 1944; Fl Conc., perf. 1950; 12 Russian Fairy Tales, perf. 1955;

Vocal: Iz stikhov Avsoniya [From Ausonius's Verses], 1v, orch, 1914; Vision de Pouchkine, op.17, 1v, pf (1938); Chants bulgares, op.46, 1v, pf (1938); Ballade, op.47; song cycles (K. Bal'mont, P. Verlaine, M. Proust, J. Joyce, etc.)

Pf: over 300 pieces, 1919–29, collab. G. Gurdjieff, incl. Hymn from a Great Temple; Journey to Inaccessible Places; Seekers of the Truth, 19 pieces; 11 Russian Fairy Tales (1937); 2 Nocturnes; other pieces

Arrs. of works by Borodin, Grechaninov, Karol Plater, Rimsky-Korsakov

Principal publishers: Belaieff (Leipzig), Schott

WRITINGS

'Ob upotreblenii udarnikh instrumentov v orkhestre' [The use of percussion instruments in the orchestra], *Muzïka*, nos.80, 82 (1912)

'Über die Anarchie in der Musik', *Der blaue Reiter*, ed. W. Kandinsky and F. Marc (Munich, 1912/*R*; Eng. trans., 1974), 94; ed. K. Lankheit (Munich, 1965, 3/1979)

'Sergeii Ivanovitch Taneieff', *Tempo*, no.39 (1956), 8–15

with O. de Hartmann: *Our Life with Mr. Gurdjieff* (London, 1992)

DETLEF GOJOWY

**Hartmann von Aue** [Hartmann von Ouwe, Meister Hartman] (*b* c1160–65; *d* after 1210). German poet. He was a member of a freeborn family from Aue (presumably in south-west Germany or northern Switzerland), received a religious education and rose to ministerial rank. His preeminence as an epic poet is due to his courtly poetic romances, *Erec*, *Iwein*, *Gregorius* and *Der arme Heinrich*, and as a lyric poet to his Minnelieder. His verse is highly developed, his language graceful and both rhyme and rhythm are highly polished. Hartmann's Minnelieder encompass the conventional concept of courtly love, yet they reveal a note of impatience with this deceptively formal, socially hidebound ideal. In its place, they portray the experience of love without the courtly conventions. He took part in a crusade, most probably that of 1189–90; and the epics which he wrote after that reflect his humility and devoutness.

Hartmann's poetry consists of 18 lieder (without melodies), four of which may not be by him. In substance and motivic material it owes something to French and Provençal models (notably the work of Chrétien de Troyes, the legends, and troubadour strophic structure). His poem *Ich muoz von rehte den tac iemer minnen* (ed. Lachmann, 215.14) may be a contrafactum of one of several similarly built Romanic models, the most famous of which is Gace Brule, *Ire d'amour qui en mon cuer repaire* (R.171). Hartmann's poem is published with this melody in Aarburg, 38.

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For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG

**Hartog, Eduard** [Isaac] **de** (*b* Amsterdam, 15 Aug 1825; *d* The Hague, 5 Nov 1909). Dutch composer and pianist.

In Amsterdam he studied the piano with Bertelman and Henry Litolff and composition with Heinze, completing his studies in Paris with Damcke and with K.A.F. Eckert, the accompanist and conductor of the Théâtre Italien. He remained in Paris, teaching the piano and giving concerts, from 1852 to 1900 when he returned to the Netherlands. He contributed much to advancing the cause of French music, as a collaborator in Pougin's supplement to Fétis's *Biographie universelle* and later as a journalist in The Hague.

De Hartog was one of the first Dutch composers to escape the influence of Mendelssohn and his followers. His orchestral *Equisses caractéristiques* op.51 contain striking rhythmic and Spanish colouristic elements; in some of his piano works, such as the Barcarolle op.16, *Poésies musicales* op.20 and the large-scale *Sonate-Symphonie* op.21, he was influenced by Chopin, Liszt and Alkan. He also composed three *opéras comiques*, three symphonic poems, a setting of Psalm xliii op.43 and the hymn *Chant de mai 'Au soleil'* op.31 for soloists, chorus and orchestra, three string quartets, other chamber works and songs.

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JAN TEN BOKUM

**Harton, Andrea.** German lute maker. *See under* HARTUNG, MICHAEL.

**Harton, Michielle.** *See* HARTUNG, MICHAEL.

**Hartung, Johannes** [Hans] (*b* Ansbach, 1493; *d* Heilsbronn, 15 Oct 1554). German music collector and composer. He studied at the University of Leipzig from 1511, and in 1514 took the bachelor's degree. Even before he matriculated he seems to have known the university deacon Nikolas Apel, whose love of music may have stimulated Hartung's interest in collecting musical works. He was one of Luther's early adherents and from 1517 was the lawyer and imperial notary of the Cistercian monastery at Heilsbronn which had embraced the Reformed faith; in 1523 he became its chief magistrate and first secular official. Between 1538 and 1548 he compiled the seven volumes known as the *Heilsbronner Chorbücher* (the four surviving volumes are now in *D-ERu* 473, 1–4) which contained the complete repertory of an early Lutheran church choir. Although nearly four-fifths of the contents are from contemporary printed volumes, the four surviving volumes constitute the unique or primary source of a large number of compositions; for this reason they are among the most important south German sources of the Reformation period. In 1547 Hartung's daughter married Caspar Othmayr, whose *Bicinia sacra* (Nuremberg, 1548; RISM 1547[18]) contains two pieces signed 'J.H.' (one is incomplete, the other ed. in EDM, 1st ser., xxvi, 1956). Eitner ascribed them to Johann Heugel, and Albrecht to Joachim Heller. On stylistic grounds both attributions are doubtful and it seems probable, in view of the relationship between Hartung and Othmayr, that the pieces are by Hartung.

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FRANZ KRAUTWURST

**Hartung, Michael** [Harton, Michielle] (*fl* Padua, *c*1591–*c*1627). German lute maker. He came from Tieffenbruck in the Bavarian Alps. In 1590 he bought his freedom, and according to E.G. Baron (1727) was apprenticed to Leonardo Tieffenbrucker the younger in Venice. However surviving evidence (including his instrument labels) places him in Padua between at least 1591 and 1627. References cited by Toffolo appear to refer at least in part to another Michael Hartung, whose relationship to the luthier has yet to be established.

Hartung's surviving instruments include three lutes in the Germanisches National Museum, Nuremberg; number MI 56 is a small bass lute from 1599; MI 44 is a large bass from 1602; MIR 899 is undated, and has a later extension added. There are further instruments in Birmingham, Ann Arbor, Washington DC (Folger Shakespeare Library: a lute dated 1598), Bologna (Museo Civico, no.1808, dated 1599) and Füssen (Museum der Stadt, dated 1611). Hellwig (1971) mentions a further instrument dated 1594 in a private collection. These are typical of their period, with a rounded profile and multi-rib backs of striped heart- and sapwood yew. Hartung's brand consists of the initials MH on either side of a tall cross. This is clearly visible on the endclasp of a large multi-rib yew lute in two pictures by the Italian still-life painter Evaristo Baschenis.

Hartung's instruments have often been confused with those of Andrea Harton, possibly a relative. Andrea worked in Venice, and only two instruments by him are known to survive. An ebony and ivory theorbo, now converted to a German Baroque lute, is in the Musikhistorisk Museum og Carl Claudius Samling, Copenhagen (no.102A), and is dated 1617. The second instrument is in the Shrine to Music Museum, Vermillion, South Dakota.

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LYNDA SAYCE

**Härtwig, Dieter** (*b* Dresden, 18 July 1934). German musicologist. He studied musicology at Leipzig University where his teachers included Besseler, Serauky, H.C. Wolff and Eller (1954–9); he took the doctorate there in 1963 with a dissertation on the life and works of Wagner-Régeny, and completed the *Habilitation* there in 1970 with a work on Fidelio Finke. He worked as a Dramaturg at the Staatstheater in Schwerin (1959–60) and as lecturer in music history at the Dresden Musikhochschule (1960–62; 1973–91), where he was made honorary professor in 1984. Härtwig was artistic director of the Dresden

Philharmonic (1965–97), on which he has written several monographs, and he is active as a music journalist. His major research has been on the music history of Saxony.

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*125 Jahre Dresdner Philharmonie* (Altenburg, 1995)

HORST SEEGER/MICHAEL MÄRKER

**Harty, Sir (Herbert) Hamilton** (*b* Hillsborough, Co. Down, 4 Dec 1879; *d* Brighton, 19 Feb 1941). Irish composer, conductor and pianist. He was taught the viola, the piano and counterpoint by his father and at the age of 12 was organist at Magheracoll Church, County Antrim. He held organist's posts in Belfast and Dublin, and in Dublin was advised and helped by the Italian composer Michele Esposito, professor of the piano at the Royal Irish Academy of Music. Harty went to London in 1900 and soon became known both as a promising composer and as an outstanding accompanist. His Trio (1901) and Piano Quartet (1904) won prizes, but more significant was the success of his *Comedy Overture* (Promenade Concerts, 1907). At the 1907 Cardiff Festival Harty's wife Agnes Nicholls, whom he had married in 1904, was the soprano soloist in his fine setting of Keats's *Ode to a Nightingale*. Szigeti gave the première of his Violin Concerto in London in 1909; the tone poem *With the Wild Geese* was performed at Cardiff in 1910 and the cantata *The Mystic Trumpeter* (to words by Whitman) at the 1913 Leeds Festival.

Meanwhile Harty had also been establishing himself as a conductor with the LSO, and during World War I he frequently appeared in Manchester with the Hallé Orchestra, of which he was appointed permanent conductor in 1920. For the next 13 years he made the Hallé probably the best orchestra in England. While his tenure was not free from the controversy inseparable from his mercurial, witty personality, Harty introduced many new works and composers to his audiences; the music of Bax, Sibelius, Casella, Berlioz, Moeran, Walton and Strauss featured largely in his programmes. Outstanding occasions were the first performances in England of Mahler's Ninth Symphony (27 February 1930) and of Shostakovich's First Symphony (21 January 1932); the first Manchester performances of Mahler's Fourth Symphony (1927) and *Das Lied von der Erde* (1930); and the first public performance of Lambert's *The Rio Grande* (12 December 1929), with Harty as pianist and the composer conducting. His florid orchestrations of Handel's *Water Music* and *Fireworks Music*, and his own *Irish Symphony*, were also performed during his Hallé period, which ended in resignation and acrimony in 1933. Thereafter Harty was principally associated with London orchestras and conducted the first performance of Walton's First Symphony (without finale) on 3 December 1934 (LSO), subsequently giving the first performance of the completed work on 6 November 1935 (BBC SO). Recordings capture the brilliance of his conducting. They include *The Rio Grande*, Walton's First Symphony, some outstanding Berlioz extracts and Elgar's *Enigma Variations* and Cello Concerto (with W.H. Squire). His compositions deserve to survive, for they are attractive; several have been recorded by the Ulster Orchestra. Harty was knighted in 1925 and received the gold medal of the Royal Philharmonic Society in 1934.

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D. Greer: 'The Composition of *The Children of Lir*', *Musicology in Ireland*, ed. G. Gillen and H.M. White (Dublin, 1990), 74–98
D. Greer: *Hamilton Harty's Swansong* (Belfast, 1994)

MICHAEL KENNEDY

**Harvey, Jonathan (Dean)** (*b* Sutton Coldfield, 3 May 1939). English composer. After studies at Cambridge (MusD, 1972) and Glasgow universities, he was a lecturer at Southampton University from 1964, and successively lecturer, reader, and professor at the University of Sussex from 1977 to 1993. He then became part-time, honorary professor at Sussex, and also part-time professor at Stanford University from 1995.

With the encouragement of his father, Harvey began to compose at an early age. Studying with Erwin Stein and Hans Keller, the influence of (among others) Bartók and Britten was soon complemented by interest in the serial techniques of Schoenberg and Webern, and also in the alliance between modality and mysticism found in Messiaen. An early ability to generate substantial structures by means of such diverse sources is demonstrated in Harvey's Symphony (1966), but at that date his creative evolution had only just begun. During the mid-1960s he became increasingly aware of new attitudes to time and space in the music of Stockhausen (on whom he published a monograph in 1975), and a period of study at Princeton with Babbitt strengthened his concern with post-tonal compositional systems as well as with the possibilities of electro-acoustic techniques. He began to include material on tape alongside writing for instrumental and vocal performers, as in *Cantata VII: On Vision* (1971) and the *Inner Light* trilogy (1973–5).

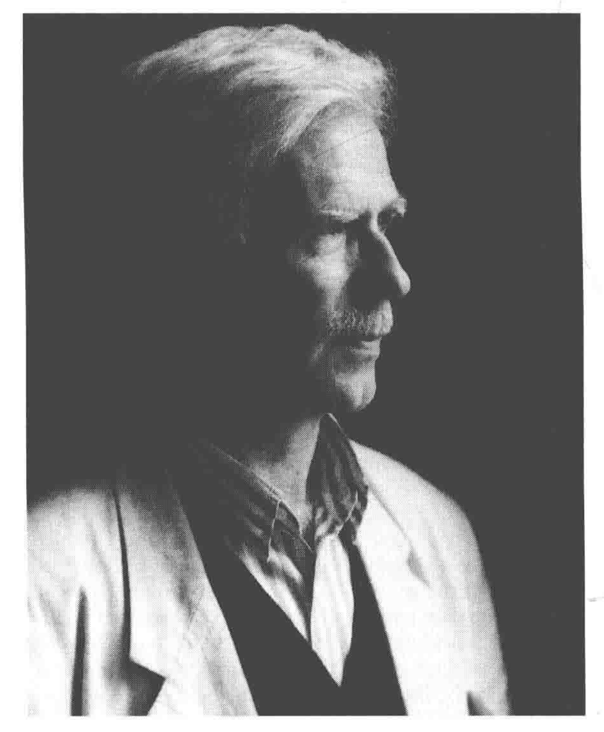
The title of the trilogy points to one of the most important of Harvey's discoveries and interests, the writings of Rudolf Steiner (1861–1925), whose meditative approach to spirituality is embodied in most of Harvey's mature works in varying degrees. In the first string quartet (1977) Harvey responded to Steiner's idea that 'the future development of music will . . . involve a recognition of the special character of the individual note', which 'expands into a melody and harmony leading straight into the world of the spirit'. There is a clear affinity between Harvey's quartet and the contemplative harmonic explorations of Stockhausen's *Stimmung*, while its dance-like melodic character evokes the musical world of Messiaen. But for Harvey, like Stockhausen, the best way to explore 'the special character of the single note' was by means of electro-acoustics, and as an early recruit to IRCAM he

found Boulez's Paris Institute a stimulating environment for the development of his technical and aesthetic predispositions.

Beginning with *Mortuos plango, vivos voco* (1980), a brilliantly successful tape piece built from the sounds of a bell and a boy soprano, Harvey progressed to one of his most substantial and satisfying scores, *Bhakti* for fifteen players and pre-recorded tape (1982). Bhakti is a Hindu religious term signifying 'devotion to a god, as a path to salvation', but it is also a form of yoga, and its musical implications involve the exploration of devotional states which combine the contemplative and the celebratory. Its range of expression and spontaneity of musical character, as well as its technical assurance, makes *Bhakti* one of the outstanding British compositions of its time, and it had a decisive impact on Harvey's later work.

One of Harvey's most revealing comments is that 'the bass moves into the middle: that is our revolution' (Harvey, 1982, p.2). This implies rejection of tonality's bass-generated coherence, and an embrace of the new freedoms and possibilities of an atonal language in which various kinds of mirror symmetry provide generative impetus for an idiom that can move flexibly through musical space, rejecting the rootedness of traditional kinds of harmonic function.

Harvey has increasingly favoured live electronic transformation as a means of exploring the intense ambiguities present within sounds and between instruments, and these explorations can generate highly dramatic structures and ideas, as in *Madonna of Winter and Spring* (1986). Harvey has also composed two operas, *Passion and Resurrection* (1981) and *Inquest of Love* (1991–2), but his music seems most fully itself when the drama is implicit in textures and structures, through which acoustic and electro-acoustically modified sounds can interact. It is therefore a logical development for Harvey that from the mid-1990s he has been working with what he terms 'the new Pythagoreanism', using computer manipulation to explore harmonic structures in ways which align him with the French 'spectralist' school of composers.



*Jonathan Harvey, 1995*

After *Inquest of Love* Harvey's works of the 1990s ranged from the ritual dance of *Lotuses* (1992) and the *Bhakti*-like euphony of *One Evening . . .* (1994) to the fierce rituals of *Advaya* (1994) and *Soleil noir/Chitra* (1995). For all its spiritual poise and meditative intensity, his music does not shun darker moods and more turbulent feelings. *Scena* (1992), a work without an electro-acoustic element, is a concentrated violin concerto which charts a spiritual transformation from a powerfully human sense of grief and rage to an otherworldly release. In *Scena* Harvey displays a resourceful command of instrumental sonority. His writing for strings may often resist their more traditional lyrical qualities, but it proceeds from a deep knowledge and experience of their technical possibilities, reflecting his respect for the music of Xenakis and the younger, 'complex' composers (Ferneyhough, Dillon), and also his close association with such virtuoso performers as the cellist Frances-Marie Uitti and the Arditti Quartet.

In 1995 Harvey gave the Bloch Lectures at Berkeley, and their title, *In Quest of Spirit: Explorations of the Spiritual Nature of Music*, indicates his continued commitment to a view of modern man as having the potential for developing what he terms 'a free-willed unity of consciousness, which contains divergence, beyond opposites'. Harvey's music is no less representative of a unity that contains and even rejoices in divergence, in keeping with his understanding of music's inherent duality and ambiguity, and, above all, his search for a spiritual dimension in which energy and stillness interact.

WORKS
(*selective list*)

STAGE

Smiling Immortal, ballet, 11 insts, tape, 1977; London, Round House, 11 July 1977

Passion and Resurrection (church op, 12 scenes, Benedictine Latin church dramas), 1981; Winchester Cathedral, 21 March 1981

Inquest of Love (op, 2, Harvey and D. Rudkin), 1991–2; London, Coliseum, 5 June 1993

INSTRUMENTAL AND ELECTRO-ACOUSTIC

Orch: Sym., 1966; Benedictus, 1970; Persephone Dream, sym. poem, 1972; Inner Light 3, large orch, tape, 1975; Whom ye Adore, orch, 1981; Easter Orisons, chbr orch, 1983; Madonna of Winter and Spring, orch, live elecs, 1986; Lightness and Weight, tuba, orch, 1987; Timepieces, orch, 1987; Cello Conc., 1990; Hidden Voice, chbr orch, 1996; Perc Conc., 1997; Wheel of Emptiness, chbr orch, 1997; Calling Across Time, chbr orch, 1998

Chbr and solo inst: Variations, vn, pf, 1965; Dialogue, vc, pf, 1965; Transformations of 'Love Bade Me Welcome', cl, pf, 1968; 4 Images after Yeats, pf, 1969; Laus Deo, org, 1969; 5 Studies, 2 cl, 1970; Pf Trio, 1971; Inner Light 1, fl, cl, vn, va, vc, pf/elec org, tape, 1973; Quantumplation, fl, cl, vn, vc, pf, 1973; Round the Star and Back, educational piece, pf, ens, 1974; Song, vc, pf, 1977, to be perf. with Dialogue, 1965; Str Qt, 1977; Album, wind qnt, 1978; Be(coming), cl, pf, 1979; Concelebration, fl, cl, vc, pf, 1979, rev. 1981; Toccata, org, tape, 1980; Bhakti, chbr ens, tape, 1982; Curve with Plateaux, vc, 1982; Nataraja, fl + pic, pf, 1983; Gong-ring, chbr ens, elec, 1984; Ricercare una Melodia, tpt, tape/tape-delay system, 1984; Tendril, chbr ens, 1987; Str Qt no.2, 1988; Valley of Aosta, chbr ens, 1988; Lotuses, fl + pic + b fl, vn, va, vc, 1992; Scena, vn, chbr ens, 1992; Advaya, vc, elecs, 1994; Tombeau de Messiaen, pf, tape, 1994; Soleil noir/Chitra, chbr ens, elecs, 1995; Str Qt no.3, 1995; Death of Light, Light of Death, ob, hp, vn, va, vc, 1998

Tape: Time Points, 1970; Mortuos plango, vivos voco, 1980; Ritual Melodies, 1990

VOCAL

Choral: Cantata I (medieval carols, W.B. Yeats), S, Bar, SATB, str, org, 1965; Carol (Christmas mass, medieval, J. Milton, V. Garvin), 4vv, 1968; Ludus amoris (Cantata IV) (J. Dryden, G. Seferis, D. Gascoyne, R. Lull), S, T, spkr, orch, 1969; Cantata VI: On Faith (S. Kierkegaard), str, 1970; Cantata VII: On Vision (Woolf: *The Waves*, St John of the Cross, Book of Enoch, Harvey), S, T, spkr, SATB, orch, tape, 1971; Sobra un extasis de alta contemplacion (St John of the Cross), SATB, 1975; Mag and Nunc, 2 SATB, org, 1978; Hymn, SATB, orch, 1979; Resurrection, 2 SATB, org, 1980; The Path of Devotion (M.M. Yogi), SATB, orch, 1983; Forms of Emptiness (e.e. cummings, Heart Sutra), SATB, 1986; Lauds (J.V. Taylor), SATB, vc, 1987; Missa Brevis, SATB, 1995; How could the soul not take flight (A. Harvey), 2 SATB, 1996; Ashes Dance Back, SATB, elec, 1997

Solo Vocal: 4 Songs of Yeats, B, pf, 1965; 3 Lovescapes (Cantata II) (F.T. Prince), S, pf, 1967; Cantata III (Bible: *Song of Solomon*, Assumption liturgy), S, fl, cl, vn, vc, pf/elec org, perc, 1968; In memoriam (A. Ginsberg), S, fl, cl, vn, vc, 1969; Black Sonnet (Cantata V) (G.M. Hopkins, Harvey), S, Mez, Bar, B, wind qnt, 1970; Angel/Eros (Harvey), S, str qt, 1973; Spirit Music (R. Steiner), S, 3 cl, pf, 1975; Correspondences (C. Baudelaire), Mez, pf, 1975; Inner Light 2 (W. Blake, R. Kipling, T.S. Eliot, Steiner, Bible: *John*), 2 S, A, T, B, 12 insts, tape, 1977; Nachtlied (J.W. von Goethe, Steiner), S, pf, tape, 1984; Song Offerings (R. Tagore), S, chbr ens, 1985; From Silence (Harvey), S, chbr ens, tape, 1988; One Evening . . . (Han Shan, Tagore), S, Mez, chbr ens, elecs, 1994

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'IRCAM', *Pierre Boulez: a Symposium*, ed. W. Glock (London, 1986), 239–46
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'Respect for the New', *MT*, cxxxii (1991), 612
'Sounding out the Inner Self', *MT*, cxxxiii (1992), 613–5
'Foreword', *Brian Ferneyhough: Collected Writings*, ed. J. Boros and R. Toop (Amsterdam, 1995), ix–xii

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D. Wright: 'Jonathan Harvey at 50', *The Listener* (21 Sept 1989)
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S. Banfield, ed.: *Music in Britain: the Twentieth Century* (Oxford, 1995)
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J. Palmer: 'An Introduction to Jonathan Harvey's *Bhakti*', *20th Century Music*, v/11 (1998), 6–15
A. Whittall: *Jonathan Harvey* (London, 1999)

ARNOLD WHITTALL

**Harvey, Mary.** *See* DERING, MARY.

**Harwood, Basil** (*b* Woodhouse Down, Olveston, Glos., 11 April 1859; *d* London, 3 April 1949). English organist and composer. After winning a scholarship to Trinity College, Oxford, where he gained a degree in classics and modern history (1881), he took the BMus in 1880 after studying under Corfe. In 1882 he travelled to Leipzig to study composition under Jadassohn and the organ under Robert Papperitz. On returning to England he took further organ lessons with George Riseley of Bristol Cathedral. In 1883 he began a series of organist appointments: St Barnabas's, Pimlico (1883–7), Ely Cathedral (1887–92) and Christ Church, Oxford (1892–1909). Besides his responsibilities at Christ Church, Harwood was also precentor of Keble College (1892–1903), conductor of the Oxford Orchestral Association (1892–8) and the founder-conductor of the Oxford Bach Choir (1896–1909). In 1909 Harwood retired from the music profession in order to manage the family estate in Gloucestershire.

As a composer Harwood concentrated essentially on music for ecclesiastical use. Although he produced a number of large-scale choral works for provincial festivals, he is best known today for his liturgical works, notably his anthem *O how glorious is the Kingdom*, the Service in A♭ and numerous fine hymn tunes. A highly capable organist, he made a substantial contribution to the repertory of English Romantic organ music with his exacting Sonata no.1 in C♯ minor op.5, the *Dithyramb* op.7 (much admired by Elgar) and the Toccata op.49, pieces which demand a considerable virtuoso technique. His shorter organ works and many of his anthems incorporate hymn tunes reflecting a lifelong devotion to hymnody and its cultivation.

WORKS
*(selective list)*

Choral: Inclina domine (Ps lxxxvi), op.6, S, chorus, orch, 1898; As by the Streams of Babylon (Ps cxxxvii), op.20, S, chorus, orch, 1907; Ode on a May Morning (J. Milton), op.27, chorus, orch, 1913; Love Incarnate (R. Browning), op.37, semichorus, chorus, orch, org, 1925; Ye Choirs of New Jerusalem, op.47, chorus, orch, org, 1928; Sacrifice Triumphant, op.64, S, T, B, chorus, org, 1939

Anthems and motets: O Salatus, op.2/2, 1882; O how glorious is the Kingdom, op.12, 1898; This is the day which the Lord hath made, op.21, 1908; Thy boundless love to me (P. Gerhardt, trans. J. Wesley), op.22, 1908; Festival of the Sons of the Clergy, 1909; 2 Anthems, op.60, 1937; 4 Motets, op.62, ?1938; 6 Short Anthems or Introits, op.61, ?1938

Many hymns, service settings and partsongs

Org: Sonata no.1, c♯, op.5, 1886; Dithyramb, op.7; 6 Pieces, op.15, 1902; Capriccio, op.16, 1903; 2 Sketches, op.18, 1903; Conc., org, orch, D, op.24, 1910; [3 Pieces], op.25, ?1911; Sonata no.2, f♯, op.26, 1912; In an Old Abbey, op.32, 1923 [orig. vc and org 1919]; Christmastide, fantasia, op.34, 1920; Rhapsody, op.38, 1922; Wedding March, op.40, 1923; 3 Preludes on Anglican Chants, op.42, 1925; Voluntary, left hand, pedals, D♭, op.43, 1925; Processional, op.44, 1926; 3 Short Pieces, op.45, 1926–7; In exitu Israel, voluntary, op.46, 1928; Toccata, op.49, 1929; Lullaby, op.50, 1930; Prelude, Larghetto and Finale, op.51, 1931; 2 Preludes on Old English Psalm Tunes, op.52, 1931–2; 2 Meditations, op.57, 1935; 8 Pieces, op.58, 1935; Quiet Voluntary, op.70, 1946; Complete Works for Organ Solo, 6 vols (London, 1991) [incl. all of the preceding]

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Principal publishers: Curwen, Novello, OUP, Stainer & Bell

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W. Shaw: *The Succession of Organists* (Oxford, 1991)

V. Ruddle: *The Life and Hymn Tunes of Basil Harwood 1859–1949* (Sutton Coldfield, 1996)

JEREMY DIBBLE

**Harwood, Elizabeth (Jean)** (*b* Kettering, 27 May 1938; *d* Fryerning, Essex, 21 June 1990). English soprano. After studying in Manchester, in 1960 she won the Kathleen Ferrier Memorial Prize, and made her début as Second Boy (*Die Zauberflöte*) at Glyndebourne, where she later sang Fiordiligi, Countess Almaviva and the Marschallin. In 1961 she joined Sadler's Wells, where her roles included Susanna, Konstanze, Adèle (*Le comte Ory*), Zerbinetta and Massenet's Manon. In 1963 she toured Australia, singing Lucia, Adina and Amina. She made her Covent Garden début in 1967 as the Fiakermilli, returning for Marzelline, Gilda, Bella (*The Midsummer Marriage*), Norina, Donna Elvira and Teresa (*Benvenuto Cellini*). For Scottish Opera (1967–74) she sang Fiordiligi, Sophie and Lucia. After Karajan heard her at Aix-en-Provence, in 1970 she was invited to Salzburg, where she sang Konstanze, Fiordiligi, Countess Almaviva and Donna Elvira. She also appeared at La Scala (1972) and the Metropolitan (1975). Her voice, capable of both brilliant coloratura and lyrical warmth, was used with elegance, complemented by a charming stage presence. Her recorded legacy includes Hanna Glawari (*Die lustige Witwe*) and Musetta under Karajan, Britten's Titania under the composer, Bella, Schumann's *Szenen aus Goethes Faust* and *Messiah*, and an important video of her Violetta in *La Traviata* (BBC production).

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ALAN BLYTH

**Harwood, Ian** (*b* Petersfield, 29 Aug 1931). English maker of lutes and viols, lutenist and singer. He received his early musical training as a chorister at Winchester Cathedral, and was later an alto at St Albans Cathedral, New College, Oxford, and Ely Cathedral. He also studied aircraft design (graduate of the Royal Aeronautical Society, 1953). He made his first lute in 1956 and studied with Diana Poulton; in 1958 he set up as an instrument maker in Oxford, then moved in 1960 to Ely, where he was soon joined by John Isaacs, his partner until 1972. He made his début as a professional lutenist in 1960, when he demonstrated as a performer the musical effect of the lighter construction and low-tension stringing which he advocated as a maker. In 1964 he received the Tovey Prize for his research into the sources of English lute music. He founded the Campian Consort in 1967, performing and recording much 16th- and 17th-century music with it and other ensembles. An active teacher of lute playing and construction, he was a founder-member of the Lute Society and edited its journal (1965–70). In 1974 he began making 16th-century-type viols. He ceased musical instrument making in 1984, at the same time retiring from the spheres of research and performance. However, following his election as president of the Lute Society in 1998 as successor to the late Robert Spencer he has returned to the field of musical research. His work has exercised an extensive influence on British lute making and playing, causing younger lutenists to reject those of the elements of construction and playing technique based on the guitar that were cultivated by some noted earlier modern builders and performers. His pioneer work in the revival of the Renaissance viol has had a similar influence on an entire school of British makers.

WRITINGS

'A Fifteenth-Century Lute Design', *LSJ*, ii (1960), 3–8

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'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32

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'Flemish Harpsichord Pitches', *EMc*, viii (1980), 221–2

'A Case of Double Standards? Instrumental Pitch in England *c*1600', *EMc*, ix (1981), 470–81

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HOWARD SCHOTT/R

**Harzanish.** Sign indicating a melodic formula in Armenian EKPHONETIC NOTATION.

**Harzebsky, Adam.** *See* JARZĘBSKI, ADAM.

**Ḥasan ibn Aḥmad** [al-Kātib], **al-** (*fl* ?late 10th century/early 11th century). Arab theorist. From the evidence of the one of his two treatises on music to have survived, the *Kamāl adab al-ghinā'* ('Perfection of musical knowledge'), he would appear to have been born in the 10th century. He may have been active in northern Mesopotamia, but nothing is known about his life. His professional title al-Kātib (chancery secretary) suggests that he was a man of wide culture and accomplishments, but he remained sufficiently inconspicuous to be overlooked by standard bio-bibliographical sources.

The *Kamāl adab al-ghinā'* draws upon the existing philosophical tradition, with material from al-Kindī and al-Sarakhsī, a pupil of al-Kindī whose works have not survived, and above all quoting extensively from AL-FĀRĀBĪ. Its major contribution is, however, less on the analytical or speculative side than on the descriptive, and it pays particular attention to vocal characteristics and the qualities required in a singer. It touches on vocal training and care of the voice, audience response, aspects of composition and the aesthetic dimensions of text-setting, and it also provides lists of the technical terms used by musicians for vocal and instrumental techniques.

WORKS

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F. Shehadi: *Philosophies of Music in Medieval Islam* (Leiden, 1995)

OWEN WRIGHT

**Hasard, John** (*fl* London, 1622; *d* *c*1640). English harpsichord maker. He was possibly the father-in-law of the virginal maker Gabriel Townsend. Over the years, a number of researchers have attempted to decipher the inscription in black and yellow paint which appears on the nameboard of the second oldest surviving authenticated English harpsichord (dated 1622) at Knole, Kent. That part of the inscription which is quite clear reads: 'JOHANNES .A.ARD FECIT LONDINI MDCXXII'. Since 1860, when Rimbault first suggested 'Asard' as the surname, others have come forward with 'Hayward', 'Haward', 'Iasard' and 'Izzard' as possibilities, of which 'Haward' seemed the most likely since the existence of a maker with that name was already confirmed. In 1978, however, Ann and Peter McTaggart demonstrated clearly that the name was 'Hasard'. It has not been possible to establish anything further about John Hasard other than a fleeting reference to a man with this name (or Hazard) of the parish of St Bartholomew-by-the-Exchange, and a passage in Ashbee, iv, 207 which reads as follows: 'Paid to Hazard that keepeth her graces virginalls in tune for his stipend for the qrter ending at xpemas 1612: 10s'. It seems likely that this refers to the maker of the Knole harpsichord.

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CHARLES MOULD

**Hase, Georg.** *See* HASZ, GEORG.

**Hase** [Haase], **Wolfgang** (*b* Quedlinburg, Saxe-Anhalt, bap. 2 June 1611; *d* Sülzhayn, Harz Mountains, 31 July 1673). German theologian and writer on music. He was educated in the schools of Quedlinburg, including the Lateinschule, where he studied with Henricus Baryphonus. A scholarship from the town enabled him to enrol at the University of Helmstedt, where he spent three years studying theology. In 1634 he became Kantor at Schwanebeck (south of Helmstedt), thus beginning a long career as Kantor and minister in a number of Protestant churches in the Harz Mountains region, including periods as Kantor at Einbeck (1635–43) and Osterode (1643–4), rector and later vicar at St Alexandri, Einbeck (1644–57) – from 1647 he was simultaneously pastor at neighbouring Negenborn (Holzminden) – and finally as pastor at Sülzhayn (see Liebminger for additional biographical details). He wrote his only known work, *Gründliche Einführung in die edle Music oder Singe Kunst* (Goslar, 2/1657), as a teaching manual for his pupils at Osterode, but he stated that it was also widely used in the schools of other small towns in the region. An earlier edition printed at Osterode in 1644 does not seem to survive. Hase's most important pedagogical innovation is the adoption of the seven-letter system for singing in place of the traditional six syllables of solmization. He also touched on various aspects of musical notation and gave interesting suggestions for the correct singing of plainsong that are of some importance to a study of vocal liturgical practices in Protestant churches in mid-17th-century Germany.

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GEORGE J. BUELOW

**Haselbach, Josef** (*b* Gams, St Gallen, 14 June 1936). Swiss composer. He studied in Zürich simultaneously at the music academy and the university (where Kurt von Fischer was his musicology professor), and then with Klaus Huber at the Basle Musik-Akademie (1964–8). His first acknowledged works, two sets of Ungaretti songs, date from his student years, and contacts with the Schola Cantorum Basiliensis led to the composition of *Mironton* (1969). In 1975 he began teaching theory and composition at the Zürich Conservatory, where he wrote his first significant vocal works. After settling in Zollikon he became a close friend of the cellist Raffaele Altwegg, and their association led to a series of works: two string quintets, the *Abendlied* for cello solo and the cello concerto *Trema*, which explores multiple possibilities of vibration. Haselbach's is a music generally of soft sounds and fine nuances, as his titles often suggest, and of many-layeredness and poetic ambiguity. He was vice-president of the Swiss Musicians' Association, a member of the music commission of the Zürich Tonhalle-Gesellschaft, and a teacher of counterpoint at Zürich University from 1989. Shortly after, illness obliged him to give up all his activities, since when he has worked at smaller compositional projects.

WORKS
(*selective list; complete catalogue in CH-Zz*)

Stage: Moving Theatre I, 5 dancers, 2 fl, vn, tape, 1972–3; Tanzlied, flamenco dancer, vn, 3 va, 1977–8; Quadrature, ballet for TV, 1979

Orch: Transtuli, large orch, 1969–70; Trema, vc, wind, perc, pf, 1976–7; Prélude, 1979; Sinfonietta, str orch, 1981; Nocturne, orch, 1982; Conc., vib, pf, chbr orch, 1983; Sinfonia concertante, cl, sax, tpt, str orch, 1985; '... und vertreut Gedichte ...', wind, perc, str, 1986; Hegareske, 1986; Anima di bronzo, 1988; Leporellos Traum, 1989

Chbr: Mironton, 2 b viol, 1969; Trio, fl, ob, bn, 1971; Fragen an die Nacht, 2 vn, 2 va, vc, 1975; Licht und Schatten, 2 vn, va, 2 vc, 1978–80; Liederseelen, 2 vc, 1979; Sommer-Sonant, va, pf, 1980–81; Tönungen II, 7 tpt, fl, cl, hn, str qt, 1981; Paraphrases, hn, pf, 1985; Vorschatten, cl, va, hp, 1988

Vocal: Chiaroscuro (G. Ungaretti), S, orch, 1967; Nach 10 (X. Gwerder), Bar, 1972; Voce mea – so stammle denn!, chorus, 1974; Ode an Zürich (E. Gomringer, Haselbach, K. Marti), chorus, 1977; Cant. no.1 'Ausbruch und Einkehr' (Marti, Haselbach), Bar, 2 choirs, brass, perc, 1978; Cant. no.2 'Büchner-Kantate' (G. Büchner), S, speaking choir, choir, orch, 1977–80; Neige, choir, 1987; 3 Lieder (K. Sallenbach), Bar, pf, 1987; Monodien, T, hp, str, 1987; L'été dernier (J.-D. Humbert), choir, org, 1987; A-Mor(S) I, S, chorus, orch, 1989

Kbd: 'Piano, piano ...!', pf, 1976; Kreuz-Xeichen, 2 org, 1978; Méditations, org, 1986

Other solo inst: Abendlied, vc, 1977; Abendlied, ob, 1983

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*Josef Haselbach: Werkverzeichnis* (Winterthur, 1983; Fr. edn, 1997–8) [pubn of Komponisten-Sekretariat Zürich]

THOMAS GARTMANN

**Haselböck, Hans** (*b* Nesselstauden, 26 July 1928). Austrian organist, composer and musicologist. From 1947 to 1952 he studied musicology, German and classics at the University of Vienna and received the DPhil in 1953 with a dissertation on Wagner. From 1948 to 1953 he studied the organ and improvisation under Walter Pach at the Conservatory and Music Academy in Vienna. He then became organist at the Dominikanerkirche in Vienna. In 1958, 1959 and 1960 he won first prize at the International Organ Competition in Haarlem. Haselböck began teaching the organ and improvisation at the Vienna Music Academy (later the Hochschule für Musik) in 1960, and was director of the department of church music 1965–87, and vice-rector, 1985–90. He has made regular concert appearances in most European countries, the USA, Egypt and the Lebanon, and has been a member of the jury at international organ competitions. Most of his compositions are liturgical; his *Salzburger Messe* (1966) and the radio montage *Kreuzweg 70* (1969) have won prizes. He has given seminars and broadcasts and made records, often in connection with organ improvisation, and he also specializes in Austrian music. He has written numerous articles and essays on organ construction and performing technique for Austrian and German music journals, and has edited organ music by Bruckner, Kerll and Sechter.

WRITINGS

*Die dichterische Entwicklung des jungen Richard Wagner* (diss., U. of Vienna, 1953)
*Barocker Orgelschatz in Niederösterreich* (Vienna, 1972)
*Von der Orgel und der musica sacra: historische-kritische Beiträge zu Fragen von Orgelbau, Orgelkomposition und neuer Kirchenmusik* (Vienna, 1988)

GERHARD WIENKE

**Haselböck, Martin** (*b* Vienna, 23 Nov 1954). Austrian organist and conductor, son of Hans Haselböck. He studied the organ, the harpsichord and composition at the Musikhochschule in Vienna, and continued his organ studies with Jean Langlais and Daniel Roth in Paris. In 1972 he won first prize in the Vienna-Melk international organ competition, and the following year made his professional début as an organist, in the Konzerthaus, Vienna. Haselböck was appointed organist of the Augustinerkirche in Vienna in 1976, and of the Vienna Hofkapelle in 1977, the year he was also appointed assistant professor of organ at Luther College, Iowa. He became a professor at the Vienna Musikhochschule in 1979 and professor of organ at the Musikhochschule in Lübeck in 1986. In the early 1980s he began to develop a parallel career as a conductor, and in 1985 he founded his own period-instrument orchestra, the Wiener Akademie, with which he has made numerous tours and recorded works by Biber, Bach, Telemann, Vivaldi, Haydn, Mozart and Schubert. He has also appeared as a guest conductor with the Vienna SO, the MDR SO, Leipzig, the Northern Sinfonia, the Zürich Opera Orchestra, the Hungarian National PO and other orchestras. His operatic experiences include performances at the Prague Mozart Festival. As an organist he has performed with the Vienna PO, the Berlin PO and other leading orchestras, and has given recital tours and masterclasses throughout the world. Among his premières are concertos by Krenek (who dedicated both his organ concertos to Haselböck), Albright, Cristóbal Halffter, Peter Kiesewetter and Rainer Bischof (likewise dedicated to him) and solo works by Krenek, Schnittke (including another dedication, *Schnell und hell*), Ligeti, Feldman and others. His discography includes the complete organ works of Bach, Liszt and Schoenberg. Haselböck has published many articles on organ music and edited the complete organ works of Mozart and Liszt.

RICHARD WIGMORE

**Hasenknopf, Sebastian** (*b* ?*c*1545; *d* after 1597). Austrian composer. His early years were spent in the city or principality of Salzburg. In 1556 he became a boy chorister at Salzburg Cathedral, where he was made a part-time singer in 1561 and a *Choralsänger* in 1564. He was converted to Lutheranism before 1589, for in that year he applied unsuccessfully for posts at the Lutheran schools of Linz, Upper Austria, and Graz. He composed several five- and six-voice *cantiones* specifically for the latter application. He was employed in the court chapel at Innsbruck in 1590, but was unable to secure a permanent position there. However, he maintained connections with Salzburg: he dedicated his *Sacrae cantiones* (1588) to two members of the wealthy mining family, the Weitmosers, and an eight-voice mass (1590) and two *cantiones* (1593) to the abbot of the Benedictine monastery of St Peter in Salzburg. By 1597 he was appointed schoolmaster and organist at Goldegg im Pongau (in the principality of Salzburg). Apart from 23 pieces in organ tablature (in *D-Mbs* 259 Ps 115) Hasenknopf's works comprise 27 psalm settings, hymns, a gospel setting and a Whitsuntide sequence, all of which were published in the *Sacrae cantiones quinque, sex, octo et plurium vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissime* (Munich, 1588).

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OTHMAR WESSELY/WALTER KREYSZIG

**Hasidism.** A Jewish tradition that originated in the 18th century in Eastern Europe. *See* JEWISH MUSIC, §III, 3(iii).

**Haskil, Clara** (*b* Bucharest, 7 Jan 1895; *d* Brussels, 7 Dec 1960). Romanian pianist. Of Sephardi background, she displayed astonishing gifts at an early age, entering the Bucharest Conservatory in 1901 and beginning studies with Richard Robert (whose students included Serkin and Szell) the following year. At the age of ten she entered the Paris Conservatoire, officially to study with Cortot though more often working with Lazare-Lévy and Mme Giraud-Letarse. At 15 she was awarded the *premier prix*, playing before a jury consisting of Fauré, Moszkowski, Raoul Pugno and Ricardo Viñes. Busoni heard her perform his own arrangement of Bach's Chaconne at a Zürich recital in 1911. Just as recognition as one of the most remarkable young pianists of her time seemed assured, however, she was hospitalized for four years with curvature of the spine. Haskil later resumed her career, playing recitals in New York in 1924 and Manchester in 1926. She gave five performances of the Schumann Concerto with the Philadelphia Orchestra under Stokowski and in 1933 gave an outstanding performance of Brahms's Second Concerto. In 1941 the German invasion forced her to flee Paris. She



*Clara Haskil*

courageously continued her career after another operation, for a tumour on her optic nerve, and in 1951, at the age of 56, she made her Wigmore Hall début and gave a series of recitals for the BBC. In 1957 she was made a Chevalier of the Legion d'Honneur in belated recognition of the inimitable clarity and eloquence of her playing. Particularly admired by Lipatti, Enescu, Stokowski, Cortot and Giulini, she excelled above all in Mozart, Beethoven and Schubert. She made memorable recordings of the complete Beethoven sonatas for violin and piano with Grumiaux as well as of several Mozart concertos which, in their sensitivity and profound simplicity, have rarely been equalled. Haskil was, as one critic wrote, a pianist 'who observed the smallest detail in the music without drawing attention to it'. Ill-fated to the last, she died in 1960 after failing to recover from a fall at a railway station, just before she was due to give a recital with Grumiaux. (J. Spycket: *Clara Haskil*, Lausanne, 1975)

BRYCE MORRISON

**Haslemere Festival.** Annual English music festival devoted to the performance of early music, founded by Arnold Dolmetsch in 1925. *See under* DOLMETSCH family.

**Haslinger.** Austrian firm of music publishers.

1. History. 2. Publications.

1. HISTORY. The firm was founded as the Chemische Druckerey in Josefstadt, Vienna, on 27 July 1803 by Alois Senefelder (1771–1834), who chose the bookshop of Peter Rehm's widow as his sales outlet. As early as 7 December 1803 he transferred his outlet to the firm of Franz Grund 'beim rothen Apfel'. The very early publications bore the imprint 'A. Senefelder' and later 'Singerstr. Nr.932 à la pome rouge', which was retained after Senefelder transferred his privilege to Sigmund Anton Steiner (*b* Lower Austria, 26 April 1773; *d* Vienna, 28 March 1838). On 23 October 1805 the firm moved into premises at Graben, Paternostergässchen 612, where it remained until 1835. Between 1809 and 1812 Rochus Krasnitzky was a joint proprietor; until 1815 Steiner was again sole proprietor, trading from 6 April 1815 as K.k. priv. Kunst- und Musikalienhandlung des S.A. Steiner, and then going into partnership (14 August 1815) with his employee Tobias Haslinger (*b* Zell, 1 March 1787; *d* Vienna, 18 June 1842), as S.A. Steiner & Co. Haslinger took over the firm in his own name on 2 May 1826 and in 1832 acquired the Mollo publishing business; on 16 September 1835 the firm moved into premises in the Trattnerhof. After his death in 1842 the firm was known as Tobias Haslingers Witwe und Sohn until 19 April 1848, when it became Carl Haslinger quondam Tobias (Caroline Haslinger had died on 24 March 1848). Carl Haslinger (*b* 11 June 1816) died on 26 December 1868; his widow Josephine carried on the still considerable publishing and retail business until 1875 when she sold the publishing business to Robert Lienau (A.M. Schlesinger) in Berlin.

2. PUBLICATIONS. Steiner, who took over the Chemische Druckerey shortly after Senefelder founded it, was licensed as a music dealer by the municipal authorities in 1806. The publications of the firm of Franz Anton Hoffmeister were transferred to the Chemische Druckerey in 1807. After being made a freeman of the city in 1810, Steiner was elected president of the art, book and music dealers' corporation in 1812 and licensed as an art dealer in 1813. During the partnership with Haslinger, Anton Diabelli was employed as a proofreader. Probably at Haslinger's instigation, Steiner gave up his lithographic printing licences on 7 July 1821 and part of the lithographic production was transferred to the Lithographisches Institut. The publishing rights of the K.k. Hoftheater-Musik-Verlag were acquired in 1822 and those of Josef Riedl as the successor to the Bureau des Arts et d'Industrie in May 1823.

The firm's dealings with the composers it published in this period included a paternalistic relationship with Beethoven, reflected in the entertaining correspondence with him between 1 February 1815 and 11 November 1826. The Chemische Druckerey catalogue covered a wide variety of works by all the composers then living and working in Vienna; of the great masters, however, only Mozart was represented, and then merely by a pirated edition of the Breitkopf *Oeuvres complettes*, the first edition of the parts of the Requiem, and (still in Senefelder's time) an early vocal score of *La clemenza di Tito*. Standards rose with the acquisition of the publishing house of F.A. Hoffmeister and especially after Tobias Haslinger joined the firm; he contributed greatly to its later rise in fortune by replacing the rather poor finish of lithographic printing with clear music engraving and by his dual talent for music and business.

Haslinger's partnership with S.A. Steiner (1815–26) brought the firm a worldwide reputation; he was responsible for the handsome edition of Beethoven's collected works (62 volumes), which the copyist Mathias Schwarz prepared on English vellum between 1817 and 1823; it was finally bought by Archduke Rudolph of Austria and bequeathed with his library to the Vienna Gesellschaft der Musikfreunde.

A notice in the *Wiener Zeitung* of 11 May 1805 lists the firm's publications to date and gives plate numbers from 1 to 134. A catalogue of publications to plate no.1881, published on 1 April 1812 (now in *A-Wst*), provides a complete record of production to that date; another notice dated 8 August 1812 contains a supplement up to plate no.1967. This is followed by six inventories printed as supplements, again with details of plate numbers, the first under 'Chemische Druckerey und S.A. Steiner' and the rest under 'S.A. Steiner & Co.'. This tradition was carried on by means of supplements or by listing publications on the last page of works. In 1817–24 the firm published its own periodical, the *Allgemeine musikalische Zeitung mit besonderen Rücksicht auf den österreichischen Kaiserstaat*. The printing process improved from 1819 and achieved an outstanding quality about 1826.

The firm's most important publications were the first editions of Beethoven's opp.90–101, 112–18 and 121*a* (brought out by S.A. Steiner & Co.) and important editions of his works taken over from the Bureau des Arts et d'Industrie and the K.k. Hoftheater-Musik-Verlag. Mozart is represented by an edition of *Sämmtliche Werke für das Clavier mit und ohne Begleitung* in 38 volumes, and numerous works were published by other leading composers of the time including Czerny, Anton Diabelli, Eybler, Hummel, Isouard, Krommer, Mayseder, Moscheles, Onslow, Hieronymus Payer, J.P. Pixis, Riotte, Rossini, Spohr, Maximilian Stadler and Weber; many of these were also published later by Haslinger. The firm ran several popular series: Kirchenmusik fürs Land, Musée musical des clavecinistes, Musica sacra, Sammlung komischer Theatergesänge, Thalia für das Pianoforte and Theater-Journal für Gesang und Pianoforte (with opera music). Even in Steiner's day the large-scale production of light music was necessarily the firm's source of financial security; opportunity was provided by the demand for dance music at Carnival time.

On 2 May 1826 Steiner handed over the publishing firm to his partner Tobias Haslinger but remained president of the dealers' corporation until 1837. At the time of the change-over, production stood at plate no.4747. Haslinger was a cathedral chorister at Linz under the Kapellmeister F. Glöggl and also worked in his music shop. Subsequently he directed the music department in F.E. Eurich's book and art dealer's shop. In 1810 he went to Vienna and initially worked in Katharina Gräffer's bookshop; he became known by publishing his own compositions. Under Haslinger's direction the business assumed larger dimensions. His initiative led to music printing of an exceptionally high standard, particularly evident in the many surviving de luxe editions. The business had up to 50 employees, its own music engraving establishment and a copperplate printing office with 14 presses. Haslinger's success was due to his amiable disposition, enormous industry and a marked business acumen which was, however, totally scrupulous. In 1830 he was made imperial and royal court art and music dealer, and later an honorary freeman of the city of Vienna and an honorary member of the Swedish Royal Academy of Music. The firm published his portrait in 1842.

The plan for a complete Beethoven edition, which Steiner drew up with other firms in 1810, could not be implemented for some time; this was one reason for the rift between the firm and Beethoven. In 1828 Haslinger embarked on a complete edition which reached 73 volumes in 1845. The firm published the first editions of Schubert's opp.77–83 and 89–91 (starting with the *Valses nobles* on 22 January 1827), the *Grätzer Galopp*, the quartets *Grab und Mond*, *Wein und Liebe* and, posthumously, *Schwanengesang*. Numerous composers were added to those already listed in S.A. Steiner & Co.'s catalogue, including Chopin, Gänsbacher, Handel (*Jephtha*), Carl Haslinger, Franz Lachner, the elder Adolf Müller, Bernhard Romberg, Schumann, Seyfried and Sigismond Thalberg. Attempts at complete editions of J.S. Bach and Domenico Scarlatti both foundered at an early stage. The popular series included Musikalische Blumengalerie, Flore theatrale for two and four hands, Sammlung der Galoppen, Moser's Weiner Local-Gesänge, Neuigkeiten für das Pianoforte and Musikalische Theaterbibliothek für die Jugend. Again dance music maintained the firm's stability; Haslinger greatly encouraged its leading exponents, publishing almost all the works of the elder Johann Strauss in up to ten different arrangements as well as a complete edition in two series, and Joseph Lanner's works (previously published by Pietro Mechetti) from op.170. The firm's outstanding copperplate engravers lavished all their skill on the graphic design of the title-pages (see illustration).

Between 1842 and 1848, the six years after Haslinger's death, the firm's publication numbers ran from 9000 to 11,007. Carl Haslinger, who was a pupil of Czerny and Seyfried, became known as the composer of over 100 works, though of minor importance. Under his direction the firm's publishing and production standards fell




*Title-page of the younger Johann Strauss's 'Tritsch-Tratsch-Polka' op.214 (Vienna: Carl Haslinger quondam Tobias, 1858)*

considerably; arrangements and fashionable items predominated. Only the dance publications remained successful: the firm published opp.95–278 of the younger Johann Strauss but his works from op.279 were lost to C.A. Spina. At the same time Haslinger also lost Josef Strauss, whose works he had published up to op.150; he acquired C.M. Ziehrer as a replacement, publishing his works up to op.209, and then Josef Kaulich. Nevertheless, through its management of midday and evening concerts, the firm remained a focal point of society. When it was sold to Lienau (1875) the final publication number was 15,170.

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ALEXANDER WEINMANN

**Haslmayr, Adam** (*b c*1550; *d* ?Wattens, Tyrol, after 1616). Tyrolean composer, probably of upper Austrian origin. According to his own account, he studied with the French scholar and cathedral organist Andreas Casletanus in Bressanone. In a document of 1587, Haslmayr refers to himself as citizen and organist of Bolzano. After serving as schoolmaster at St Pauls, Alto Adige, he was appointed schoolmaster and choirmaster of the principal parish church in Bolzano on 23 March 1588. He was dismissed from this post at the beginning of 1604 because of mental disorder. After unsuccessful attempts to regain his old position in 1605, he was recommended by Archduke Maximilian for a vacancy as a singer in the convent at Hall in the Tyrol, although it was only in about 1611 that he served in a musical capacity at the convent. He moved to Schwaz in the Tyrol in 1612 and was actively engaged in mining; he then settled in Heiligkreuz near Hall as a notary. He was closely connected with Rosicrucianism and by 1602 his relations with the Catholic church had become precarious. In 1612, suspected of Calvinism, he was imprisoned in Innsbruck and sentenced to go to Genoa to work in the galleys. He was released from internment in 1617. He may perhaps have spent his final years in Wattens with his son Adam (*d* 1666).

Haslmayr was active as a theologian, lawyer, alchemist and inventor. His vehement debates on medicine with the physician Hippolytus Guarinoni (1571–1654) show that he was a progressive natural scientist, but his work in this field was prejudiced by his interest in the occult sciences. He was an imaginative composer, but completely abandoned the practice of music in 1603 in order to devote his time to the study of theology, philosophy and medicine. His works comprise 12 settings of German psalm paraphrases by Casletanus and five secular songs, of which the *Totentanzlied, O sterblicher Mensch* is noteworthy. In his sacred works, Haslmayr used *cori spezzati* techniques. All his extant compositions are found in a single publication entitled *Newe teütsche Gesang, mit vier, fünff, und sechs Stimmen* (Augsburg, 1592).

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OTHMAR WESSELY/WALTER KREYSZIG

**Hasoserah.** *See* HATZOTZEROT.

**Hasprois** [Asproys, de Haspre, de Haspra, de Aspre, Haprose], **Johannes Symonis** [Jehan Simon] (*fl* 1378–1428). French composer. A native of Arras, he was at the Portuguese royal court in 1378, in the service of King Charles V of France in 1380, and 'petit vicaire' at Cambrai Cathedral in 1384. He obtained a rectorate at the parish church of Liessies, Cambrai, probably in 1388, but abandoned this benefice between August 1390 and 1393. He was in the papal chapel at Avignon, under Clement VII and Benedict XIII, from before 1393 until 1403; however, his enrolment as chaplain in the private chapel probably took place earlier, since in the registers his name always precedes that of Johannes de Bosco (*see* BOSQUET), who was certainly a member in 1391. He may have been the 'magister Johannes Symonis' who in 1417, during the Council of Konstanz, wrote an astrological essay (see Tomasello). He served in the curia as apostolic notary until his death in 1428, and held benefices in Rozoy and Arras and at Cambrai Cathedral.

Hasprois is represented by only four works in four manuscripts. The early two-voice ballade *Puisque je sui fumeux*, with its many syncopations and skilfully shaped final climax, is a prime example of the exceedingly complex style of the Ars Subtilior. The phrase 'Jo Simon de haspre composuit dictum. Ja. de Noyon' is copied immediately after the text in the source (*F-CH* 564). The text survives also anonymously as *Balade de maistre fumeux*, though it is probably not by 'Ja. de Noyon' as Apel (in contrast to Reaney in *MGG1*) supposed. Like a similar rondeau by Solage, this ballade seems to have been written for the highly eccentric circle of men associated with Jean Fumée, as described in Deschamps' *Charte des fumeux* (1368); Hasprois could have been a member of this society while working for Charles V. The other two ballades are typical of the love-lyric around 1400; *Ma doulce amour*, well known from *F-CH* 564, *I-MOe* α.M.5.24 and *GB-Ob* Can.misc.213, is more complicated than the somewhat syllabic *Se mes deux yeux* (Can.misc.213). Only the incomplete rondeau refrain from *I-Bc* Q15 with two texted parts and textless tenor shows the somewhat simpler style of the early 15th century. Reaney (1969) identified three anonymous compositions (in *GB-Ob* 213) as being in a style close to that of Hasprois' known works. Günther (1975) suggested that two chansons from the Leiden fragments (ed. in MMN, xv, pp.46, 51; see Biezen and Gumbert, 1985) might have been written by Hasprois because his name is mentioned in their texts. Both pieces have the same words

to the same rhythm in all three voices. The drinking-song *Ho, ho, ho* particularly, with its regular two-bar motifs and imitation, seems either to be in the style of the early 15th century or to testify to the existence of simpler 'lateral traditions' (*StrohmR*, 70) parallel to the Ars Subtilior.

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URSULA GÜNTHER

**Hass** [Haas, Hasse, Hase, Hasch]. German family of harpsichord, clavichord (and organ?) makers. Hieronymus Albrecht Haas (*b* Hamburg, bap. 1 Dec 1689; bur. Hamburg, 19 June 1752) received Hamburg citizenship on 2 October 1711. In 1713, at the time of the birth of his son, he was described as *Instrumentenmacher* and *Clavirmacher*. Chamberlain's accounts from Plön dating from 1744 record the delivery by Hieronymus Albrecht of a 'Clavicimbel' for Duke Friedrich Carl von Plön. This instrument was probably one of his last; the latest known instruments by him, two unfretted clavichords, are dated the same year (Boalch, 3/1995, pp.369–70).

Johann [Johan] Adolph [Rudolph] Hass (*b* Hamburg, bap. 12 March 1713; bur. Hamburg, 29 May 1771), son of Hieronymus Albrecht, received his citizenship on 28 October 1746. On 12 October 1747 he became a member of the city chamber of commerce. His seventh child, Margaretha Catharina, married the instrument maker Johann Christoffer [Christopher] Krogmann (1748–1816), who may have succeeded to his father-in-law's business. Krogmann built pianos in the English style.

The Hass family was not mentioned in published sources until the second half of the 18th century, when Adlung (1758) described 'Hasse in Hamburg' as the maker of a 'cembal d'amour'. Burney (1773) mentioned 'Hasse, father and son, both dead' among the well-known German organ builders, adding that 'their *Flügel* and *Claviere* are much sought after'.

Dietrich [Dieterich] Christopher Hass [Hase, Haase, Haas] (1731–after 1795), a musician (and instrument maker?), was a member of an old Hamburg family of civic musicians (his father Christian Hase (1697–1765) was *Musikdirektor* in Hamburg, 1725–65), apparently unrelated to that of Hieronymus Albrecht. The only extant instrument by him, a clavichord dated 1796 (Museum für Kunst und Gewerbe, Hamburg), is thought by some to be an instrument by Johann Adolph, repaired and re-signed by Dietrich Christopher (Schröder and Boalch, 3/1995). D.C. Hass is neither listed as a musician nor as an instrument maker in the Hamburger Adress-Büchern.

An assessment of the work of the Hass family can be based on Russell's view (2/1973) that the 'extent and quality of their surviving work must place them first in German instrument making' and Hubbard's comment that of all their instruments 'only one has what could be regarded as a normal disposition'. Burney implied that they also made organs, and Russell's idea that all their harpsichords may have been made to special order is not unlikely. It is a gross oversimplification to see Hieronymus Albrecht's harpsichords, as Hubbard did, as 'the grotesque result of the barbarous imposition of tonal concepts appropriate to the organ'.

As a harpsichord made by Christian Zell in 1728 shows (*see* HARPSICHORD, fig.13), Hamburg builders had established their own style of decoration, construction and (probably) sound by the 1720s. Several Hass instruments show an attempt to develop the potential of the harpsichord. That of 1721 (Göteborg) is 2·58 metres long, that of 1723 (Copenhagen) has four sets of strings (8′, 8′, 8′, 4′, *F*′ to *c*‴) and a sliding lower manual for coupling, several have a 16′ row (including one made in 1734) and even a 2′ for the lower half or so of the lower manual. Their scale is similar to that of English harpsichords (though the bass of the 4′ is normally longer), their plucking points to French instruments. Stop levers are usually placed on the wrest plank, so that the player has to reach over the nameboard; decoration usually incorporates many techniques, e.g. lacquered and oil-painted casework, tempera-painted soundboard, olive wood, ivory, mother-of-pearl and tortoiseshell veneers or plates for various details, the latter more especially on clavichords. The largest harpsichord known to have been made before the 20th century was built by H.A. Hass in 1740, with three manuals, five sets of strings (16′, 8′, 8′, 4′, 2′), six rows of jacks (including a lute stop), harp for the 16′ row, and coupling devices. What it was built to play is uncertain.

Apart from a harpsichord, J.A. Hass's known instruments are clavichords, rarely fretted, often long, large, brass-strung instruments, with a compass of *C* to *d*‴ or *F*′ to (*d*‴) *f*‴; some have 4′ strings in the bass (which were not admired by C.P.E. Bach; *see* FRIEDERICI), and at least one with strings of 8′, 8′, 8′, in the treble, 8′, 8′, 4′, in the bass to *c*′. It was large instruments such as these that so many later 18th-century German composers had in mind,

with good *Bebung* effects, discreet volume and a fairly bright tone. For details of surviving Hass instruments see Boalch (3/1995).

For illustration of a clavichord by J.A. Hass, *see* CLAVICHORD, fig.10.


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DONALD HOWARD BOALCH/PETER WILLIAMS, ALEXANDER PILIPCZUK

**Hass, Georg.** *See* HASZ, GEORG.

**Hass, Peter.** *See* HASSE family, introduction and (1).

**Hasse** [Hesse, Hassen, Hass]. Many German musicians, active primarily as organists, and in a few cases as composers, throughout the 17th and 18th centuries, bore this surname or one of its variants. There is no evidence that they were all related – there are doubts, for example, about such men as Andreas Hasse, organist and organ builder at Greiz, Vogtland about 1688; Peter Hass, organist at Travemünde, near Lübeck, from 1687 to 1732, who was succeeded by his son Peter (*d* 1737); and Johann Ludwig Hasse, Kantor at the Marienkirche, Rostock, until his death in 1795 – but several of them certainly belonged to one important north German family, of which there were two main branches. The longer-established line was centred on Lübeck from 1600 onwards. Its most notable members were those discussed at (1) and (2) below. The former was thrice married and had four other sons, three of whom were musicians: Esajas assisted, and in 1671 succeeded, Johannes Buxtehude (father of Dietrich) at the Olaikirche in Helsingør, Denmark; Hinrich (*c*1630–1696) was organist at the Petrikirche in Lübeck from 1650; and Friedrich Hasse (i) worked in Neuengamme from 1660 until 1672, when he moved to Bergedorf, near Hamburg, establishing there the second branch, which culminated in by far the most important member of the entire family, (3) Johann Adolf Hasse. At Bergedorf Friedrich was organist of St Petri und Pauli, a post inherited by Johann Adolf's father, Peter (iii) (*b c*1668; *d* Bergedorf, 6 Oct 1737) and then by his brother Johann Peter (1708–76). Apart from the family members discussed below, Hinrich's son Peter Hasse (ii) (*b* Lübeck, bap. 18 Feb 1659; *d* Lübeck, 16 Oct 1708), organist of the Jakobikirche in Lübeck from 1686, is the only one by whom any music survives, in the form of an incomplete organ prelude (in *D-LEm*; ed. in Organum, iv/21, 1925).

Johannes, the eldest son of (1) Peter Hasse (i), was not an organist, but two of his daughters married into the Bruhns family of musicians. These, and other family connections, are documented in H. Fishback: 'The Organist Family Hasse', *American Organist*, xviii/8 (1984), 36–7.

**(1) Peter** [Petrus] **Hasse (i)** (*b* Franconia, ?*c*1585; *d* Lübeck, bur. 16 June 1640). Composer and organist, father of (2) Nikolaus Hasse. He stands at the head of the Lübeck line of the family. He is first heard of on his appointment at Easter 1616 to the coveted post of organist of the Marienkirche, Lübeck. Since his three surviving organ works are found in a manuscript collection alongside compositions by Sweelinck and his known pupils such as Andreas Düben, Jacob Praetorius (ii), Samuel and Gottfried Scheidt, Paul Siefert and Melchior Schildt, it is believed that he too was a pupil of Sweelinck at Amsterdam, from about 1606–9 onwards. In order to have obtained the post at Lübeck he may have been resident in the area beforehand. He held the post until his death. During this period he supervised a number of structural alterations to both of the organs at the Marienkirche and established himself as a teacher and performer; four of his sons were among his pupils. His variations on *Allein Gott in der Höh sei Ehr* reflect the early north German style of organ composition in their idiomatic use of the chorale melody as a readily perceived cantus firmus accompanied by a variety of contrapuntal devices, a piece often being divided into well-defined sections depending on the treatment of the subject. Hasse's two extant vocal works show the influence of the prevailing Venetian polychoral style in the rhythmic declamation of the text in association with homophonic concertato textures.

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Mass movts, 7vv; motet, 8vv: *A-Wgm*

2 variations in set of 17 on Allein Gott in der Höh sei Ehr, org, *D-Bsb*; ed. H.J. Moser and T. Fedtke (Kassel, 1953); ed. G. Gerdes, *46 Choräle für Orgel von J.P. Sweelinck und seinen deutschen Schülern* (Mainz, 1955)

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**(2) Nikolaus** [Nicolaus] **Hasse** (*b* Lübeck, *c*1617; *d* Rostock, ?8 March 1672). Composer and organist, eldest son of (1) Peter Hasse (i). He studied with his father, but other information about his early life is unclear, for there is little agreement among what is to hand in secondary biographical sources (see Hennings and Praetorius). In 1642 he became organist of the Marienkirche, Rostock, and held the post tenuously until 1671, when he seems to have retired. He appears always to have been in financially embarrassing circumstances.

Hasse has long been known as a composer of chamber music and sacred songs, but his organ music remained for a long time undiscovered. His chamber music is all contained in *Delitiae musicae* (1656), comprising 21 suites (allemande–courante–saraband) and 14 other dance movements; they were originally intended for use by the students of Rostock University. Hasse was the principal contributor of melodies (and possibly the harmonizations as well) to *Geistliche Seelen-Musik*, a collection of religious verse edited by HEINRICH MÜLLER. His 50 melodies are much more florid than the others in the volume and are consequently more akin to Italian arias than to simple German hymns. Most of his other vocal works are occasional pieces. His four surviving organ works, all of which are to be found in the Pelplin organ tablatures, illustrate the development of the north German organ style. In *Jesus Christus unser Heiland* ('pro Organo pleno') the chorale is presented in the soprano in the first verse, the tenor in the second and the bass in the third. There is no ornamental elaboration of the cantus firmus, which is presented in strict counterpoint throughout. In

*Allein Gott in der Höh sei Ehr* the chorale melody is treated much more imitatively; when it appears in the soprano it is often expanded by the use of decoration that in turn adds to the rhythmic movement of the setting. Ornamentation is used to an even greater extent in *Jesus Christus unser Heiland* (for two manuals and pedals) and in a manner similar to that adopted later by, for example, Buxtehude and Böhm. In its fantasia-like passages Hasse made particular use of echo devices and motivic imitation. Whereas ornamentation is here still confined to the soprano, in *Komm, Heiliger Geist, Herre Gott*, an impressive piece of some 292 bars, it extends to all the other voices except the pedals, which, with its periodic, undecorated statements of the various phrases of the cantus firmus, cogently supports the increased imitative counterpoint and motivic interplay in the upper voices and imparts unity to the work. Hasse here developed ideas and techniques that Tunder and Reincken incorporated more intensively into their chorale fantasias.

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*all printed works published in Rostock*

SACRED VOCAL

Geistliche Seelen-Musik, bestehend in zehen Betrachtungen und vier hundert ... Gesängen, mit ... 50 gantz neuen Melodeyen, 1v, bc (1659); 47 ed. in *ZahnM*; 15 ed. K. Isenberg, *Geistliche Lieder des Barock*, ii (Kassel, 1955)

2 geistliche Lieder ... mit anmuthigen Melodeyen gezieret, 1v, bc (1661)

2 geistliche Lieder (Lebt jemand so wie ich) ... mit anmuthigen Melodeyen gezieret, 1v, bc (1668)

OCCASIONAL

Grab-Lied (Herr! wann ich nur dich hab) über den ... Hintritt des Herrn Jacobi Fabricii, 5vv (1652)

Klag-Lied (Also hat Gott die Welt geliebet) über den ... Todesfall des ... Herrn Joachimi Stephani, 5vv, bc (1652)

Ehren-geistliches musicalisches Gedicht (Nun dancket alle Gott) zu ... Glückwünschung denen ... Herren ... in der ... Universität zu Rostock ... Doctores Philosophiae ... creiret worden, 4vv, bc (1654)

Grab-Lied (Ich habe ein guten Kampf gekämpffet) über den ... Hintritt des ... Herrn Caspar Poleyen, 5vv, bc (1655)

INSTRUMENTAL

Delitiae musicae, das ist Schöne, lustige und anmuthige Allemanden, Couranten und Sarabanden, 2 vn, vle, hpd/theorbo (1656)

Chorale preludes: Allein Gott in der Höh sei Ehr; Jesus Christus unser Heiland (2 versions); Komm, Heiliger Geist, Herre Gott: org, *PL-PE* (facs. in AMP, iii–iv, 1965–7); ed. K. Beckmann (Wiesbaden, 1974) and in CEKM, x (1965)

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Musicalische Erquickstunden aus Allemanden, Couranten, und Sarabanden (1658)

Appendix etlicher Allemanden, Couranten, und Sarabanden, und Balletten (1658)

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(3) **Johann Adolf** [Adolph] **Hasse** (*b* Bergedorf, nr Hamburg, bap. 25 March 1699; *d* Venice, 16 Dec 1783). Composer. For several decades he was the most widely admired composer of *opera seria* in Italy and German-speaking lands. His finest operas, written between the mid-1720s and the late 1760s, represent a highly systematized, rational style; they were handsomely produced and sung at leading theatres. Festival operas and vocal chamber works were composed for weddings and similar occasions at the Habsburg court in Vienna during the 1760s, by which time Hasse had come to be associated stylistically with the librettist Metastasio. Qualities described today as neo-classical also pervade his Dresden oratorios, his Venetian sacred works and his later flute music probably for Berlin; much of his music exhibits dramatic effects of harmony, orchestration and vocal line. He was able to compose at great speed, and his skill at adjusting to the voice of each singer was highly prized. Bel canto was for him always the *sine qua non* of great music, and to the beautiful display of the human voice all else was subordinated.



1. EARLY YEARS: GERMANY, NAPLES AND VENICE. Hasse was the second of five children of Peter Hasse (iii) and Christina Klessing, daughter of a mayor of Bergedorf. He studied in Hamburg, 1714–17, and in 1718 joined the Hamburg opera company as tenor, having been recommended by J.U. von König, with whom he had much contact in later years (König was Dresden court secretary and poet from 1720, and his son was opera impresario there and a court official). Hasse is said to have had a fine tenor voice and acting talent; he sang before the dauphine in Paris as late as 1750, but by 1755 he had lost his singing voice. His singing career was probably limited to his early years in Germany; he had a court post in Brunswick from 1719, performing in operas by Schürmann, F.B. Conti and Caldara, as well as his own *Antioco*, at least partly composed when he was in Hamburg and performed at Brunswick on 11 August 1721. Hasse's operatic singing in Hamburg has not been ascertained because the custom of citing singers' names in librettos did not begin there until 1721.

Shortly after the production of *Antioco* Hasse left Germany; according to his testimony in his marriage contract of June 1730, he had spent several months in Venice, Bologna, Florence and Rome before living six or seven years in Naples and a concluding half-year in Venice. He was converted to Roman Catholicism in Naples; his patron the Marquis Vargas Maccina may have been of influence in this. Another patron was Carlo Carmignano, a councillor at the Neapolitan court, at whose country estate Hasse's serenata *Antonio e Cleopatra* was given in 1725, sung by Carlo Broschi (Farinelli) and Vittoria Tesi. It earned him a commission at the S Bartolomeo opera house. Studies with Alessandro Scarlatti may also have advanced Hasse's career; Quantz, who visited Hasse in 1725, reported that Scarlatti had befriended him and was giving him lessons. Arias from Scarlatti's *La Griselda* reworked by Hasse (*I-Mc*) demonstrate his careful study of Scarlatti's music. Burney's

claim that Hasse was also a pupil of Porpora is less easily verified.

*Il Sesostrate*, given on 13 May 1726 and revived with revisions on 28 August, was the first of Hasse's seven serious operas within six years for S Bartolomeo. His rapid emergence as one of the busiest, most successful opera composers in Naples has few parallels in the 18th century. His eight intermezzos for the *buffo* singers at the Neapolitan court were extremely popular and were sung by other pairs of comedians throughout Italy and Germany. A full-length *opera buffa, La sorella amante*, his only work of the kind, was performed in spring 1729 at the Nuovo theatre. Almost nothing is known about two serenatas composed for Naples, *La Semele, o sia La richiesta fatale* (1726) and *Enea in Caonia* (1727). The circumstances that prompted Hasse to set texts from P.A. Rolli cantatas in the 1720s are also unknown; the pieces survive along with the reworked Scarlatti arias, suggesting that they may have been intended as exercises if not for private performance.

It has often been stated that Hasse visited Venice in 1727 or 1728, composed a *Miserere* for the women's chorus and orchestra of the Ospedale degli Incurabili and was appointed *maestro* there. No *Miserere* dated before 1730 has been found; besides, Porpora was *maestro di cappella* from 1726 until at least 1733, if not officially until 1738 (Baldauf-Berdes, B1993). Moreover, on 28 June 1728 and again on 15 February 1729 Hasse submitted a written appeal to the captain of the German guard, who served the court as inspector of the music of the royal chapel in Naples, to be appointed supernumerary *maestro di cappella*; his conversion to Roman Catholicism four years earlier is cited in his appeal. He was told that there were already four *maestri* and therefore none more was needed, but the viceroy, Cardinal Michael Johann Althann (from the Austrian nobility), overruled the captain to name Hasse supernumerary *maestro* the next day, 16 February (Cotticelli and Maione, B1993).

Hasse's first documented visit to Venice was during Carnival 1730 when his *Artaserse* was given at the S Giovanni Grisostomo theatre. The libretto was nominally by Metastasio; this may be regarded as Hasse's earliest encounter with a Metastasian text, though it had been altered by Giovanni Boldini. Only in 1760 did Hasse set Metastasio's original libretto. Farinelli, who performed in several of Hasse's operas, was particularly pleased with the *Artaserse* arias; he sang them in London on 27 October 1734 in a pasticcio, *Artaxerxes* (Burney mistakenly claimed that Hasse directed it). Two arias from Act 2, 'Per questo dolce amplesso' and 'Pallido il sole', to Boldini texts, were sung every evening for Philip V during the decade Farinelli served him (1737–46), and survive in countless copies; they may have been Hasse's most widely circulated arias.

2. Vienna and Dresden, 1730–33. In the libretto of *Artaserse* for the 1730 carnival season in Venice Hasse is called 'Maestro sopranumerario della Real Cappella di Napoli'; other librettos of 1732–3 repeat the information. But the librettos of *Dalisa* (Venice, May 1730), *Arminio* (Milan, August 1730) and *Ezio* (Naples, autumn 1730) identify him as 'Primo maestro di cappella di S.M. Re Augusto di Polonia ed Elettore di Sassonia'. Evidently he was granted use of the title of Kapellmeister at Dresden between the carnival season and Ascension, and therefore before his marriage on 20 July 1730 in Venice, though he did not set foot in Dresden until 6 or 7 July 1731. His wife, the soprano Faustina Bordoni, sang in *Dalisa* and *Arminio* but not in *Ezio*, having been contracted to perform in Riccardo Broschi's *Ezio* setting at Turin in December 1730. She may have joined Hasse early in 1731 in Vienna, where his oratorio *Daniello* was performed at court on 15 February. Because this oratorio survives in only one copy (*A-Wn*, in a Viennese hand and with a leather court binding) and because it has been attributed to Caldara by later observers (Allacci is the earliest) and shows in places considerable counterpoint, an ascription to Hasse has been questioned (Koch, F1989). On the other hand, a contrapuntal aria such as 'Bel piacer di tua grandezza', copied and performed as Hasse's by the early 19th-century Viennese collector Simon Molitor, may strengthen the assumption that, with this oratorio, Hasse attempted to satisfy a taste for the learned sacred style at the imperial court. Moreover, a few other arias in *Daniello* resemble the style of his earlier Neapolitan operas. If Hasse's, this oratorio represents his earliest major work for Vienna and a significant compliment (the text was a new one by the imperial court poet Apostolo Zeno), since the protocol would have had Caldara set it first.

Hasse's authorship of *Daniello* is also strengthened by the fact that he must already have come to the attention of the Austrians when his operas were performed at S Bartolomeo; Austrian interest in the cultural affairs of Naples, under their rule until 1734, was keen, and it was no coincidence that new operas were given on days honouring the Austrian royal family. For example, Hasse's very first *opera seria, Il Sesostrate*, was first performed at the S Bartolomeo theatre on 13 May 1726, the ninth birthday of Maria Theresa, the future empress. When repeated in the autumn season, it marked the birthday of Maria Theresa's mother, Elizabeth of Brunswick-Wolfenbüttel (26 August). It is noteworthy that in both librettos Hasse is identified as *maestro di cappella* to the Duke of Brunswick (where his *Antioco* had been performed in 1721). The first four of Hasse's operas for S Bartolomeo (1726–8) were dedicated, albeit *pro forma*, to the viceroy Cardinal Althann, the next five (1730–32) to Althann's successor, Count Harrach, or Harrach's wife. Although Hasse's visit to Vienna in 1731 is the first of which anything is known, his wife, Faustina, had already sung for the Viennese court in the mid-1720s.

On 7 or 8 July 1731, the day after their arrival in Dresden, Faustina made her début before the Saxon crown prince, and on 26 July she sang a cantata (now lost) by her husband to a text by M.A. Boccardi to celebrate the nameday of Princess Anna of Holstein. Hasse first conducted sacred works in the court chapel on 15 August. The main musical event of the year was the première of *Cleofide*, Hasse's first opera for Dresden, on 13 September. The text had been adapted from Metastasio's *Alessandro nell'Indie* by Boccardi: half of the 30 aria texts were not by Metastasio and as many were taken from earlier operas. Boccardi introduced an *ombra* scene in Act 2 reminiscent of the ghost scene that Boldini had added for Hasse's *Artaserse* (1730, Venice). Probably considered dramatically stronger by Hasse (and by H. Abert, *Niccolò Jommelli als Opernkomponist*, Halle, 1908), the portrayal of madness, in an accompanied recitative, added a Baroque element lacking in the original libretto. But in 1736, well before a close relationship between Hasse and Metastasio had developed, the

composer's reworking of *Alessandro nell'Indie* for Venice returned to Metastasio's original text.

The première of *Cleofide* was attended by J.S. Bach and his eldest son. Bach gave an organ recital the next day in the Sophienkirche; the court musicians were in attendance, so it was probably also heard by Hasse. C.P.E. Bach told Forkel in 1775 that his father and Hasse were well acquainted; Hasse could have visited Bach in Leipzig in the 1730s and 40s. The great interest that Hasse's first Dresden opera generated in the Saxon capital and elsewhere is indicated in various ways. For instance, elaborate vocal ornamentation for the aria 'Digli ch'io son fedele' (Act 2 scene ix) survives in the hand of Frederick the Great (*D-Bsb*). Suggesting broad interest in the opera are the arrangements for solo lute of 14 of its arias by Johann Kropfgans, and perhaps by Kropfgans's teacher Silvius Weiss, in a manuscript dating from about the 1740s (*D-LEm*). Weiss was a close friend of Hasse: he and Faustina were godparents to Weiss's son Johann Adolf Faustinus in 1741. Many contemporaneous lute arrangements of other Hasse arias, some with written-out cadenzas and a few with singers' names and text underlaid, survive (Crawford, G1993). An alternative third movement in a manuscript at Aalholm, Denmark, for Hasse's Flute Concerto in G (Walsh, op.3 no.1; Witvogel, op.1 no.2) has been identified by Oleskiewicz (G1998) as a literal transcription of 'Se trovo perdono' from *Cleofide*.

This movement, along with much other evidence, supports Oleskiewicz's well-reasoned argument that the *galant* style of Hasse's vocal music of the 1730s was a powerful influence on the music of Quantz, who was flautist in the Dresden court orchestra from 1727 to 1741. Quantz brought many elements of the Dresden style to Berlin when he transferred to the court of Frederick the Great, and his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) reflects Dresden experiences rather than established Berlin practices when advocating specific musical styles, size of orchestras, articulations, subtle dynamics, tempo rubato and other details of performing practice.

On 7 October 1731 Hasse directed at Dresden his cantata *La gloria sassonia* (music lost) in honour of the crown prince's birthday; the next day he left with Faustina for Italy for the premières of his next operas, *Catone in Utica* in Turin in December and *Cajo Fabricio* in Rome in January. The libretto of *Catone* shows that 11 of the arias did not belong to Metastasio's original text; of *Cajo Fabricio* only four arias and a concluding chorus were Zeno's. However, earlier arias were used; but Hasse's productivity was enormous. Shortly after the premières in Turin and Rome he provided two operas for Venice: *Demetrio*, in the 1732 carnival season at S Giovanni Grisostomo, and *Euristeo*, given in May at S Samuele (the latter was a pasticcio of arias from other Hasse operas, the former probably original). Two arias in *Euristeo*, to a libretto ostensibly by Zeno though modified by Lalli, are from Metastasio's cantata *Irene*; it seems reasonable to assume that Hasse had earlier set this text. Faustina did not sing in Hasse's Turinese and Roman operas; she did, however, appear in Hasse's *Demetrio* and Giacomelli's *Epaminonda* during carnival at the S Giovanni Grisostomo theatre. That she did not sing in *Euristeo* was probably because the arch-rival of her London years, Francesca Cuzzoni, was in it; Cuzzoni sang in several Hasse operas, but never opposite Faustina.

In autumn 1732 Hasse visited Naples, where *Issipile* had its première at S Bartolomeo on 1 October, the birthday of Emperor Charles VI. For the 1732–3 season in Naples Faustina was paid the enormous fee of 3300 ducats; for what is conjectured to have been his intermezzo *Arighetta e Cespuglio* Hasse was paid 50 ducats (Cotticelli and Maione, B1993). With Spain's recovery of Naples in 1734 Hasse's influence there waned for a few years. Except for a performance (much altered) of *Cajo Fabricio* in 1733 and one of *Alessandro nell'Indie* in 1736 (under Giuseppe de Majo, who provided a prologue), he had no works performed in Naples until *Tito Vespasiano* (or *La clemenza di Tito*) in November 1738. Interest in Hasse's music returned, however, with the marriage in May 1738 of the Saxon princess Maria Amalia to the Bourbon king, Carlo; many of his operas were staged at S Carlo during their reign, as mentioned below.

At the Teatro Malvezzi in Bologna *Siroe*, Hasse's only new opera in 1733, was produced in an exceptionally grand manner with excellent singers, including the castratos Farinelli and Caffarelli, the contralto Vittoria Tesi and the tenor Filippo Giorgi. Faustina did not perform because she was pregnant at the time. It had its première on 2 May and was repeated 25 times until 21 June; Hasse officiated at the harpsichord for as many as 19 performances, and was well paid with 1260 lire and lodging. The opera was revived in more than a dozen cities before 3 August 1763, when Hasse directed a partly reworked version at Dresden, the first opera given there after the Seven Years War.

The Saxon Elector Friedrich August I ('the Strong') died on 1 February 1733, and because of court mourning Hasse remained abroad. It was not until 1 December 1733 that Hasse took up duties as Kapellmeister to the Dresden court under Friedrich August II (1696–1763). If he divided most of 1733 between Venice and Vienna, he probably began writing some of the many motets and other sacred works for the soloists at the Incurabili: there are at least 20 of his motet texts in two large volumes (in *I-Vmc*), copied by members of the Ospedale choir between 1733 and 1742. Two more volumes contain texts set between 1745 and 1760. For many of these 215 texts no composer is named and it is difficult to estimate how many Hasse may have set. But about 40 have been located in full scores, some in two versions (Hansell, B1966). The motets were performed mostly at Vespers, followed by a solo setting of a Marian antiphon. 12 antiphon settings that Hasse must have intended for the Incurabili survive. His oratorio for the Incurabili, *Serpentes ignei in deserto* (also known by other titles), could have been written as early as 1733 but more probably dates from about 1735–9, the years when Hasse was officially named *maestro* at the Ospedale degli Incurabili; in style it resembles his secular music of that time. The oratorio *Il cantico de' tre fanciulli*, given in Dresden in 1734, uses the same overture. Koch (F1989) reports that *Il cantico* survives in several versions performed in Dresden seven times between 1734 and 1753; *Serpentes* (arranged for mixed chorus) was, on the other hand, revived in Berlin, and at a rather late period: in 1778 and 1788.

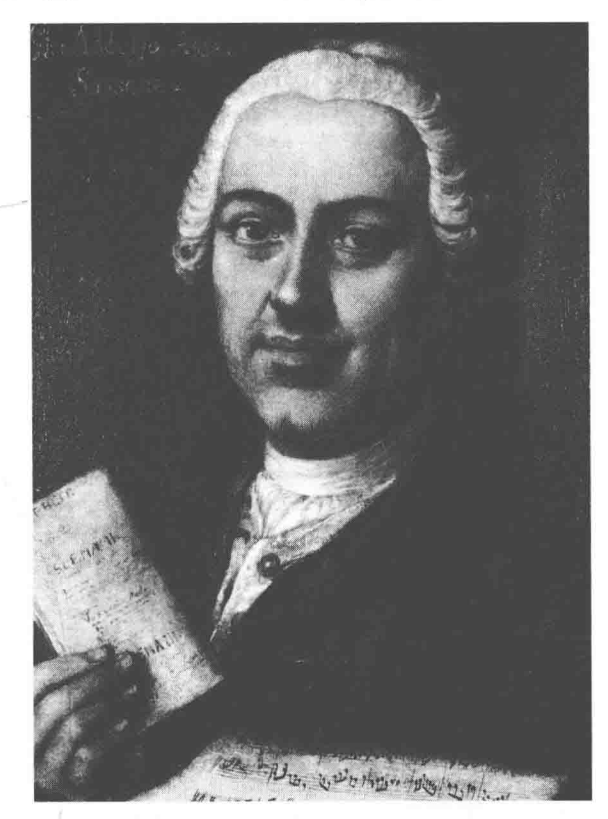
Hasse's *Euristeo* (1732, Venice) was dedicated to the English nation, and his *Demetrio* honoured the Earl of Middlesex. Hasse may have sought invitations to visit London; but he did not take up the direction of the Opera of the Nobility in December 1733 (as Gerber stated). He

never visited London, although he told Burney 'that he had often been invited, and had often wished to go to England, as he had known many persons of that kingdom, from whom he received great civilities'. On 4 December 1733 Handel directed in London an opera, *Cajus Fabricius*, mainly by Hasse: 19 of its arias were from *Cajo Fabricio*, two from *L'Ulderica* and *Tigrane* of 1729 and only five from other composers' operas. Handel's respect for Hasse is shown by the 49 arias from 15 different Hasse operas he used in seven of his London pasticcios of 1730–34, and the Opera of the Nobility presented many of his arias in *Artaserse* and *Siroe* during 1734–5. Hasse must have known about these performances. He may have met Handel in Naples after the carnival season of 1729, when Handel acquired copies of his early operas. He could also have heard about the performance of *Siroe*, about which Burney remarked: 'This is the first time that I ever perceived the composer of an opera named in the advertisements and bills of the day'.

3. Dresden and Venice, 1734–44. Hasse's second period in Dresden lasted from 3 February to 5 November 1734, during which he wrote no new opera for the court. He and Faustina were paid, nevertheless, a full year's salary, 6000 thalers, plus 500 thalers for travel. With a revival of *Cajo Fabricio* in July, the intermezzo *L'artigiano gentiluomo* (a revision of his *Larinda e Vanesio* of 1726) was performed. *Sei tu, Lidippe*, a serenata for four soloists and chorus, celebrated the return to Dresden of the elector, who had been in Danzig in July. In addition to these minor works and the oratorio *Il cantico de' tre fanciulli* for Good Friday, 23 April 1734, Hasse could have composed some of the sacred works that survive in undated copies. A trip to Jaromeritz (Jaroměřice) in Moravia, where *Cajo Fabricio* was performed in autumn 1734 under the auspices of Count Johann Adam von Questenberg, seems possible, though unlikely; an autograph score entitled not *Cajo Fabricio* but *Pirro*, as in the Moravian production, was among Hasse's own scores at the end of his life (*I-Mc*).

In November 1734 the Elector of Saxony, also King of Poland, took his court to Warsaw. Hasse was again free to visit Italy, and did not return until January 1737. He probably spent most of this period in Venice, where he rented a house. He directed his new setting of *Tito Vespasiano* (a modified version of Metastasio's *La clemenza di Tito*) to inaugurate the Teatro Pubblico in Pesaro on 24 September 1735; Faustina sang a leading role. Their return to Venice must have preceded the 1736 Carnival season, when *Alessandro nell'Indie* was staged at S Giovanni Grisostomo. Its libretto is the first to name Hasse *maestro di cappella* of the Incurabili; by the mid-1730s he may well have composed for the institution for several years but had not had the Saxon elector's official permission to call himself *maestro*. Copies of the *Salve regina* in A, sung by Farinelli in London and published there in 1740, indicate that it was composed for an Incurabili soloist in 1736.

Especially intriguing are performances in 1735 of Hasse's *Artaserse* and *Demetrio*, originally given in Venice 1730 and 1732 respectively, as the earliest *opere serie*, at Malta's first opera house, the Teatro Manuel in Valletta, built in 1732. Moreover, Hasse's *La sorella amante* of Naples 1729 was revived in this theatre in 1736 to be Malta's earliest *opera buffa*. Its cast of four male and four female singers was Neapolitan according to a libretto



*1. Johann Adolf Hasse: portrait by an unknown artist (Civico Museo Bibliografico Musicale, Bologna)*

printed in Naples. The performance poses the question of whether this *opera buffa* was staged about this time elsewhere in Italy. The autograph score (*D-Dl*) shows alterations in Hasse's hand that postdate the 1720s. The *Demofoonte* revived at Valletta in 1765 is credited to Hasse (possibly his revision of 1758 for Naples).

During Hasse's next visit to Dresden, from February 1737 to autumn 1738, he composed five *opere serie* to texts by S.B. Pallavicino, court poet there from 1698 until his death in 1742. The smaller orchestra used at Hubertusburg, the court's country estate, for operas such as *Asteria* on 7 October 1737, is comparable to that employed in concerted works performed in the Hofkirche (Oleskiewicz, G1998). Thanks to surviving parts (*D-Dl*), payment accounts (*Dla*) and the published *Hofkalendar* for 1737, it is possible to ascertain the make-up of such a reduced orchestra. It consisted of two flutes (Quantz and Pierre-Gabriel Buffardin), two oboes (one of whom doubled on chalumeau), two horns, six violins (as well as the Konzertmeister J.G. Pisendel), two violas, two cellos, double bass, two bassoons, lute (S.L. Weiss) and harpsichord (Hasse, when available). It is above all the string section that would have been expanded for Dresden's large opera house. In her discussion of orchestral practices Oleskiewicz points out that performances of flute concertos in the large private music chamber of Queen Maria Josepha might have used only one instrument to a part.

Hasse also prepared a revision of *La clemenza di Tito* (17 January 1738) on the anniversary of the coronation of the Saxon Elector Friedrich August II. For *Alfonso* (11 May 1738), celebrating the marriage of Princess Maria Amalia to Carlo, King of the Two Sicilies, the opera house

was rebuilt, and a revised version of Hasse's intermezzo *Lucilla e Pandolfo* (1730) was given. In fact Maria Amalia is credited with having requested performances in Naples soon afterwards of three other intermezzos by Hasse, *Carlotta e Pantaleone*, *Merlina e Galoppo* and *Dorilla e Balanzone*. After the Saxon court's removal to Warsaw in September 1738, Hasse and his wife went to Venice, where Faustina sang in several operas, including Hasse's *Viriate* at Carnival 1739. Lalli, the impresario there, dedicated the production to Hasse's Saxon patron, Crown Prince Friedrich Christian, then touring Italy; he also altered the text, based on Metastasio's *Siface*, and issued a collection of a dozen sonnets flattering Faustina. Her husband's popularity in Venice was at its peak: the French traveller Président de Brosses (*Lettres familières*) declared 'le Saxon est aujourd'hui l'homme fêté'.

Hasse's next, and longest, stay in Dresden was from early 1740 to January 1744. *Demetrio*, almost completely rewritten and given on 8 February 1740, probably has nothing to do with the version performed almost simultaneously at S Angelo, Venice, as *Cleonice* (like *Viriarte*, it was dedicated to Prince Friedrich Christian, then in Venice). The Dresden production was staged with Pergolesi's *La serva padrona* (it was the first time in Dresden that Hasse had conducted a work he had not composed). A revised setting of *Artaserse* was given in September 1740 on the prince's return; there were 12 new arias, five of them for Faustina. *Numa Pompilio*, the last opera of 1741 and the last to a Pallavicino text, was performed on 7 October in the small theatre at Hubertusburg and revived at Dresden during Carnival 1743. An intermezzo, *Pimpinella e Marcantonio*, was given not only between the acts of the *opera seria* but penetrating the fifth and sixth scenes of Act 2 (an old-fashioned usage). It was Hasse's first new intermezzo for over a decade; this and *Rimario e Grilantea*, possibly performed with *Numa Pompilio* on 3 November 1741, were his last two comic works. He evidently came to share the opinion Faustina voiced to Vogler in October 1775 when she bade him never to compose an *opera buffa* because it could only hurt the sublime style of singing.

Quite unusual are two lost pasticcios by Hasse performed with puppets at the Nuovo Teatro de' Bambocci or di S Girolamo owned, managed and financed by Angelo Maria Labia in the Cannaregio of Venice. This *teatrino* was a reproduction in miniature of the S Giovanni Grisostomo theatre in Venice, so that singers and instrumentalists were hidden from view backstage. Hasse's *Lo starnuto d'Ercole* (Carnival 1745 and 1746) and *Eurimedonte e Timocleone* (1746) were the first two of six operas by different composers performed there in the period 1745–8. Despite splendid costumes and scenery and an excellent orchestra, *Lo starnuto* had a burlesque, at times satirical, libretto, atypical for Hasse. Since many details connect Hasse to Labia and his wife, the singer Caterina Barberis, it is not unlikely that, while Andrea Adolfati directed the orchestra, both Hasse and Faustina took their turn with other singers. There is evidence that the Nicolini troupe, which toured Germany and Bohemia in the 1740s, performed some of Hasse's intermezzos with puppets.

Hasse's oratorio *I pellegrini al sepolcro di Nostro Signore* had received its première on 23 March 1742. His most popular oratorio in Dresden, it was repeated in Holy Week in nine subsequent years until 1756. Several operas by Hasse were performed at the Brunswick court during the 1740s. After his first opera, *Antioco*, given there on 11 August 1721, there was no music sung until a pasticcio, *Farnace*, was performed in 1738. Starting in 1743, six or seven operas by Hasse were given, including *Titus Vespasianus* (1743/4), *Antigonus* (1746), *Hermann und Varus* (the second version of *Arminio*, 1747), *Leucippo* (1747 and 1765, also performed at the summer residence at Salzthal in 1748), *Die erkannte Semiramis* (1748) and *Artaserse* (1751). Hasse's music was also included in no fewer than seven other pasticcios between 1744 and 1749. His intermezzo *Il Tabarano* (i.e. *Scintilla e Don Tabarano*) was performed in 1750. Despite some German titles, the arias of these works (but probably not recitatives) were sung in Italian. Hasse's presence at any of these performances is unlikely. In fact, no evidence indicates that he ever visited his brother and other relatives in Bergadorf (Hamburg), not far from Brunswick or Berlin.

4. Hasse and Metastasio. Hasse's interest in the expression of drama and other issues in the fine arts must have deepened in the 1740s and 50s. The scholar, theatre critic and poet Francesco Algarotti, who served the Saxon elector as court councillor from 1742 to 1747, the painter Antony Raphael Mengs and a circle of literati, painters and sculptors surrounding these men in Dresden, must have provoked debate into which Hasse could well have been drawn. Perhaps Frederick the Great, undoubtedly influenced by Algarotti, whom he had kept at his court in the early 1740s, also helped Hasse to ponder his own best approach to the opera libretto. The Prussian ruler entered Dresden on 19 January 1742 to sign a treaty, and that evening requested a performance of Hasse's *Lucio Papirio*, which, loosely based on Zeno, had had its première the previous day. Frederick later revealed his enthusiasm for the opera and his thoughts on classical principles in letters to Algarotti. In time, Hasse, the Dresden art academy director C.L. von Hagedorn, Mengs and later the classical archaeologist J.J. Winckelmann reacted to and explored Algarotti's canons in different ways.

In 1742 Algarotti altered for Hasse Metastasio's *Didone abbandonata* for performance on the small stage of the Hubertusburg theatre: the burning of Carthage which concludes the original text was replaced by a lengthy recitative and aria. The classical restraint of Algarotti's substitution must have seemed an improvement on Metastasio's youthful libretto of 1724; as late as 1757 Hasse asked Algarotti to send the score of the closing scene so that he could give it to Padre Martini (it is now in *I-Bc*). But Algarotti, who at times voiced criticism of certain conventions of the Metastasian theatre, may nonetheless have guided the composer indirectly towards a preference for Metastasio's original texts, which Hasse, along with other composers, had cavalierly disregarded, accepting them in altered form with every new revival or revision.

In 1743–4 Hasse was called on to set two new Metastasian texts; he was thus obliged to set them without changes. These were *Antigono* (1743, Dresden) and *Ipermestra* (1744, Vienna). The latter was commissioned by the Habsburg Empress Maria Theresa to celebrate the wedding of her younger sister, Archduchess Maria Anna, with Carl Alexander of Lorraine (brother of her husband). The empress initially intended to sing a key role herself, and some rehearsals with family members did take place at the Vienna court. That plan abandoned, Hasse and

Metastasio attended rehearsals in December 1743 with a professional cast assembled too late to be listed in a printed libretto. But the production at the Burgtheater was lavish with scenery by Giuseppe Galli-Bibiena. Hasse's close friendship with Metastasio blossomed at this time, as the poet wrote on 9 March 1744:

> Never until now had I happened to see [Hasse] in all his glory, but always detached from his many personal relationships in such a way that he was like an aria without instruments; but now I see him a father, husband and friend, qualities which make an admirable union in him with those solid bases of ability and good behaviour, for which I will cherish him so many years.

Metastasio would undoubtedly have met Hasse in Vienna a few months later, on 12 May 1744, when the tenor Amorevoli and Hasse's wife, Faustina, sang to the harpsichord playing of Hasse himself before the imperial family in the hall of mirrors at Schloss Schönbrunn (see Grossegger, C1987). It is likely also that Hasse and Faustina frequently visited Vienna throughout the many years they were contracted to the Dresden court, and that their friendship with Metastasio deepened. By 1761 Hasse had set all the opera texts Metastasio had written before *Antigono* bar *Temistocle* (which he never set). The altered Metastasian librettos that Hasse had set before the early 1740s were reset with great fidelity to the poet's original intentions: *Demofoonte* (1758), *La clemenza di Tito* (1759), *Artaserse* (1760) and *Siroe* (1763); and as Metastasio wrote new *opera seria* and *festa teatrale* texts during the 1760s Hasse was usually the first to set them. Following *Il Ruggiero* of 1771, their last collaboration, Burney remarked:

> This poet and musician are the *two halves* of what, like Plato's *Androgyne*, once constituted a *whole*; for as they are equally possessed of the same characteristic marks of true genius, taste, and judgement; so propriety, consistency, clearness, and precision, are alike the inseparable companions of both ... [Hasse] may without injury to his brethren, be allowed to be as superior to all other lyric composers, as Metastasio is to all other lyric poets.

5. Dresden, 1744–56. The most important event of Hasse's subsequent period in Dresden, from autumn 1745 until spring or summer 1746, was the visit of Frederick the Great after the battle of Kesselsdorf. He heard a Hasse *Te Deum* in the Kreuzkirche on 19 December 1745, and ordered a performance of Hasse's *Arminio* (the first to a libretto by the new court poet, G.C. Pasquini). Frederick's enthusiasm for Hasse's operas was matched by interest in his flute music, much of which had been published in London before the king's 1742 visit to Dresden. Some of Hasse's many flute sonatas, trios and concertos probably date from this time. The fact that few survive in autograph may be explained by their having been among the material for the 'complete edition of all his works' (Burney) being prepared by the Leipzig firm of Breitkopf but destroyed in the Prussian bombardment of Dresden on 19 June 1760. Hasse's letter of 14 June 1756 asking the Saxon elector's permission to publish his 'operas and musical works' does not mention flute pieces or chamber music specifically (Viertel, A1973). But since Hasse's operas, oratorios and large choral pieces survive in autograph scores (mostly at *I-Mc*), and since the market for his larger vocal works would not have approached that for sonatas, trios and concertos, the music for Frederick the Great may have made up the greater part of what was to have been printed. Perhaps it was not pretentious boasting when Hasse told Burney in 1772 that if Frederick the Great 'had known that contingencies would have obliged him to bombard Dresden, he would previously have apprised him of it, that he might have saved his effects'.

The Dresden opera house was closed from December 1745 until January 1747, but several operas, including Hasse's *La clemenza di Tito*, were given in a temporary theatre by the Mingotti troupe. The only large new work conducted by Hasse in 1746 was his Easter oratorio *Sant'Elena al Calvario*. Although never as popular in Germany as his *I pellegrini* of 1742, it was performed there occasionally before 1772, when Hasse completely reworked it for Vienna.

Despite Prague's close proximitity to Dresden, no Hasse opera was performed in Prague under the direction of the impresario Antonio Denzio until *Semiramide* in summer 1746. In his study on the Sporck theatre in Prague, Freeman (C1992) has argued that singers for Hasse's music would always have been expensive, and therefore that Gluck and Stamitz during their youths saw only a narrow and old-fashioned repertory dominated by Venetian operas. Only three other productions attributed to Hasse were ever shown in Prague: *Semiramide* (revived in 1760), *Solimano* (1761) and *Il trionfo di Clelia* (1766), all at the Kotzen theatre.

On his way to Italy in July 1746 Hasse visited Munich, where he accompanied the Bavarian Elector Maximilian on the bass viol and his sister Maria Antonia Walpurgis, who sang and who later provided Hasse with several poetic texts. In a double wedding for which Hasse, once more in Dresden, wrote his *La spartana generosa* (14 June 1747), Maximilian and Maria Antonia Walpurgis married the Saxon Princess Maria Anna and her brother Crown Prince Friedrich Christian. For the name days of her new parents-in-law, Maria Anna Walpurgis wrote the poetry for Hasse's orchestral cantatas *Grande Augusto* and *Che ti dirò*, in which she herself sang on 3 August and 8 December 1747. Soon thereafter, Maria Antonia engaged Porpora as her vocal tutor; he came to Dresden in February 1748, was named Kapellmeister on 13 April and remained until 1 January 1752. His appointment undoubtedly prompted Hasse's promotion to Oberkapellmeister (i.e. *primo maestro di cappella*) in 1750. Reports that Hasse treated Porpora badly are unsubstantiated. Burney wrote that 'He spoke ill of no one; but, on the contrary, did justice to the talents of several composers ... even to those of Porpora; who, though his first master, was ever after his greatest rival'.

For the marriage, also in 1747, of the Saxon Princess Marie Joseph to Louis XV of France Hasse provided a reworked version of *Semiramide riconosciuta* (the score, in *D-Dl*, shows extensive revisions in his hand). This union no doubt explains Hasse's visit to Paris in summer 1750. He composed four harpsichord sonatas which survive in manuscript, marked 'fatte per la Real Delfina di Francia', and probably also his only cantata with a French text, *Long tems par une rigueur feinte*. The *Te Deum* Hasse was asked to write could be the one in D dated 1751. His *Didone abbandonata* was perhaps given with the intermezzo *Pimpinella e Marcantonio* at Versailles on 28 August 1753. In addition, the oratorios *I pellegrini al sepolcro di Nostro Signore* and/or *La conversione di Sant'Agostino* (to a libretto by Maria Anna Walpurgis) may have been performed during the French visit of 1750. It is reported that Hasse was irked by music she mailed to him in Paris: she expected him to correct or

orchestrate her melodies for *Il trionfo della fedeltà* (1754, Dresden). The numerous manuscript copies of Hasse's operas, handsomely bound with the emblem of the Menus Plaisirs du Roi, in the Bibliothèque Nationale, further attest the queen's interest in his music.

From May 1748 until early 1749 the Saxon court was again in Warsaw, and Hasse probably supervised the production of a revised *Ezio* to inaugurate the Margrave Opera House in Bayreuth at the occasion of the nuptials of Frederike, daughter of Margrave Frederick and Wilhelmine (sister of Frederick the Great) to the Württemberg archduke Charles Eugene, on 23 September 1748. Thereafter, Hasse was probably in Venice, where revised versions of his *Demofoonte* and *Leucippo* were staged. When he returned to Dresden, his serenata *Il natal di Giove* was given at Hubertusburg (August 1749) and he worked on Metastasio's *Attilio Regolo* (fig.2), a libretto written in 1740 but owing to Emperor Charles VI's death that year never performed. In a long and famous letter of 20 October 1749 Metastasio gave Hasse detailed advice regarding the use of the orchestra, for example:

> a brief symphony seems necessary to me to give the consul and the senators time to take their seats and in order that Regulus may arrive without haste and take time to reflect ... it is necessary that the instruments anticipate him, assist him, and support him until he is seated .... Although [in recitatives] there are places ... which could be suitably accompanied by the violins, it seems to me unwise to make this ornamental procedure too familiar, and I should be pleased if, particularly in the third act, there were no instruments used until the last scene.



2. *Domenico Annibali in the title role of Hasse's 'Attilio Regolo', Dresden, 1750: design by Francesco Ponte, pen and ink and colour wash (Kupferstichkabinett, Dresden)*

Since Hasse usually did as Metastasio recommended, especially in the reticent use of orchestrally accompanied recitative, the letter may have been written mainly for the benefit of interested connoisseurs at the Dresden court rather than for Hasse himself.

The highlight of the 1751 carnival in Dresden was the singing of Felice Salimbeni, the celebrated castrato who had been lured away from the Berlin court, in a revised version of Hasse's *Leucippo* and in *Ciro riconosciuto*. The latter marked the last operatic performance of Faustina and of Salimbeni (who died in August). Both sang in Hasse's *I pellegrini* in March, and Faustina probably sang in his new Mass in D minor and *Te Deum* in D at the dedication of the Hofkirche on 29 June 1751. The transparent style of the *Te Deum*, indeed of all his hymn and psalm settings for chorus and orchestra, is sometimes thought to have been due to the resonant acoustic of the Hofkirche, mentioned by J.F. Reichardt, Vogler and others. Hasse's masses, on the other hand, sometimes show four-part counterpoint and full orchestral accompaniments as well as ornate arias that belie a concern solely for the church's resonance. Hasse was able to draw on the international Dresden opera orchestra for performances of his church music. J.-J. Rousseau called Hasse's orchestra (of 1754) 'l'ensemble le plus parfait de l'Europe' and included a seating plan in his *Dictionnaire* (1768). Marpurg printed an impressive list of the musicians in 1756 and J.G. Pisendel, the Konzertmeister, wrote to Telemann expressing great respect for Hasse.

But difficulties arose for Hasse in 1752. The singer Regina Mingotti was to have been Faustina's successor as prima donna beginning with *Adriano in Siria* (Carnival 1752), but a rivalry between the two women seems to have involved Hasse, who then had his earliest severe attack of gout. Rehearsals would not have begun before March, it was feared, had not Pisendel stepped in for Hasse as orchestral director. Thus the opera was given its première on 17 January and performed 11 times in all by 15 February. But Pisendel's complaints of poor rapport and his recommendation that only German-speaking orchestral musicians should be engaged earned Hasse's reprimand. Further evidence of malaise at the musical establishment is provided in Act 3 scene vii of Hasse's autograph score of *Adriano* (*I-Mc*), where his handwriting is even more illegible than that of his occasionally trembling hand of the late 1770s. The notation of the aria in question, 'Ah che manca un sento' for Mingotti, dramatically interrupts the well-regulated, elegant hand of the composer and the clear writing of the recitative texts by the Dresden court copyist Girolamo Personé, it also contrasts with that of Mathäus Schlettner, responsible for notating words and music of the final chorus immediately following. That neither aria nor chorus is included in the printed libretto hints once again at untidy management at the court. The situation culminated, it would appear, in Mingotti's release without pension on 1 March 1752.

As if to demonstrate her ability and readiness to match Faustina's best qualities, Teresa Albuzzi-Todeschini, who was engaged to replace Mingotti, sang the role of Tusnelda (which Faustina had created at Dresden in 1745) in the 1753 revival of *Arminio*. Todeschini was prima donna in Hasse's next five operas (1753–6). Among these, *Solimano*

and a substantially revised *Ezio*, for the carnival seasons of 1753 and 1755, were imposing spectacles, with hundreds of extras for mob scenes and an array of animals including horses, mules, elephants and camels, using outdoor space behind the stage illuminated by thousands of candles and lamps. 23 exquisite drawings at the Albertina in *A-Wn* by Francesco Ponte for *Solimano* show not only costume designs in detail but also singers' faces; 41 other of his designs illustrate Dresden productions of *Antigono* (1744), *Adriano* (1752), *Arminio* (1753) and *Artemisia* (1754). The librettist of *Solimano*, G.A. Migliavacca, is said to have displeased Hasse, who set and then cut out much recitative. Except for Coltellini's tragic intermezzo *Piramo e Tisbe* (1768) Hasse was never to set another text by any poet but Metastasio.

Hasse's new operas for the autumn and carnival seasons 1755–6, *Il re pastore* and *L'Olimpiade*, were of conventional dimensions, but the opulence of opera at Dresden might have continued with works matching the grandeur of *Solimano* and a revised *Ezio* but for the Third Silesian War. Although the Saxon elector was exiled in Warsaw from September 1756 to April 1763, Hasse remained initially in Dresden between 14 November and 20 December 1756 presented daily concerts for Frederick the Great. He had been Frederick's guest in Potsdam in March 1753, shortly after his *Didone abbandonata* had received ten performances in the Königliches Opernhaus in Berlin.

Between 1743 and the mid-50s half a dozen different operas and intermezzos by Hasse had been performed in Berlin and Potsdam. Handsome staging and excellent singing characterized the productions, generously financed by Frederick the Great (see Henzel, C1997). While perhaps seven Hasse operas were staged in the 1760s, the following 20 years witnessed at least 14 productions of his *opere serie*, at a time when almost all the other opera houses of Europe had ceased to cultivate his operas. Performances of several of his oratorios, on the other hand, were numerous and widespread throughout the 1770s and 80s, and a few even into the 19th century, in German-speaking Europe.

6. Works for Naples and Warsaw, 1756–63. Either respect for Hasse or fear of imminent war prompted the Saxon elector to grant Hasse *Urheberrecht* (copyright protection) on 31 July 1756. At about the same time, the elector granted Hasse liberty to travel as he transferred his court to Warsaw for the duration of the Seven Years War. (As king of Poland he was named August III.) In fact, Hasse travelled extensively and showed an astonishing ability to execute commissions in widely separated places, and he must have composed at great speed and coached singers with remarkable efficiency. We know that he and Faustina had often visited Venice whenever court music was not required in Dresden; but in the late 1750s and early 60s Hasse's travels connected Naples and Warsaw, with Venice and Vienna *en route*.

Hasse composed much sacred music for the ladies of Venice's Incurabili. He showed loyalty to the institution virtually throughout his life, and might well have helped out in 1757–60, while its *maestro di cappella* Gioacchino Cocchi was in London. Although Hasse's oratorio *Giuseppe riconosciuto* was performed at S Filippo Neri (also known as the Fava church) during Holy Week 1757 (in what Koch has called the composer's 'last supervised version'), Hasse would not have been expected to direct it, and he would not normally have conducted at the Teatro S Benedetto, where *Nitteti* was performed in January 1758: its survival in many copies suggests that it was considered more important than the occasional pasticcio, though it could have been assembled by someone other than Hasse. In summer 1758 P.J. Grosley de Troyes witnessed Hasse's conducting: '400 voices and instruments chosen from among the virtuosos of Italy, who had gathered in Venice for this festival [of St Lawrence], made up the forces directed by the famous Sassone who had composed the music'.

By early summer 1758 Hasse had gained permission to visit and compose music for Naples, thanks to the urging of Princess Maria Amalia of Saxony, who exerted considerable influence through her husband on music there. From documents in the Dresden Staatsarchiv, Dietz (B1996) was able to shed much light on the cultivation of Hasse's operas during Maria Amalia's years in Naples (June 1738 to October 1759). During the initial decade (1738–47) there were at least ten revivals of operas by Hasse, some reworked by local composers (Antonio Palella and Leonardo Leo), and as many as 16 opera productions might well have included music by Hasse. Only one, *L'asilio d'amore*, was actually composed for Naples, although it received its première at Hubertusburg on 7 October 1743. Hasse had suggested that the Neapolitan production should be conducted, in his absence, by his 'antico amico' Francesco Feo. Hasse was paid 100 zecchini for it, but the date of a Neapolitan performance remains unclear. It is noteworthy that recent works by Hasse pleased the Neapolitans; revivals of 15-year-old operas, on the other hand, disappointed and were deemed old-fashioned. 'Old' operas by Vinci, Leo, Porpora and other Neapolitans were similarly criticized.

During the second decade the number of operas by Hasse falls to a meagre two, but they were recent works and well received: *Demofoonte* (1750) and *Adriano in Siria* (1755). It was during the third period of Hasse operas, however, that considerable excitement for the composer animated the city. The petition of King Charles and Maria Amalia to her father, then exiled in Poland, to let Hasse visit Naples and supply new operas were granted. Hasse revised three operas and wrote one new one for Naples: *Demofoonte* (November 1758), which Grosley de Troyes witnessed and praised, *La clemenza di Tito* (January 1759), *Achille in Sciro* (November 1759) and *Artaserse* (January 1760). Maria Amalia was not to see the last two because she and Charles left for Spain on 10 October 1759. As a new queen of Spain, she yearned for the musical scene in Naples and for her old tutor: she had waited 20 years to see Hasse come to Naples. Less than a year after her arrival in Spain she died, on 27 September 1760.

Before his exile during the Seven Years War, August (as Elector of Saxony) had sponsored hardly any opera in Warsaw. The earliest Hasse opera August brought to Poland was on a six-month visit in 1754; revived on the king's birthday (on 7 October, just one year after its première at Hubertusburg), it was *L'eroe cinese*. It was performed only eight times, but the production was undoubtedly opulent since 170 musicians, dancers, stage technicians and others were brought from Dresden, largely under the supervision of Count Heinrich von Brühl, the prime minister at the Saxon court. The 'Mr. Goldberg' who played the harpsichord may well have been Johann

Gottlieb Goldberg, J.S. Bach's friend, at that time in the personal service of Brühl. Earlier Brühl had paid the lutenist S.L. Weiss to be his house musician.

Considerable information on the seven years August spent in Poland and on Hasse's Warsaw operas survives in the Dresden Staatsarchiv, and is supplemented with information from Polish sources (see Zórawska-Witkowska, C1993). Letters of the king, his 'inseparable' Brühl and Count Wackerbath to and from Maria Antonia in Naples and the king's son, Crown Prince Frederick Christian, and daughter-in-law Maria Antonia Walpurgis, both left behind in Dresden, indicate the melancholy of the king, the importance of music to him and his eager reliance on Hasse for new operas and singers. Initially August had no musical resources at hand. The performance of Hasse's *I pellegrini* on 24 March 1758 at the Chiesa dei Cappuccini in Warsaw was probably given by local forces. In that month Hasse posted from Venice a revised version of his opera *Nitteti* to Brühl, who promptly had it copied and sent to Maria Antonia so that it might be performed in both Naples and Warsaw. At the same time Hasse sent to Warsaw a serenata for five voices, *Il sogno di Scipione*, for performance on his patron's birthday (7 October). The text was printed in Warsaw – librettos of Hasse's operas were sometimes issued with Polish translation – but only the first half of the music survives (in *D-Dl*).

Zórawska-Witkowska suggests that Hasse attended performances of *Nitteti* in Warsaw (the dress rehearsal was on 22 July 1759) and that he composed *Achille in Sciro* for Naples while still in Poland. The Warsaw version of *Nitteti* includes five arias taken from the Neapolitan version of *Demofoonte* (which was given in its entirety at Warsaw on 7 October 1759); there was thus new music for 14 of its 19 arias, six or seven with modified text, as well as a new final chorus to distinguish the Warsaw version of *Nitteti* from the Venetian version of the preceding year. Similar changes for other Warsaw productions indicate the composer's willingness to adjust music to new singers. The cast for *Nitteti*, as for several other Warsaw operas, was all male. Evidence shows that Hasse continued to compose quickly – between seizures of gout which the king described in his correspondence as terrible – and probably worked on more than one opera at a time. Four Hasse operas were performed for August in 1760: *Nitteti* (seven times) and *Demofoonte* (three times) in January, *Artaserse* (11 times, beginning on 3 August) and *Semiramide riconosciuta* (three times, beginning on 7 October). On 10 September the king wrote to say that he wished to return to Dresden, which had been badly bombed by the Prussians during the summer, but he awaited the peace settlement of 1763.

With his obligations to Naples barely completed, in January 1760 Hasse committed himself to a new score for Vienna (*Alcide al bivio* received its première in October 1760), while preparing more operas for Warsaw: *L'Olimpiade* (January 1761), *Arminio* (18 July 1761) and *Zenobia* (7 October 1761). The oratorio *Sant'Agostino* was performed, probably without revisions, in Warsaw on 20 March 1761. The next year, 1762, the most brilliant for opera in Warsaw, marked an artistic climax for the king. Four operas were performed a total of 46 times with excellent casts: *Zenobia* (given 18 times in two seasons), *Ciro riconosciuto* (17 January), *Il trionfo di Clelia* (3 August, given 17 times in one season) and *Il re pastore* (7 October) directed by Hasse himself, who had arrived in Warsaw some time in the autumn. Of these operas the newest was *Il trionfo di Clelia* – it had received its première in Vienna less than four months earlier – and yet it was adjusted for Warsaw with two additional arias (out of a total of 20). Hasse's pupil and and close friend, the Austrian soprano Elisabeth Teyber, arrived in Warsaw in June 1762, but Hasse may have returned to Vienna by August to rehearse the première of his Litany in G for the Habsburg family.

In Warsaw performances of *Il re pastore* continued into the carnival season of 1763. *Siroe re di Persia*, reworked in Warsaw during the preceding autumn, was not yet finished, as planned, by 19 January. Since peace was announced on 15 February, the king and his musicians left for Dresden in April. Therefore it was in the Saxon capital that August saw a performance of *Siroe* on 3 August 1763, but one which contained six arias of Hasse's old 1733 version. Contrary to what these six arias suggest, Hasse's stamina for reworking arias was not yet exhausted: he revised *Leucippo* (for the fifth time) and the king attended the dress rehearsal in early October. It was the king's last opera; on 5 October he died.

What Hasse encountered in Dresden in April 1763 was a city badly harmed, with much of the court's library of sacred music burnt, his own home destroyed and the opera house devastated. The new elector, Frederick Christian (brother of Maria Amalia), was forced to institute severe economies, and musical galas were discontinued. Hasse and Faustina were paid 12,000 thaler (two years' salary) and may have been preparing to leave when the new elector died of smallpox. Hasse's Requiem in C had been performed for August on 22 November; now further exequies delayed their departure until 20 February 1764. The composer was paid 1000 thalers for performances in November and December 1763 but given no pension (Mennicke, B1906). For years, nevertheless, he continued to be named *primo maestro di cappella del re di Polonia ed elettore di Sassonia* in librettos printed in Vienna and Italy.

But Hasse was not at a loss for a new home. In fact, he was already hard at work on a new collaboration with Metastasio, *Egeria*, for performance on 24 April 1764 in Vienna. This was the fourth of eight opera or *festa teatrale* librettos Hasse was to set within a dozen years for the Habsburg court.

7. Vienna, 1760–74.

*(i) Occasional operas.* Soon after Maria Amalia, August's daughter in Naples, had petitioned her father to let Hasse compose operas for the Neapolitan court, the Habsburg Empress Maria Theresa must have requested August, her loyal political ally, to let Hasse write occasional music for her court too. Since the theatres used for the operas the empress commissioned were not commercial establishments like those in Venice, permission for new operas by Hasse was an obligatory courtesy. Throughout the decade that saw the Habsburg children come of age and submit to highly visible, political marriages, Hasse supplied music reflecting at times the French practice of filling the stage with dance and chorus, and even special scenic effects of magic reminiscent of the antiquated Baroque practice of displaying an apotheosis of the aristocrat at hand. Such was the case in Metastasio's *festa teatrale* entitled *Alcide al bivio* for the wedding of Maria Theresa's eldest son Joseph.

This entertainment was part of the wedding festivities that had begun in Parma, where the bride, Princess Isabella, granddaughter of Louis XV, had already been honoured by a French-inspired entertainment, *Le feste d'Imeneo*, by the court poet C.I. Frugoni and the *maestro di cappella* Tommaso Traetta. On the Viennese stage, renovated a year earlier by the French architect J.-A. Morand, Hasse's choruses and ballets filled a richly varied scenery that ostensibly combined aspects of French and Italian opera, recalling the recommendations of Algarotti's *Saggio sopra l'opera in musica* (1755); in Vienna all was executed under the watchful eye of Count Giacomo Durazzo, who, with the cooperation of the state chancellor Kaunitz-Rietberg, was general director of theatres under imperial control. Not to be outdone by Parma, Viennese resources were lavishly spent to produce a mingling of Italian song and French pantomime dance – all to promote the image of Alcide acting out the virtuous courage yet honest misgivings of the groom and future emperor, Joseph. The dance troupe, under the direction of Gasparo Angiolini, was at least as large as the Parmese, and the stage of the Burgtheater was equipped to accommodate scenery into which actors could move. In other words, set designs allowed a greater part of the stage to be practicable rather than, by means of optical tricks, give the illusion of space larger than the actual stage and thus discourage penetration by actors, who would thereby spoil the perspective intended. The scenographer was Jean-Joseph Chamant, who later conceived the scenery for Traetta's *Armida* (1761); the designer of stage machinery was Pietro Rizziono (or Rizzini); and the overall planner of visual effects, the 'aparato festivo del teatro', was Giovanni Maria Quaglio, who prepared the stage designs for Gluck's *Orfeo ed Euridice* (1762). Lastly, the printed libretto credits Giuseppe Ercolani as 'direttore della rappresentatione', which means that, along with the poet Metastasio, he taught stage movements to the singers. All these men had witnessed recent French and German entertainments in Vienna while Italian opera had been curtailed at the Burgtheater during the Seven Years War, and were ready to exploit naturalism in place of the formalized acting and illusionistic architecture typical of the traditional, aristocratic *opera seria*.

Owing to the role of chorus and dancers, *Alcide al bivio* may be said to belong to the earliest stage of Viennese opera reform usually associated with Gluck. That the Empress Maria Theresa liked the *festa* is in part explained by her fondness for Hasse, but even more by the way Hasse's arias display the vocal skills of virtuoso singers without getting in the way of poetic texts. While Heartz (C1985) justly identifies conservative elements in two arias from Hasse's *Artaserse* and *Alcide al bivio* (both of 1760), which he then relates to devices in Vinci's *Artaserse* of 1730, Hasse's rhythmic vitality and variety of counterpoint, along with the aptness and ingenuity of his melodic invention, reach a level of distinctiveness rarely encountered in his earlier scores. Despite his astonishingly heavy schedule of travel and composing for both Naples and Warsaw, and the fact that Metastasio's texts sometimes lack a strong psychological projection of contrasting moods and actions, Hasse wrote remarkable music: orchestrations freely mix textures in two to five (and more) parts, and instruments frequently move with highly profiled rhythms and independence against the solo voice. Even Gluck never surpassed Hasse's ingenuity and keen ear for handling instrumental colours.

The fork in the road to which Alcide (read Archduke Joseph) finds himself returning during the opera leads either towards the realm of sensuous pleasure (bathed in light, colourful vegetation, fountains and alluring music) or to a heroic, yet dark, architecture, both stony and severe. Both realms are enlivened by dancers and choirs seen through 'transparencies', and each area is transformed into a magnificent palace or temple described in many pages of music. In only one passage of the autograph score (*I-Mc*) is there a simple dance tune inserted by a copyist; otherwise dance melodies are elegant and, like the orchestrations, all in Hasse's hand. Like Gluck, whose serenata *Tetide* was also composed for this wedding, Hasse had 40 instrumentalists at his disposal placed backstage and in front of the stage: 28 strings, six pairs of wind instruments (flutes, oboes, english horns, bassoons, horns and trumpets) and timpani. Hasse's *festa teatrale* was given three times between 7 and 16 October in alternation with other entertainments. Despite its important visual component, however, a later concert performance in the Burgtheater, with the original singers seated in front of the orchestra and holding their music, was reported by Francesco Maria Hasse, the composer's son, in a letter of 28 February 1761 to the Venetian economist Giammaria Ortes, a close friend of the Hasse family. *Alcide* was performed in this manner six times between 10 February and 8 March 1761. Librettos crediting the Viennese singers, dancers, stage hands and so on were published in Florence, Milan, Naples, Rome and elsewhere, but these do not represent subsequent productions. In Vienna the *festa* was revived in a concert performance on 11 and 13 March 1781 by the Tonkünstler-Societät. It had reappeared as a puppet entertainment nearby at Eszterháza in the mid-1760s. That Haydn was influenced by the work when composing his *Acide e Galatea* for a wedding at Eszterháza in 1763 (Heartz, C1982) suggests the possible impact that numerous works of Hasse probably made on Haydn from time to time. Hasse's praise of Haydn's *Stabat mater* (reported in Haydn's letter of 20 March 1768 and his autobiographical sketch of 6 July 1776) pleased the younger composer greatly.

Another major work for the Habsburg court, Hasse's and Metastasio's *Il trionfo di Clelia* (27 April 1762), was again distinguished by lavish scenery and dance. Performed 21 times, it celebrated the birth of a daughter to Joseph and Isabella of Parma. The following year, at the time of her second child, the princess died of smallpox. But while the imperial court was in mourning Hasse set Metastasio's new one-act *festa teatrale Egeria*, to commemorate the coronation in Frankfurt of Emperor Joseph II on 3 April 1764; it was performed in Vienna on 24 April.

In January 1765 Hasse was not among the composers supplying operatic entertainments for the wedding festivities of Joseph and his second wife, the Bavarian Princess Maria Josepha, at Munich and Vienna. Instead he was in Turin to supervise a new setting, with a first-rate cast, of *L'Olimpiade*, given its première on 26 December 1764. (Earlier versions had been given in Dresden in 1756 and Warsaw in 1761.) But on 6 August 1765 another Hasse opera, *Romolo ed Ersilia*, again to a new text by Metastasio, was given in Innsbruck for the wedding of

Joseph's younger brother, Archduke Leopold, and Princess Maria Ludovica of Spain. The traditional character of this three-act opera was due in part to the conventional stage at Innsbruck's Hoftheater. A four-part chorus was sung by the male choristers of St Jakob's Church. *Enea in Italia*, the heroic ballet linked to the opera, had music by Hasse's friend F.L Gassmann. However, the unexpected death in Innsbruck on 18 August of Maria Theresa's consort, Emperor Francis Stephan, brought a sudden halt to festivities. Khevenhüller-Metsch, often critical of Hasse's music, called the music old-fashioned and said the libretto was weak, cold and with insipid love scenes. In fact, Metastasio's text generated little subsequent interest: only Mysliveček ever set it again (1773, Naples). On the other hand, the opera had suited the festive occasion. It was judged to be in sharp contrast to Gluck's *Iphigenie*, performed in Innsbruck the day the emperor died, which was criticized by Metastasio's adherents for its doleful, unpleasant subject.

From correspondence between Hasse himself and Ortes we know that Hasse was residing in Vienna in early December 1765, but by 21 December he was in Venice, where he stayed till early March 1766, when the two again exchanged places. But Hasse did not compose music for the wedding in April 1766 of Archduchess Maria Christine of Habsburg and Duke Albert of Saxe-Teschen, the grandson of his former Dresden patron. Instead, as he wrote to Ortes from Vienna on 17 July 1767, he started work on the two-act *festa teatrale Partenope*, performed less than two months later. This occasional text by Metastasio was intended for the engagement of Archduchess Maria Josepha to the future King of the Two Sicilies, Ferdinand IV. After Maria Josepha's sudden death on 28 May 1767, however, her sister Maria Amalia was substituted as Ferdinand's bride. One is thus reminded how political a Habsburg marriage could be, along with its attendant operatic displays. On the other hand, *Partenope* was revived without ceremony at Sans Souci, near Berlin, in summer 1775. It had its Viennese première on 9 September 1767, and Hasse wrote to Ortes a week later saying that 'the opening chorus [linked to the sinfonia] is one of the best things I have made'. It is indeed a brilliant movement for chorus (SATB) and orchestra with brass. The concluding quartet for the principal soloists (all sopranos) is also handsome, if shorter and more conventional. But Hasse confessed to Ortes that the scenery for *Partenope* did not please the public. Celestial singing heralded the appearance in a cloud of the Goddess of Love, seated on a clam shell and accompanied by Imeneo, Cupid, graces and genies. This scene went so badly, Hasse confessed, that little prevented the opera from ending with 'solemn laughter'. In closing his letter Hasse wrote of 'the desire to give up the theatre, which no longer suited him'. And yet he was to compose two more operatic works.

In November 1768 Hasse directed the first performance of *Piramo e Tisbe*, a chamber opera for three singers that rivals *Alcide al bivio* in quality and originality. It was not commissioned by Maria Theresa for a Habsburg wedding and so there is relatively little extant information about its performances. An unnamed French lady who paid for the work sang the role of Tisbe, while Tisbe's father was sung by the opera's librettist, Marco Coltellini; who sang Piramo remains unknown. In letters to Ortes about the opera and its later revisions Hasse described the acting with satisfaction but also mentioned the taxing work of composing. Commanded to ascend to the royal box after a performance at the country estate of Laxenburg, outside Vienna, on 15 October 1770, Hasse was given a 'magnificent ring' by the empress herself. 'After such success', he declared, 'it would be well to leave opera.' Certainly the opera has much fine orchestrally accompanied recitative, handsome arias – if less demanding technically than most other recent ones – and admirable ballet music.

The wedding of archduchess Maria Amalia with archduke Ferdinand of Parma took place on 25 August 1769 in Parma, but Metastasio and Hasse supplied a cantata in lieu of an opera for preliminary festivities in Vienna (21–30 June). In this work the glass harmonica combines with orchestra and soprano to illustrate references to sounds and nature in the poem 'Ah perche col canto mio'. Cecilia and Marianne Davies, close friends of the Hasse family, sang and played the harmonica respectively. Metastasio wrote later (16 January 1772) that the sisters performed so marvellously that one could not distinguish between them. Over time, the empress listened to many performances at court.

In correspondence to Ortes (12 January 1771) Hasse again wrote of wishing his most recent opera were his last, yet disclosing that the empress had requested him to write one more for the wedding in Milan of Archduke Ferdinand and Maria Beatrice d'Este later that year. This opera, both Metastasio's and Hasse's last, was difficult to write, as they protested in correspondence. Moreover, as Hasse told Ortes, 'the Milanese would like a lot of spectacle and the fewest possible recitatives. *Il Ruggiero* is certainly a well-written libretto, but is lacking in the former and abounding in the latter'. That the opera had initially been intended for the wedding in 1770 of Archduchess Maria Antonia (Marie Antoinette) and the dauphin of France (later Louis XVI) explains the medieval legend selected as plot, but not the lack of dances and choruses for which Hasse thought the Milanese had a taste, and which Mozart's *Ascanio in Alba*, the companion piece in Milan, successfully displayed.

Shortly before his departure from Vienna for Milan, Hasse suffered an attack of gout that lasted 20 days. In a letter of 5 October 1771 he told Ortes that he had to be transported in a bed within his carriage, attended by his daughter 'Pepina' (Maria Gioseffa). One cannot help wondering if the vexations of this commission (like the strife with the singer Mingotti in 1752, which had brought on his first major attack of gout) had something to do with his illness. But the trip to Milan was as beneficial as he had predicted in a letter of 17 July 1771, and when he reached Milan in late August – Mozart said 30 August – he was strong once again. In his letter of 17 July Hasse had said that he hoped for the best; but after the première on 16 October he reported: 'My *Ruggiero* had on the first evening all those mishaps that could possibly occur to injure a theatrical production'. Leopold wrote to his wife that 'Wolfgang's serenata has killed Hasse's opera more than I can say'. Wolfgang himself, however, was delighted with Hasse's opera and wrote to his sister on 2 November: 'There is a performance of Hasse's opera today, but as papa is not going out, I cannot be there. Fortunately, I know nearly all the arias by heart and so I can see and hear it at home in my head'. The opera may well be the weakest Hasse ever composed, but it was revived with a

new cast on 20 January 1772 at the Teatro S Carlo, Naples, in a production promoted no doubt by Maria Theresa's daughter Maria Carolina, married there to Ferdinand IV: like her Saxon cousin Maria Amalia a few decades earlier, she must have remembered Hasse fondly as her former tutor.

After a short stay with Ortes in Venice, Hasse and his daughter reached Vienna on Wednesday 27 November 1771 and had an audience with Maria Theresa the following day. She gave Pepina a golden box containing a pair of brilliant, luxurious earrings, while Hasse was given a bigger, more magnificent golden box with a portrait of Archduke Ferdinand on the cover and inside a ring of yellow and white gems. This box is cited in Hasse's testament of 20 September 1782 since he wished it given to his other daughter, Maria Cristina, married by that time to Giorgio Torniello (*I-Vas* notaio F. Dana).

Hasse was living in Vienna in August and September 1772 when Charles Burney eagerly visited Metastasio, Hasse, Gluck and others. In his travel accounts (published the following year) the Englishman summed up what most modern scholars believe had gradually emerged during the preceding decade.

> Party runs as high among poets, musicians and their adherents, at Vienna as elsewhere. Metastasio and Hasse may be said, to be at the head of one of the principal sects; and Calsabigi and Gluck of another. The first, regarding all innovations as quackery, adhere to the ancient form of the musical drama, in which the poet and musician claim equal attention from an audience; the bard in the recitatives and narrative parts; and the composer in the airs, duos and choruses. The second party depend *more* on theatrical effects, propriety of character, simplicity of diction, and of musical execution, than on, what *they* style flowery description, superfluous similes, sententious and cold morality, on one side, with tiresome symphonies, and long divisions, on the other.

*(ii) Other works.* The patronage Hasse enjoyed during the 1760s gave rise to superb chamber music for solo singers unsurpassed by his Viennese contemporaries. If ever a conjecture should be accepted, it is that this music was heard, if not sung, by the imperial family, even though not all performers and occasions have yet been identified.

However, one clearly dated work written for the entire royal family is the earlier *Litania della B.V.M. cantata dalla famiglia imperiale* of 5 August 1762. Several manuscript copies identify the various members of the imperial family who took part in the performance, including the Empress Maria Theresa herself. What is particularly intriguing is the difficulty of several arias; while some melodies are limited in range and complexity, all demand considerable vocal training. Most impressive are two arias, as well as solo passages in the concluding movement, for Maria Theresa. Her relatively wide range and long melismas suggest considerable skill and the likelihood that many of Hasse's cantatas could have been intended for her, though her name appears on none as the dedicatee. A set of vocal solfeggi by Hasse is dated 1762 in a copy at *A-Wgm*.

Two earlier cantatas, or 'complimenti a 2', were written in 1760 for the archduchesses Maria Carolina, aged eight, and Maria Antonia, aged five, to celebrate the birthday of the empress on May 13 and that of her consort, Francis I, on 8 December. Both have texts by Metastasio. The music for the first, *Dove, amata germana*, is lost, but the second, *Apprendesti, o germana*, survives in an autograph (*I-Mc*) showing vocal parts commensurate with movements for these two children in the Litany of 1762, even if the accompaniments here are not merely for keyboard but for oboes and strings. An elaborate orchestral introduction begins like the sinfonia to *Zenobia* (1761). At the end of the *complimento* Hasse's score indicates that his *Il re pastore* must follow, but no surviving libretto documents a Viennese performance of this *festa* in 1760. What is particularly interesting is that Hasse was for a time the music tutor of these two archduchesses.

*La scusa*, a solo cantata for alto and orchestra, again with a Metastasian text, was performed in 1760, and in the following year Metastasio's *Amor prigioniero* for two sopranos and orchestra. Perhaps Hasse's daughters, Pepina and Cristina, performed in *Amor prigioniero* (or one like it) at a private academy given before Maria Theresa and her family, according to a letter of 28 February 1761 from the two daughters to Ortes. In this instance the orchestral introduction begins like the sinfonia to *Siroe* (1763). The only other indication of Pepina's singing ability appears in a letter from Ortes of 3 August 1771, in which he expresses the hope that whenever she comes to sing Hasse will accompany her on the harpsichord that Miss Davies has left in his Venetian residence.

Other Metastasian texts set orchestrally by Hasse in the early 1760s are *Il nome*, for alto, and *La gelosia* and *L'amor timido*, both for soprano. In 1775–6 we again encounter new orchestral cantatas: *La danza*, for soprano, and *Il ciclope*, for soprano and alto; these are his last known cantatas to Metastasian texts. Since these two works were written in Venice and near the end of Maria Theresa's life, they were surely not for her to sing. In cantata style, and possibly for Vienna, are the *Salve regina* in E♭ for soprano, alto and orchestra of 1766 and *Quivi pur vi ti veggio*, Hasse's only motet with Italian text for soprano and orchestra (1767).

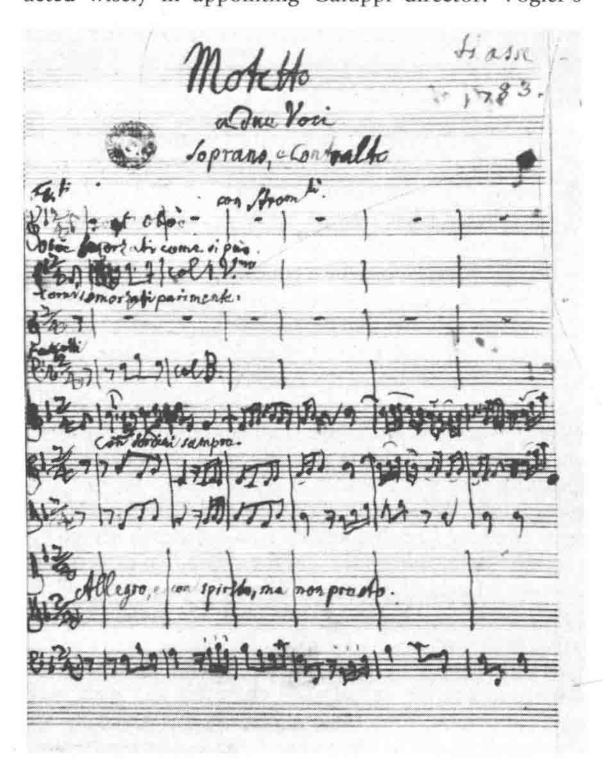
Hasse's last two oratorios are his recomposed *Sant' Elena al Calvario* and *Il cantico de' tre fanciulli*. The first was supplied gratis to Vienna's Tonkünstler-Societät at the urging of Count Johann Wenzel Sporck (reported in Hasse's letter to Ortes, 24 October 1772) and of his esteemed friend Florian Gassmann, first director of the society. *Sant'Elena* was the second oratorio of the society's first season and Hasse laboured on it diligently but eagerly throughout October and November 1772. On 17 and 20 December the new version received its première in the royal Schauspielhaus at the Kärntnertor by 180 players, solo singers and choristers under Hasse's direction. He wrote to Ortes (19 December) that he could not remember any work in many years succeeding so well. Hasse also declared that if he wrote nothing more, he had the consolation of having finished well, and that he had never done anything so grand and been so excellently served by all performers. *Sant'Elena* was revived in two subsequent seasons: 21 and 25 March 1773 while Hasse was still in Vienna, and on 22 and 23 December 1781 when he was living in Venice.

In the society's third season (1774) Hasse's *Il cantico*, also reworked for an enlarged orchestra and with new music including four large choruses, was given in his absence on 18 and 21 December. Long and detailed tempo and articulation markings in his autograph score (*I-Mc*) are probably substitutes for oral instructions Hasse would have given at rehearsals. In sum, Hasse's two oratorios

account for half the performances of the Tonkünstler-Societät during its first three years.

8. Last years in Venice. Numerous letters to Ortes, full of plans to move his family (including Faustina, both daughters and their servants Franz and Annetta), indicate relatively modest living needs. In late April 1773 they finally brought their belongings to Venice, where they initially stayed in Ortes' residence. During the final decade of his life Hasse kept himself busy composing, revising earlier works and teaching. He travelled little. Among revised works are several originally composed for the Incurabili, presumably reworked for the singers there in the 1770s. His two *Miserere* settings of the 1730s arranged for mixed chorus, possibly for the Dresden court, a *Te Deum* of 1776, a mass of 1770 dedicated to the elector's widow Maria Antonia Walpurgis and two more for the Dresden court dated 1780 and 1783 (those of 1779 and 1780 exist in earlier versions), and motets (probably new) to be sung after the Credo indicate Hasse's continuing creative powers (fig.3). The care with which he phrased and articulated passages is particularly striking. Often he gave lengthy performing instructions; for example, the Kyrie of his Mass in D (1780) is marked 'Andante di molto, staccato, e sempre forte'. The Christe begins 'Un poco andante, ma non flebile' (*D-Dl*).

The *Te Deum* allegedly conducted by Galuppi on 16 May 1782 in Venice, at the SS Giovanni e Paolo basilica for the visit of Pope Pius VI, has not been identified, unless it was the *Te Deum* in G of 1776. Hasse and Galuppi had long been friends. Galuppi had used a Hasse *Miserere* to follow performances of an oratorio of his own in 1763. In 1768 Hasse wrote to Ortes that the Incurabili had acted wisely in appointing Galuppi director. Vogler's penetrating observations in 1778 about Galuppi's *L'Olimpiade* (1747) and other music probably represent the opinions of Hasse, with whom he had studied and been closely associated between 1774 and 1776. Mennicke (B1906) cites other composers whom Hasse befriended or even taught in the 1770s, including Angelo Baldan, J.G. Naumann, Joseph Schuster and J.G. Schwanenberger. He also tutored opera singers such as Cecilia Davies and Elisabeth Teyber. Since such singers hardly needed coaching in the mechanics of music and, though foreigners, probably knew Italian well, Hasse must have taught them the nuanced shaping of lines.




*3. Autograph MS of the opening of Hasse's motet 'Ad te levavi anima mea', 1783 (I-Mc 466, f.2r); written for insertion after the Credo of the Mass in G minor, 1783*

The Incurabili had financial problems in the mid-1770s, and theirs was probably the Venetian bankruptcy in which (according to the *Musikalischer Almanach für Deutschland*, 1784) Hasse lost much of his wealth. On 4 November 1781 Faustina died, and on 20 September 1782 Hasse made his will (*I-Vas*), in which he wrote: 'As regards my musical papers, if the Lord God grant me yet a little time on earth, I will put them in better order and tell Maria Gioseffa verbally what I wish her to do with them'. More than once he referred to Maria Gioseffa as his 'most affectionate and most beloved elder daughter'. He also cited a few portraits of Faustina and himself, along with gifts from prominent patrons to be given to his children, daughter-in-law and grandchild. He died in December of the following year after suffering from acute arthritis; his burial in S Marcuola across the square from his house was attended by his daughter but probably few others. He was virtually forgotten in Venice until F.S. Kandler financed a gravestone, still to be seen in S Marcuola, and wrote a biography in 1820.

9. Reputation. Fétis observed that few composers have been as famous as Hasse and yet as quickly forgotten. One city where his works continued to be performed was Dresden, where Naumann established the tradition of giving Hasse's sacred works on principal feast days. His D minor Mass and a *Te Deum* (both 1751) and his *Regina caeli* setting were given into the 20th century. The Hofkapelle in Vienna also cultivated a handful of his sacred works throughout the 19th century, including a version of his Litany of 1762 for a much expanded orchestra and mixed chorus (in *A-Wn*). Until Frederick the Great's death in 1786, Hasse's operas, sacred works and flute pieces were regularly performed in Berlin. Thereafter only occasional revivals of oratorios took place in north Germany for a few decades into the next century. In Italy his music was almost completely neglected, as though no-one had taken seriously G.B. Mancini's claim of 1775 that Hasse was the 'Padre della musica'. A lament by J.A. Hiller was the only music composed on Hasse's death. Hiller, who knew Hasse, published his arias with written-out ornamentation (*Sechs italiänische Arien*, 1778), as well as a keyboard reduction of *Die Pilgrimme auf Golgotha* (1784), a German version of the oratorio *I pellegrini* (1742) which he had copied in 1754 (*D-Bsb*). He also praised Hasse in his books, including *Beyträge zur wahren Kirchenmusik* (Leipzig, 2/1791, attributed in part to Hasse). Hiller tried to promote Hasse's sacred music in German translation, and the anthology *Meisterstücke des italiänischen Gesanges* (1791) was to have been followed by a collection of other works. Among German writers, Hiller's enthusiasm for Hasse was matched by that of Gerber, who reported Hasse's opinions and deeds in articles on many different

composers, and copied Hasse's *L'Olimpiade* and Litany in G in 1768 and 1790 (*F-Pc*). Simon Molitor and R.G. Kiesewetter also collected Hasse's scores and the latter performed a *Miserere* privately in Vienna between 1816 and 1820. Koch (F1989) cites other collector-performers.

Hasse's autograph scores, to which he referred in his testament, went ultimately to the Milan Conservatory; the *Allgemeine musikalische Zeitung* reported their acquisition on 23 July 1817. They were unknown to early 20th-century scholars, and were not identified as Hasse autographs until 1965 by Sven Hansell. Numerous copies showing corrections and amplifications in Hasse's hand survive (*D-Bsb*, *Dl*, *Hs* and elsewhere). The largest group of letters are the 97 written to Giammaria Ortes (*I-Vmc*); some others are also extant (*A-Wn*, *D-Dla*, *I-MOe*, *Rsc*). The last two decades of the 20th century witnessed a remarkable increase in research on Hasse resulting in the publication of important monographs, congress reports, editions and articles and the founding of a Hasse Gesellschaft in Bergedorf (Hamburg).

10. MUSICAL STYLE. The German-born Hasse's central place in Italian mainstream music represents one of the most intriguing chapters in 18th-century musical history, the more so since he was the favourite composer of Metastasio, the librettist thought most skilled at displaying rational control over emotional states to ensure good taste. In the 1760s, as he increasingly enjoyed the direct patronage of Maria Theresa in Vienna, the excellence of his operatic style as well as his personal character were equated with Metastasio's, his friend and closest collaborator. Moreover, Hasse's music served several generations of singers as a touchstone for their abilities. The apparent absence on paper of disrupting dramatic effects would seem to allow the vocal line and its text a continuity and consistency of refined feeling.

Yet there is at times an undercurrent of dramatic power that, if singers wished, could be brought to the surface. Thanks to the way Hasse conceived and notated his music, much emotional feeling can be coaxed forth. Ornamentation and other melodic nuances can be pushed beyond mere decoration displaying vocal technique. Heightened expressive liberties are encouraged by Hasse's unusually long descriptive 'tempo indications' of the 1760s and 70s. Perhaps there is also something to be read into his German origins, and also into the way that, although he always had extremely fine singers, he ceaselessly strove to flatter their strengths when composing, and painstakingly coached them before each première. Short of ugly sounds, he may have tolerated and even desired expressive emotional performance entailing dynamic and other vocal contrasts. If nothing else, this view should discourage the modern use of light chamber voices and countertenors rather than highly flexible female sopranos and altos for castrato roles.

When Hasse began replacing da capo arias with abridged da capo and through-composed arias, he participated in a general trend that seemed to heighten the subtle manipulating of musical ideas and a concomitant transforming of emotional states without disrupting balances or otherwise intruding upon the semblance of inherent musical logic. Through-composed arias recall the solo arias in Hasse's liturgical works such as the psalm, hymn and Marian antiphon settings. Initially designed, perhaps, to discourage virtuoso extemporization, their through-composed form was chiefly determined by the circumstance that sections of a liturgical text are not easily repeated after contrasting texts have been heard. That Hasse was able to set medieval Latin poetry with irregular verse lines as though it conformed to the rules of 18th-century Italian prosody was no small achievement; it may be reckoned an exercise that taught him how to compose operatic arias without relying on the da capo form to ensure balance and simplicity.

Along with varied lengths and shapes of phrases grew a mix of rhythmic gestures and articulations that clearly differentiate Hasse's early, middle and late scores. The rhythmic life of his late music may well have been the aspect that made the greatest impact on other composers. That there is gentle sensuality, proud resolve and many other nuances of feeling to be teased out of Hasse's music is suggested especially by his singers' lines and their subtly varied rhythmic details. Perhaps the appeal of the fantastic towards the end of his career (e.g. in *Alcide al bivio*, 1760, and *Partenope*, 1767) and its manifestation in the early operas with supernatural scenes (the accompanied recitatives in *Artaserse*, 1730, and *Cleofide*, 1731) and in various motets may be viewed as symptomatic of a creative imagination eager to portray a multitude of shifting mental states. On paper Hasse's recitatives and arias may seem to declare emotional restraint, if not detachment, as if these qualities inhered in Hasse's music and Metastasio's poetry. And yet the widespread 18th-century enthusiasm for specific singers and their vocal interpretations must belie our modern suppression of distinctively individual techniques and manners of representation.

Burney, the most articulate reporter to meet Hasse and describe his music, wrote of the composer's 'throwing the strongest light' on the singer's line. By this he may have meant no more than the differentiating of a nicely highlighted vocal line from its appropriately shaded accompaniment. At the same time, it seems possible that Burney wished to convey the idea that there is a modelling of arresting features to be highlighted, as in portraits by Mengs, to name but one painter well known to Hasse, Burney and contemporary connoisseurs of 18th-century art in London, Dresden and elsewhere. Burney wrote that Hasse was:

> the most natural, elegant, and judicious composer of vocal music, as well as the most voluminous now alive; equally a friend to poetry and the voice, he discovers as much judgment as genius, in expressing words, as well as in accompanying those sweet and tender melodies, which he gives to the singer. Always regarding the voice, as the first object of attention in a theatre, he never suffocates it, by the learned jargon of a multiplicity of instruments and subjects; but is as careful of preserving its importance as a painter, of throwing the strongest light upon the capital figure of his piece.

WORKS

† – *lacks recitatives*

OPERAS

*opere serie in 3 acts unless otherwise stated*

Antioco (B. Feind, after A. Zeno and P. Pariati), Brunswick, Hof, 11 Aug 1721, 6 arias *D-SWl*

Il Sesostrate (A. Carasale, after Pariati), Naples, S Bartolomeo, 13 May 1726, rev. 28 Aug 1726, *A-Wgm*, arias *D-MÜs*, *I-Nc*, *US-Wc*

L'Astarto (Zeno and Pariati), Naples, S Bartolomeo, Dec 1726, *I-MC*

Gerone tiranno di Siracusa (after A. Aureli), Naples, S Bartolomeo, 19 Nov 1727, *A-Wn*, *D-Hs*, *I-Mc** (Acts 2 and 3), *MC*, arias *Nc*

Attalo, re di Bitinia (F. Silvani) Naples, S Bartolomeo, May 1728, *D-Dl* (sinfonia), *Hs* (incl. int Carlotta e Pantaleone), *I-MC*, *Vnm*

L'Ulderica, Naples, S Bartolomeo, 29 Jan 1729, arias and duets *A-Wn*, *D-Dl*, *Hs*, *MÜs*, *GB-Lbl*, *I-Mc*, *MC*, *Nc*, *Rc*

La sorella amante (Lavinia) (commedia per musica, 2, B. Saddumene), Naples, Nuovo, spr. 1729; Valletta (Malta), Manuel, 1736, *D-Dl**

Tigrane (Silvani), Naples, S Bartolomeo, 4 Nov 1729, rev. A. Palella, Naples, S Carlo, 4 Nov 1745, *A-Wgm*, 13 arias, duet *D-MEIr*, *GB-CDp*†, *Lam*, *Ob*, *I-Mc**

Artaserse (P. Metastasio, rev. G. Boldini), Venice, S Giovanni Grisostomo, Feb 1730, *D-MÜs*, *GB-Cfm*, *Lam*, *Lbl* (2 copies, incl. 1734 pasticcio), *I-Mc* (Act 1), *Nc*†, *Vnm*, *US-Wc*; rev. Dresden, Hof, 9 Sept 1740, *A-Wn*, *D-Bsb*, *Dl* (2 copies, incl. vs), *Hs*†, *SWl* (sinfonia, 25 arias, pts), *F-Pc* (inc.), *US-NH*, *Wc*; rev. Naples, S Carlo, 20 Jan 1760, *D-Dl*, *F-Pc*, *I-Mc*, *Nc*, *P-La* (2 copies), *US-Wc*; *A-Wgm*, *Wn*, *B-Bc*, *D-Hs*, *LEm*, *LEmi*, *GB-Lbl*, *I-MC* (Acts 1 and 3), *US-NH*

Dalisa (Lalli, after N. Minato), Venice, S Samuele, May 1730, arias and duets *A-Wn*, *D-Dl*, *Mbs*, *MÜs*, *Rtt*, *F-Pc*, *GB-Ob*, *I-MC*

Arminio [1st version] (A. Salvi), Milan, Regio Ducal, 28 Aug 1730, arias *A-Wn*, *B-Bc*, *D-Dl*, *Hs*, *Mbs*, *MÜs*, *F-Pn*, *GB-Lbl*, *Ob*, *I-MC*

Ezio (Metastasio), Naples, S Bartolomeo, aut. 1730, *GB-Lbl*; rev. Bayreuth, Margrave, 23 Sept 1748; rev. Dresden, Hof, 20 Jan 1755, *B-Br*, *D-Dl*, *Hs*, *US-Wc*; *A-Wn*, *B-Bc* (2 copies incl. vs), *D-As* (2 copies), *Bsb*† (2 copies, incl. vs), *Dl*†, *LEmi*, *WERhb* (vs), *WRz*, *F-Pc*†, *GB-Lbl*, *I-Mc** (?1755)

Cleofide (Alessandro nell'Indie) (M.A. Boccardi, after Metastasio), Dresden, *D-Bsb* (2 copies, 1 without recits), 13 Sept 1731, *Dl* (2 copies, incl. vs), *Hs*, *LEm*, *Mbs*, *Mbs*†, *F-Pc*; rev. Venice, S Giovanni Grisostomo, 4 Nov 1736, *GB-Lbl*; rev. ?Venice, carn. 1738, carn. 1743, *B-Bc*, *D-HAmi*, *Rtt* (sinfonia pts), *F-Pc*†, *GB-CDp*, *I-Vnm*; aria with ornamentation by Frederick the Great, facs. with edn by W. Goldhan (Wiesbaden, 1991)

Catone in Utica (Metastasio), Turin, Regio, 26 Dec 1731, arias *D-Dl*, *Mbs*, *MÜs*, *F-Pc*, *Pn*, *GB-Lbl*, *I-Mc*, *MC*

Cajo Fabricio (after Zeno), Rome, Capranica, 12 Jan 1732, *D-MÜs*, *F-Pc*, *US-Cn*; rev. Naples, S Bartolomeo, wint. 1733; rev. Dresden, Hof, 8 July 1734, ?*A-Wgm*, *D-Dl*; as Pirro, Jaromeritz, Schloss Questenberg, aut. 1734, *I-Mc**; rev. Berlin, Hof, Sept 1766, *D-Bsb*; *B-Bc*, *Br*, *D-Bsb* (addl sinfonia), *Hs* (1733 London pasticcio), *I-Vc** (after 1740), *US-Wc*

Demetrio (Metastasio), Venice, S Giovanni Grisostomo, Jan 1732, *I-Vnm*; as Cleonice, Vienna, ?court, Feb 1734; as Demetrio, Venice, S Cassiano, carn. 1737; as Cleonice, Dresden, Hof, 8 Feb 1740, *B-Bc*, *D-Dl*, *Hs* (Act 2), *LEmi*; as Cleonice, Venice, S Angelo, 1740; as Demetrio, Venice, S Giovanni Grisostomo, carn. 1747; *A-Wn* (1739 Reggio pasticcio), *D-Bsb* (sinfonia), *Dl* (vs, pts), *F-Pc*

Euristeo (Lalli, after Zeno), Venice, S Samuele, May 1732, *B-Bc*, *D-Dl* (with sinfonia), *F-Pc* (1733, Warsaw)

Issipile (Metastasio), Naples, S Bartolomeo, 1 Oct 1732, 14 arias *D-MÜs*; rev. Leo, Naples, S Carlo, 19 Dec 1742; rev. Cafaro, Naples, S Carlo, 26 Dec 1763; *A-Wgm* (Acts 1 and 2), *I-Mc* (Act 1), *MC*, *Tco* (inc.)

Siroe re di Persia (Metastasio), Bologna, Malvezzi, 2 May 1733, *A-Wn*, *D-Dl*, *F-Pc*, *GB-Lbl*†; rev. Naples, S Carlo, 4 Nov 1747; rev. Dresden, Hof, carn. 1763, *D-Dl*, *Hs**; *A-Wn* (facs. in IOB, xxxiii, 1977), *B-Bc* (2 copies), *D-Bsb* (1763, Warsaw), *Dl* (sinfonia score and pts), *GB-Cfm* (14 arias), *Lbl*, *Lcm* (7 arias), *I-Mc** (1762, Warsaw), *Nc* (recits), *Vnm*, *S-Skma*†, *US-Wc* (1763)

Senz'attender che di maggio (cant. [prol]), S, orch, Dresden, 1734, *D-Dl*

Tito Vespasiano (La clemenza di Tito) (Metastasio), Pesaro, Pubblico, 24 Sept 1735, 3 arias *A-Wn*; rev. Dresden, Hof, 17 Jan 1738, *B-Bc*, *Br*, *D-Dl*, *DS*, *Hs*, *US-AAu*; rev. Naples, S Carlo, 20 Jan 1759, *D-Dl*, *I-Mc* (?2 copies, incl. autograph), *Nc* (2 inc. copies); *B-Bc* (3 copies), *D-Bsb* (2 copies and addl sinfonia), *Hs* (2 inc. copies), *LEmi*, *Mbs* (1742, Berlin), *SWl* (sinfonia, 25 arias, pts), *F-Pc*, *GB-Lcm* (2 copies), *I-Mc*, *Nc* (1737), *PLcon*, *Rc* (2 copies), *P-La* (2 copies), *RUS-SPtob*; *S-Skma*†, *US-Cn* (dated 1743), *Wc*

Senocrita (5, S.B. Pallavicino), Dresden, Hof, 27 Feb 1737, *B-Bc*, *Br*, *D-Bsb*, *Dl*, *HAmi*, *LEm*†, *Mbs*, *SWl*, *GB-Ob*, *S-Skma*, *US-NH*

Atalanta (Pallavicino), Dresden, Hof, 26 July 1737, *D-Bsb* (16 arias), *Dl* (1750), *LEm*, *LEmi*, *I-Mc**

Asteria (favola pastorale, Pallavicino), Dresden, Hof, 3 Aug 1737, *B-Bc*, *D-Bsb* (20 arias, addl sinfonia), *Dl*, *DS*, *Mbs*, *F-Pc*

Irene (Pallavicino), Dresden, Hof, 8 Feb 1738, *D-Bsb*† (1738, no sinfonia), *Dl* (1738, with sinfonia score and pts), *LEmi*, *US-Wc*†

Alfonso (5, Pallavicino), Dresden, Hof, 11 May 1738, *B-Bc*, *D-Dl* (score, pts), *DS*, *Hs*, *LEmi*, *MEIr*, *US-Bp*

Viriate (Lalli, after Metastasio: *Siface*), Venice, S Giovanni Grisostomo, carn. 1739, *I-Mc*

Numa Pompilio (Pallavicino), Hubertusburg, 7 Oct 1741, *B-Bc*, *D-Bsb* (incl. int Pimpinella e Marcantonio), *Dl* (4 copies: 1741, 1743 vs and fs), *D-SWl* (sinfonia, 17 arias), *I-Mc** (Acts 1 and 2), *PLcon* (incl. int Pimpinella e Marcantonio), *US-AAu*† (3 copies, 2 inc.)

Lucio Papirio (Zeno), Dresden, Hof, 18 Jan 1742, *D-Dl* (score, parts, addl sinfonia), *LEmi* (2 copies); rev. G. de Majo, Naples, S Carlo, 4 Nov 1746; rev. Hasse or Graun, Berlin, Hof, 24 Jan 1766, *B-Bc*, *D-Bsb* (incl. undated score, vs)

Didone abbandonata (Metastasio, rev. Algarotti), Hubertusburg, 7 Oct 1742, *D-Dl*, *Hs* (1743); rev. N. Logroscino, Naples, S Carlo, 20 Jan 1744; rev. Berlin, Hof, 29 Dec 1752, *DS*; rev. Versailles, court, 28 Aug 1753, *F-Pn**; *A-Wn*, *B-Bc*, *D-Bsb*† (3 copies, incl. vs and fs with pts); *LEm* (3 copies, incl. vs), *SWl*, *F-Pc*, *GB-CDp*, *Lcm*, *Ouf* (5 arias), *I-Mc* (score, addl sinfonia), *Nc*, *Rc* (inc.), *Vc*† (Dresden), *S-Uu*† (vs), *US-Wc*

Endimione (festa teatrale, 2, Metastasio), ? Naples, court, July 1743, *D-Dl*

L'asilio d'amore (festa teatrale, 1, Metastasio), Hubertusburg, 7 Oct 1743 (composed 1742 for Naples) *B-Bc*, *D-Dl* (2 copies, addl sinfonia), *Hs*, *HAmi*, *LEmi*, *F-Pc*, *I-Mc**, *Nc*

Antigono (3, Metastasio), Hubertusburg, 10 Oct 1743, and Dresden, Hof, 20 Jan 1744; rev. A. Palella, Naples, S Carlo, 19 Dec 1744, *A-Wn* Albertina (9 costume designs by F. Ponte); rev. as Alessandro, re d'Epiro, 1753; *A-Wn*, *B-Bc* (score, addl sinfonia), *Lc*, *D-Bsb*†, *Dl* (fs, pts, vs), *LEmi*, *F-Pc* (vs), *GB-Lbl* (Dresden), *Ouf* (arias), *I-FERc*, *Mc* (arias), *US-R*, *Wc*

Ipermestra (Metastasio), Vienna, court, 8 Jan 1744, *A-Wgm*, *Wn*, *D-Dl*, *I-Mc*; rev. Palella, Naples, S Carlo, 20 Jan 1746; rev., Hubertusburg, 7 Oct 1751, *D-Bsb* (score, addl sinfonia), *Dl* (2 copies), *Hs* (undated copy), *LEm* (Act 2), *LEmi*, *ROu*, *F-Pc*; *A-Wn* (vs), *B-Bc* (fs, vs), *F-Pc*† (2 copies: 1757, n.d.), *I-Mc**, *S-Skma* (score, addl sinfonia)

Semiramide riconosciuta (Metastasio), Naples, S Carlo, 4 Nov 1744 and/or Venice, S Giovanni Grisostomo, 26 Dec 1744; rev. Dresden, Hof, 11 Jan 1747, *B-Bc*, *D-Dl* (score, pts, addl sinfonia), *Hs*, *GB-Lbl*; rev. Warsaw, Imperial, 7 Oct 1760; *B-Bc* (2 copies), *Br*, *D-Bsb*† (2 copies), *LEmi*, *W*, *F-Pc*† (2 copies), *I-Bc*, *Vc**, *S-Skma*† (addl sinfonia), *US-Wc*

Arminio [2nd version] (G.C. Pasquini), Dresden, Hof, 7 Oct 1745, *D-Dl*, *W*, *I-Mc*, *Nc*; rev. as Hermann und Varus, Brunswick, Hof, 1747; rev. Dresden, Hof, 8 Jan 1753, *A-Wn* Albertina (7 costume designs by F. Ponte), *D-Dl*; *B-Bc*, *Br*, *D-Bsb* (2 copies: 1747, n.d., addl sinfonia), *HAmi*, *LEmi*, *Mbs*, *F-Pc*, *GB-CDp*, *I-Mc* (score, pts for Act 1), *S-Skma* (3 copies, addl sinfonia), *US-Wc*; ed. in EDM, 1st ser., xxvii–xxviii (1957–66)

Lo starnuto d'Ercole, pasticcio with puppets, Venice, S Girolamo, carn. 1745, music lost

Eurimedonte e Timocleone (Zanetti), pasticcio with puppets, Venice, S Girolamo, carn. 1746, music lost

La spartana generosa, ovvero Archidamia (Pasquini), Dresden, Hof, 14 June 1747, *B-Bc*, *D-Bsb* (sinfonia parts), *Dl*, *Hs* (2 copies), *LEmi*, *SWl* (sinfonia, 22 arias, duet, parts), *F-Pc*†

Leucippo (favola pastorale, Pasquini), Hubertusburg, 7 Oct 1747, *D-Dl*, *GB-Lbl*†; rev. ? Venice, S Samuele, May 1749; rev. Dresden, Zwinger, 7 Jan 1751, *D-Bsb*† (2 copies, incl. vs); rev. Berlin, Hof, 7 Jan 1765; *A-Wgm*, *B-Bc* (2 copies), *D-Bsb*† (2 copies, incl. 1 with autograph corrections, sinfonia pts), *Dl* (2 vs), *Hs*, *LEmi*, *MÜs*, *W*, *SWl*, *I-Mc**, *Nc*, *Vc* (sinfonia), *S-Skma*, *St*, *US-BEm*, *Cn**, *Wc*

Demofoonte (Metastasio), Dresden, Hof, 9 Feb 1748, *B-Br*, *D-Dl*† (2 copies), *Hs* (inc. version not known), *I-Nc*; rev. Venice, S Giovanni Grisostomo, carn. 1749, *Vc* (inc.), *Vnm*; rev. Naples, S Carlo, 4 Nov 1758, *D-Dl* (addl sinfonia pts), *F-Pc*, *I-Mc* (Acts 1 and 3), *Vc* (Acts 1 and 2); *B-Bc* (3 copies), *D-Bsb* (2 copies), *HAmi*, *LEm*†, *WRz*, *F-Pc*† (4 copies, incl. 1 ?1748, Dresden), *GB-Lbl*† (?1748), *Lcm*, *I-Mc**, *Vc*, *US-Wc* (2 copies)

Attilio Regolo (Metastasio), Dresden, Hof, 12 Jan 1750, *A-Wn*, *B-Bc* (2 copies), *Br*, *D-Bsb* (2 copies, addl sinfonia), *Dl* (2 copies 1750, incl. vs, parts), *Hs*, *LEmi*, *RH* (arias), *W*, *F-Pc*, *I-Mc**, *S-Skma* (Act 2, addl sinfonia), *US-R*, *Wc* (1750)

Ciro riconosciuto (Metastasio), Dresden, Hof, 20 Jan 1751, *A-Wgm*, *Wn*, *B-Bc*, *Br*, *D-Bsb*† (2 copies 1751, addl sinfonia), *BS*, *Dl* (1751 score, pts, addl sinfonia), *Hs* (2 copies), *LEmi*, *Mbs*, *RH* (sinfonia), *Sl* (1752, Stuttgart), *F-Pn*, *GB-CDp*, *Lbl* (inc. score, sinfonia), *I-Mc**, *S-Skma* (score, addl sinfonia), *US-R*, *U*, *Wc* (sinfonia)

Adriano in Siria (Metastasio), Dresden, Hof, 17 Jan 1752, *A-Wn* Albertina (14 costume designs by F. Ponte), *Wn* (Act 1), *B-Bc* (3

copies, incl. vs), *D-Bsb*, *BDk*†, *Dl*† (2 copies), *HS*, *Mbs* (2 copies, incl. vs), *ROu*, *I-Mc**, *MOe* (1762), *S-Skma*†, *Uu*, *US-Wc*

Solimano (G.A. Migliavacca), Dresden, Hof, 5 Feb 1753, *A-Wn* Albertina (23 costume designs by F. Ponte), *F-Pc*, *GB-Lbl*†; rev. Dresden, Hof, 7 Jan 1754; *B-Bc* (2 copies), *Br*, *D-Bsb* (2 copies, incl. vs, pts, addl sinfonia), *BDk* (vs), *Dl* (2 copies, pts), *DS*†, *HAmi*, *LEm* (2 copies, incl. vs), *Mbs* (2 copies, incl. vs), *ROu*†, *F-Pc* (2 copies), *I-Mc**, *S-Skma*†, *US-Wc* (2 copies, incl. vs)

L'eroe cinese (Metastasio), Hubertusburg, Hof, 7 Oct 1753, *D-Hs*; rev. ?Hasse, Potsdam, Hof, 18 July 1773, *GB-Lbl* (arias); *B-Bc*, *Br*, *D-Bsb*, *Bs*, *Dl* (2 copies, incl. vs, pts, addl sinfonia), *LEmi*, *F-Pc*, *I-Mc**, *US-Wc* (vs); sinfonia (Leipzig, 1761)

Artemisia (Migliavacca), Dresden, Hof, 6 Feb 1754, *A-Wn* Albertina (11 costume designs by F. Ponte); *B-Bc*, *Br*, *D-Bsb*† (3 copies, incl. 1754, ?1786, Berlin, addl sinfonia parts), *LEmi*, *I-Mc**, *S-Skma*, *US-AAu*†

Il re pastore (Metastasio), Hubertusburg, Hof, 7 Oct 1755, *D-Dl*, *Hs*; rev. Warsaw, Imperial, 7 Oct 1762, or Vienna, 1760, *Dl* (pts); *A-Wgm*, *B-Bc* (3 copies, incl. vs, addl sinfonia), *Br*, *D-Bsb* (2 copies, 2 addl sinfonias), *Bs*, *BDk* (pts), *HAmi*, *LEm*† (2 copies), *ROu*, *F-Pc* (2 copies, incl. vs), *GB-Lcm*, *I-Mc**, *S-Skma* (vs), *US-NYp* (vs), *Wc*

L'Olimpiade (Metastasio), Dresden, Hof, 16 Feb 1756, *A-Wn*, *D-Bsb*, *Dl*; rev. Warsaw, Imperial, carn. 1761; rev. Turin, Regio, 26 Dec 1764; *A-Wgm* (vs), *Wn* (inc.), *B-Bc* (3 copies), *Br*, *D-Dl* (1762, Warsaw, pts), *Hs*† (undated), *HAmi*, *LEm*† (2 copies, incl. vs), *F-Pc* (2 copies, incl. vs), *Pn* (1765 revival), *GB-Lbl*, *I-Mc**, *Tn*, *US-Bp* (vs)

Nitteti (Metastasio), Venice, S Benedetto, Jan 1758, *D-Dl*, *Hs*, *F-Pc*, *I-Vnm* (Acts 1 and 3); rev. Vienna, ?court, 1762, *F-Pc*; *A-Wgm*, *B-Bc* (3 copies, incl. 2 vs), *D-Bsb* (1759, Warsaw), *Dl*, *LEmi*, *Mbs*

Achille in Sciro (Metastasio), Naples, S Carlo, 4 Nov 1759, *D-Dl*, *Hs*, *F-Pc*, *GB-Lcm*, *I-Mc**, *P-La* (2 copies 1759)

Alcide al bivio (festa teatrale, 1, Metastasio), Vienna, Burg, 8 Oct 1760, score† (Leipzig, 1763); *A-Wgm*, *Wn* (3 copies), *B-Bc* (3 copies, incl. 2 vs), *Br*, *D-Bsb* (score, pts, addl sinfonia), *Dl* (score, pts), *DS*, *HAmi*, *LEm* (sinfonia), *GB-Lbl*, *I-CMc*, *Mc* (part autograph; facs. in IOB, lxxi, 1983), *MOe*, *Nc* (1770), *PAc*, *Tn*, *P-La*, *US-CA*, *Wc* (1763 edn)

Zenobia (Metastasio), Warsaw, Imperial, 7 Oct 1761, *B-Bc*, *D-Bsb* (pts), *Dl**, *LEmi*, *F-Pc*, *I-Mc** (1761, Warsaw), *Nc*

Il trionfo di Clelia (Metastasio), Vienna, Burg, 27 April 1762, *D-Bsb*, *Hs*, *Sl*, *I-MOe*; rev. G. de Majo, Naples, S Carlo, 20 Jan 1763, *P-La* (2 copies); *A-Wgm*, *Wn* (2 copies), *B-Bc* (vs), *D-Dl**, *LEmi*, *F-Pc* (2 copies), *I-Fc*, *Mc** (facs. in IOB, xvi, 1981), *PAc*, *US-Bp*

Egeria (festa teatrale, 1, Metastasio), Vienna, Hof, 24 April 1764; *A-Wgm*, *Wn* (2 copies), *B-Bc* (2 copies, incl. vs), *D-Dl*, *F-Pc*, *I-Mc**, *MOe*, *Nc*, *US-Wc* (Act 2)

Romolo ed Ersilia (Metastasio), Innsbruck, 6 Aug 1765, *A-Wgm*, *Wn* (score, pts), *B-Bc* (2 copies, incl. vs, addl sinfonia), *F-Pc*, *GB-Lbl*, *P-La* (1766, Naples), *US-AAu*† (vs)

Partenope (festa teatrale, 2, Metastasio), Vienna, Burg, 9 Sept 1767, *A-Wn*, *B-Bc*, *I-Nc*; rev. Berlin, Sans Souci, 18 July 1775; *B-Bc* (vs), *D-Dl*, *I-Mc**

Piramo e Tisbe (int tragico, 2, M. Coltellini), Vienna, Burg, Nov 1768; rev. Vienna, Laxenburg, Sept 1770, *A-Wn* (2 copies), *B-Bc* (4 copies, incl. 1 Ger.), *Br*, *Lc*, *D-Bsb* (2 copies: 1771, Berlin, vs; pts, addl sinfonia), *Dl* (2 copies, addl sinfonia), *DS* (1769, addl sinfonia), *Mbs*, *WRz* (pts), *F-Pc*, *GB-Lbl* (1769), *I-Mc* (3 copies), *MC* (Act 2), *Nc* (2 copies, 1 inc.), *PLcon* (2 copies), *S-Skma*, *US-Cn*, *Wc* (2 copies, incl. vs)

Il Ruggiero, ovvero L'eroica gratitudine (Metastasio, after L. Ariosto: *Orlando furioso*), Milan, Regio Ducal, 16 Oct 1771, *A-Wn*, *D-Bsb* (sinfonia), *Dl*, *GB-Lbl*†, *I-Mc**, *Nc*, *P-La*, *US-Wc*; ed. in Concentus musicus, i (Cologne, 1973)

Numerous arias, mainly performed in pasticcios, pubd in 18th-century anthologies

INTERMEZZOS

Miride e Damari (2), perf. with Il Sesostrate, Naples, S Bartolomeo, 13 May 1726; *A-Wgm* (?inc.), *US-Wc*

Larinda e Vanesio (L'artigiano gentiluomo, L'artigiano galantuomo, Il bottegaro gentiluomo) (3, A. Salvi and/or Carasale, after Molière: *Le bourgeois gentilhomme*), perf. with Astarto, Naples, S Bartolomeo, Dec 1726; rev. Dresden, Hof, 8 July 1734; ? rev. Venice, S Angelo, carn. 1739; *B-Bc*, *D-Dl*, *MÜs*, *I-MC*, *Rc*; ed. in Collezione settecentesca Bettarini, vii (Milan, 1973), and in RRMCE, ix (1979)

Carlotta e Pantaleone (La finta tedesca) (3), perf. with L. Vinci's Didone, 1726, *D-Hs*; perf. with Attalo, re di Bitinia, Naples, S Bartolomeo, May 1728; ? rev. Naples, S Bartolomeo, carn. 1734; rev. Potsdam, 1749; arias and duet *D-MÜs*, *I-Nc*

Grilletta e Porsugnacco (Monsieur de Porsugnacco) (3, after Molière: *Monsieur de Pourceaugnac*), perf. with T. Albinoni's L'incostanza schernita, Venice, S Samuele, May 1727; ? rev. Naples, S Bartolomeo, 19 Nov 1727; rev. Dresden, Hof, 4 Aug 1747; *B-Bc*, *D-Dl*, *MÜs*, *I-Mc*, *Rc*

Scintilla e Don Tabarano (La contadina, Don Tabarrano, Der in sich selbst verliebte Narcissus) (2, B. Saddumene), perf. with P. Scarlatti's Il Clitarco, Naples, S Bartolomeo, aut. 1728; ? rev. Venice, S Angelo, aut. 1731; rev. Dresden, 26 July 1737; ? rev. Dresden, 1745 and ?11 Jan 1747; Brunswick, Hof, 1750; *A-Wn*, *B-Bc*, *D-Bsb* (?autograph), *Dl*, *Hs* (inc.), *MÜs*, *SWl*, *W*, *F-Pc* (?pasticcio), *I-Bc*, *Fc*, *MC*, *PAc*, *Rc*, *US-Wc*

Merlina e Galoppo (La fantesca, Il capitano Galoppo) (3, Saddumene), perf. with L'Ulderica, Naples, S Bartolomeo, 29 Jan 1729; ? rev. Venice, S Angelo, aut. 1741; rev. Dresden, 1749; *A-Wn*, *D-MÜs* (?inc.), *Hs*, *WRl*, *I-MC*, *Nc*, *PLcon*

Dorilla e Balanzone (La serva scaltra, La moglie a forza) (3), perf. with Tigrane, Naples, S Bartolomeo, 4 Nov 1729; rev. Venice, 1732; *A-Wgm*, *D-MÜs*, *GB-Lam*, *I-MC*, *Rc*, *US-Wc*; ed. in Collezione settecentesca Bettarini, xvi (Milan, 1985)

Lucilla e Pandolfo (Il tutore), perf. with Ezio, Naples, S Bartolomeo, aut. 1730; perf. with Alfonso, rev. Dresden, 1738; ? rev. Venice, 1739; rev. Dresden, 1755; *B-Bc*, *D-Dl*, *Mbs*, *WRl*, *GB-Cfm*, *Lcm*, *I-MC*

Arrighetta e Cespuglio (La donna accorta) (2), Naples, 1730s; Messina, carn. 1733; Florence, via del Cocomero, 1751

Pimpinella e Marcantonio (1), perf. with Numa Pompilio, Hubertusburg, 7 Oct 1741; ? rev. Dresden, 14 Jan 1743; ? rev. Versailles, 28 Aug 1753; *B-Bc*, *D-Bsb*, *Dl* (Act 1), *I-Nc* (duet), *PLcon* (Act 3), *US-AAu* (2 copies)

Rimario e Grilantea, 1739 or 3 Nov 1741; *B-Bc*, *D-Dl* (2 copies, incl. vs)

Doubtful works: Cipollina e Moscatello (Il bevitore), St Petersburg, 1746, Dresden, 1747, Potsdam, 1749; Drusilla e Strambone (La vedova ingegnosa, ovvero Il medico ignorante), Hamburg, 1743, Venice, 1746, Prague, 1747, Dresden, 1747, Hamburg, 1772; Il giocatore, Dresden, 1746, Frankfurt, 1755

SERENATAS

Antonio e Cleopatra (F. Ricardi), C. Carmignano estate, nr Naples, Sept 1725, *A-Wn*

La Semele, o sia La richiesta fatale (Ricciardi), Naples, aut. 1726, *Wgm*

Enea in Caonia (L.M. Stampiglia), Naples, 1727, *I-Nc*

La gloria sassonia, Dresden, Hof, 7 Oct 1731, MS lib *D-Dl*

Sei tu, Lidippe, ò sole, Dresden, 4 Aug 1734, *Dl*

Il natal di Giove (P. Metastasio), Hubertusburg, 3 Aug or 7 Oct 1749, *B-Bc*, *Br* (1750), *D-Bsb* (1749 addl sinfonia pts), *Dl* (2 copies 1749), *Hs* (2 copies), *LEmi*, *Mbs* (1750), *F-Pc* (1750), *I-Mc**

Il sogno di Scipione (azione teatrale, Metastasio), ? Warsaw, 7 Oct 1758, *D-Dl* (inc.)

ORATORIOS

*dating of MSS and versions follows that of Koch (F1989), based on scribal and internal evidence*

Daniello (A. Zeno), Vienna, court chapel, 15 Feb 1731, *A-Wn* (score, pts)

Il cantico de' tre fanciulli (S.B. Pallavicino), Dresden, court chapel, 23 April 1734, *D-Dl*; rev. several times, late 1730s–60s, *A-Wn*, *D-Bsb* (score, parts), *Dl* (2 copies), *LEm* (2 copies), *F-Pc*, *GB-Er*, *I-BRc* (pt 2), *Vc* (pt 2), *S-Skma* (2 copies, addl sinfonia); rev. Vienna, Tonkünstler-Societät, 18 Dec 1774, *A-Wgm*, *Wn*, *D-Dl*, *H-KE*, *I-Mc**

Serpentes ignei in deserto [Christus Dominus in serpente aeneo praefiguratus; Popolo evreo nel deserto; Die feurigen Schlangen in der Wüste] (B. Bonimo), Venice, Incurabili, 1735–6 or 1738–9, *A-Wn*, *D-Bsb* (2 copies incl. 1, 1778, Berlin, parts), *Hs*, *Mbs*, *DK-Kk*, *F-Pc*, *I-Vc*, *US-Wc*

La Virtù appiè della croce (Pallavicino), Dresden, court chapel, 19 April 1737, rev. 1740 and/or 1760s, *CZ-Pnm*, *D-Bsb* (2 scores, parts), *Dl*, *Hs*, *GB-Lbl* (2 copies), *I-Mc**

Giuseppe riconosciuto (P. Metastasio), Dresden, court chapel, 31 March 1741, *D-Dl* (parts: 2477-D13a); 2nd version, Dresden, 1754, and Venice, S Filippo Neri, April 1757, *D-Bsb* (changes in

hand of J.A. Hiller), *Dl*, *I-Vnm* (score, parts), *Vsmc* (score, parts); ?3rd version, later scores: *D-Hs*, *LEmi*, *GB-Er*, *I-Mc**

I pellegrini al sepolcro di Nostro Signore (Pallavicino), Dresden, court chapel, 23 March 1742, *I-Mc**, 2nd–4th revs. 1748–50, 1751–6, after 1760, *A-Wn*, *B-Bc* (2 copies, incl. 1 for 1748, 2-kbd red.), *D-Bsb* (5 scores, 1 parts), *Bsb* (Amalien collection), *Dl* (2 scores), *DS*, *HAu*, Werner, *HR*, *Hs* (4 scores), *LEm* (2 copies), *LEu*, *W*, *WRtl*, *MÜs*, *SWl*, *W*, *F-Pc* (6 copies), *F-Pn* (4 copies), *GB-Er*, *Lbl* (4 copies), *Lcm*, *Ob* Tenbury (2 copies), *I-Bc*, *BRc* (only part 2), *MC*, *Nc* (3 copies), *Pca* (scores, parts), *PLcon*, *Rsc*, *Vc* (kbd red.), *Vnm*, *Vsmc* (parts), *S-Skma*, *US-Bp*, *NH*, *PRu*, *Wc* (3 copies); pubd J.A. Hiller (Leipzig, 1784)

La deposizione dalla croce di Gesu Cristo, salvatore nostro (G.C. Pasquini), Dresden, court chapel, 4 April 1744, *D-Bsb*, rev. *I-Mc**; 2nd version, 1748, *D-Bsb*, *Dl* (copy, parts), *Hs*, *LEu*

La caduta di Gerico (Pasquini), Dresden, court chapel, 17 April 1745, *I-Mc* (autograph score formerly in Berlin Sing-Akademie lost); 2nd version, after 1750, *A-Wn*, *B-Bc*, *D-Dl* (copy, parts that differ), *Hs* (2 copies, ?parts), *LEmi*, *LEu*, *F-Pc*, *Pn*, *GB-Er*, *Ob* Tenbury, *US-Wc* (with arias, choruses in Lat.)

Sant'Elena al Calvario (Metastasio), Dresden, court chapel, 9 April 1746; different copies show differing revs. associated with Dresden (? and Munich), 1753: *A-Wgm* (2 copies), *Wn* (2 copies, parts), *CH-Zz* (score, parts), *D-Bsb* (8 copies, of which 9468. and 9468.1 represent 1746 orig.), *Dl* (score, parts), *HAu*, *Hs*, *LEm*, *LEu*, *LÜb* (dated Lpg.1767), *Mbs* (2 copies), *Sl* (inc.), *W*, *F-Pc* (2 parts), *S-Skma*, *US-Cn*, *Wc*; 3rd major rev. Vienna, Tonkünstler-Societät (lib modified by Count J.W. Sporck), 17 Dec 1772, *I-Mc**

S Petrus et S Maria Magdalena, Venice, Incurabili 1758 [history of Incurabili perfs. not established; different Miserere settings followed this work in 1760s (Koch, F1989)], *A-Wn* (2 copies), *CH-Zz* (score, parts), *D-Bsb*, *Dl* (2 copies, parts), *LEm*, *MÜs*, *GB-Er*, *Ob* Tenbury

La conversione di Sant'Agostino (Maria Antonia Walpurgis), Dresden, Taschenberg Palace, 28 March 1750, rev. Dresden, later 1750s, and Italy, 1760s, *A-Wgm*, *Wn*, *B-Bc*, *D-Bsb* (3 copies, plus 1 in Amalien collection), *BDk* (2 copies), *Dl* (3 copies, orig. parts (1750) for Dresden: 2477-D21a), *LEu* (pt 1), *Mbs*, *F-Pc*, *Pn*, *GB-Ob* Tenbury (1773 copy of orig. version), *I-BRc*, *I-Mc** (mostly orig. version), *Pca* (score, parts), *Vnm* (2 copies, parts), *US-Bp*; ed. in DDT, xx (1905)

Doubtful: Isacco figura del Redentore (Metastasio), *F-Pc* (attrib. Hasse, probably by M. Martinez); La morte di Cristo (pasticcio), *D-Mbs* (incl. arias by Hasse); Moses, *Mbs* (probably not by Hasse); La Passione del Redentore, *GB-Ob* (attrib. Hasse); La religione trionfante, *B-Br* (attrib. Hasse)

CANTATAS

*with basso continuo*

Ad onta del timore, S, *US-Wc* (? by N. Porpora); Ah, per pietade almeno, S, *B-Bc*, *GB-Lam*, *US-NHplamenac*; Appena affisi in due begl'occhi, S, *US-Wc*; Aura liete intorno a Clori, A, *D-MÜs*, *US-NHplamenac*; Bella, mi parto, oh Dio (Fille, mi parto, addio), A, *D-Bsb*, *I-PLcon*; Cadrò, ma i Filistei (Sansone), B, *PAc* (? by A. Caldara); Care luci che splendete, S, *US-Wc*; Caro Padre, *D-Hs*; Chieggio ai gigli ed alle rose, S, *GB-Lbl*; Chi mi toglie, *D-Hs*; Clori, mio ben, cor mio, S, *A-Wn*, *I-MC*; Credi, o caro, alla speranza, S, *GB-Lbl*; Dalle tenebre orrende (Orfeo ed Euridice), 2 S, *D-Bsb*, *I-Rsc*, *Vnm*; Di chi ti lagni, S, *GB-Cfm*; Ecco l'ora fatal, S, 1745, *B-Bc*, *D-Hs*, *GB-Lbl*, *I-Bc*, *US-NHplamenac*; Fatal forza, S, *I-Vnm*; Filli mia di vaghi fiori, A, *GB-Lam*, *S-SK*

Già il so verso l'occaso, S, *A-Wn*; Infelice Amarilli, che pensi, S, *US-BEm*; Irene, amata Irene, idolo mio, A/S, *B-Bc*, *D-MÜs*, *GB-Lam*, *I-BGc*, *Nc*; Lascia i fior, l'erbette e 'l rio, S (London, 1751), *D-MEIr*, *GB-Lbl*; La tua rara bellezza, A, *US-NHplamenac*; Long tems par une rigueur feinte, A, *GB-Bu*; L'ora fatale, *D-Hs*; L'ori mio ben, cuor mio, S, *I-MC*; Lungi d'ogni amoroso aspro tormento, S, *GB-Lbl*; Mirzia, già l'aria intorno, S, *B-Bc*; Oh Dio! partir conviene, A (London, 1751), *I-Nc*; Oh numi eterni! Oh stelle, S, *MC*, *US-BEm*; O pace del mio cor, S, *B-Bc*, *I-Mc*, *Nc*; Orgoglioso fiumicello (Inciampo) (P. Metastasio), S, 1732 (London, n.d.), *B-Bc*, *D-MEIr*, *GB-Lbl* (3 copies, 1 for A), *Lcm*, *I-PLcon*, *S-Skma*

Parto, mia Filli, è vero, S, *GB-Lcm*; Perchè leggiadra Irene, S, *I-Mc*, *PAc*; Povero fior di Clizia, S, *US-Wc* (? by Porpora); Povero giglio, oh Dio, A, 1729, *I-Nc*; Pur ti stringo in questo petto, S (London, 1751), *D-Hs*, *MÜs*, *GB-Bu*, *Lam*, *Lbl*, *I-Mc*, *US-NHplamenac*; Se al ciglia l'usingiuro, *D-Hs*; Tanto dunque è si reo, A, *GB-Lbl*; Trà l'odorose piante, S, *Lam*; Tutto amore, e tutto fede, S, *Bu*, *Lbl*, *US-NHplamenac*; Va cogliendo, la mia Clori, S (London, 1751), *A-Wn*, *CH-E*, *D-MEIr*, *GB-Lam*; Veggio la vaga Fille (P. Rolli), S, *A-Wn*; Vieni dell'alma mia, S, *I-Vnm*; Vien la speranza, *D-Hs*

*with 1 or 2 obbligato instruments and continuo*

Bell'aurora che d'intorno, A/S, vn, *GB-Bu*, *Ob*; Clori, mia vita, tu che di questo cor, A, 2 vn, *I-Mc* (3 copies); Direi ma fosse pria di dirti, S, 2 vn, lost; E pur odo o non moro, S, 2 vn, *I-Mc*; Fille, dolce mio bene, S, fl/vn, *D-MEIr*, *GB-Lam*, *Lbl*, *I-PAc*, *S-SK*; Ho fuggito Amor anch'io (P. Rolli), S, 2 vn, *I-Mc*; La fiamma che nel seno, A/S, fl/vn, *D-Bsb*, *I-Nc*, *S-SK*; Mentre Clori la bella, S, 2 fl, *F-Pc*; Pallido il volto, S, fl/vn, *D-Bsb*, *F-Pc*, *I-MC*; Passa da pene in pene, A, fl/vn, *D-MÜs*, *GB-Lam*, *Lbl* (2 copies); Per palesarti appieno, S, 2 rec/fl/vn (London, 1751); Pur deggio partire, S, 2 vn, *I-Mc*; Quel vago seno, ò Fille, S, fl, *D-MÜs*, *GB-Lcm*, *I-BGc*, *Nc*, *S-Skma*; Se il cantor trace, oh Dio, A, 2 vn, *D-Bsb*; Solitudini campestre (Rolli), S, 2 vn, *I-Mc*; Vaga madre di cari diletti (Adone) (Rolli), S, 2 vn, *Mc*

Arias from cants. (P. Rolli), S, 2 vn, bc, probably late 1720s, all *I-Mc*: Che bel piacer veder; Chiamarlo menzognero; Godo di mille cori; Non parlarmi più d'amor; Stemprar se potess'io; Vola, pietosa auretta

Arias from canzonettas (P. Rolli), S, 2 vn, bc, late 1720s, *I-Mc* unless otherwise stated: Ardor pietà diletto; Della noiosa estata; Dite almeno, amiche fronde; Dite che non mi lagno; Domando al core; La bionda Eurilla; Lo splendor del primo sguardo; Nò mia bella, il sol diletto; Prove son speranza e onore; Solitario bosco ombroso, *Nc*; Tu fai la superbetta; Una biondina

*with orchestra*

Ah Nice, ah già rosseggia (La danza) (P. Metastasio), Venice, 1775, S, A, 2 ob, str, bc, *D-Dl* (2 copies), *I-Mc**; Ah perché col canto mio (L'armonica) (Metastasio), Vienna, 1769, S, glass harmonica, 2 ob, 2 hn, str, bc, *Mc**; Ah troppo è ver! Quell'amoroso ardore (Il primo amore) (Metastasio), A, str, bc, *D-Bsb*; Apprendesti, o germana (Complimento, per due serenissime arciduchesse d'Austria) (Metastasio), Vienna, court, 8 Dec 1760, S, S, 2 ob, str, bc, *I-Mc**; Che ti dirò regina? (Maria Antonia Walpurgis), ?Dresden, 8 Dec 1747, S, 2 fl, 2 ob, 2 hn, str, bc, *D-Bsb*, *Dl* (2 copies), *Hs*; Che vuoi, mio cor? (L'amor timido) (Metastasio), Vienna, 1762, S, 2 fl, 2 ob, 2 hn, str, bc, *I-Mc**; Ch'io respiri, ch'io viva, S, fl, str, bc, *S-Uu*; Ciel nemico anverse stelle, S, str, *Skma*; Clori, ah Clori, t'affretta (L'Aurora) (Metastasio), S, 2 ob, 2 hn, str, bc, *I-Mc**, ed. S. Hansell (Paris, 1968); Clori, mia dolce vita, S, S, str, bc, *F-Pc*

Deh senti o Turno amato (Lavinia a Turno), lost; Deh tacete una volta (Il ciclope) (Metastasio), Venice, 1776, S, A, 2 ob, 2 hn, str, bc, *I-Mc**; Dell'amante Caliste, S, str, bc, lost; Ditte che in me parenti, S, str, *GB-Bu*; Dove, amata germana, dove corri sì lieta? (Complimento, per due serenissime arciduchesse d'Austria) (Metastasio), Vienna, 13 May 1760, 2 S, orch, lost; Dunque il perfido Enea (Didone abbandonata), lost; È ver mia Fille, A, str, bc, *GB-Lbl*; Grande Augusto, ricevi frà tanti ardenti voti (Maria Antonia Walpurgis), ?Dresden, probably 3 Aug 1747, S, 2 fl, str, bc, *D-Dl*, *Hs*; In van ti scuoti, Amor (Amor prigioniero) (Metastasio), Vienna, 1761, 2 S, 2 fl, 2 ob, 2 hn, str, bc, *Dl*, *I-Mc**; La gloria sassonia, Dresden, 7 Oct 1731, lost; L'infelice tortorella, A, str, bc, *GB-Lbl*; Non ti sovvien mia Fille, S, str, *D-MEIr*; No, perdonami, o Clori (La scusa) (Metastasio), Vienna, 1760, A, 2 fl, 2 ob, 2 hn, str, bc, *A-Wn*, *D-Bsb*, *Dl* (2 copies), *I-Mc**, ed. S. Hansell (Paris, 1968)

O macht es so viel Plage (Filidor), S, ?B, str, bc, lost; O qual parmi veder, A, 2 hn, 2 vn, bc, *GB-Ob*; Perdono, amata Nice, bella Nice (La gelosia) (Metastasio), Vienna, 1762, S, 2 ob, 2 hn, str, bc, *I-Mc* (incl. autograph), ed. S. Hansell (Paris, 1968); Povero amante core quanto infelice sei, S, str, bc, *S-Skma*; Pria dell'usato suo sorge, S, str, bc, lost; Scrivo in te l'amato nome (Il nome) (Metastasio), Vienna, 1761, A, 2 fl, 2 ob, 2 hn, str, bc, *D-Bsb*, *MÜs*, *I-Mc**, ed. S. Hansell (Paris, 1968); Senz'attender che di maggio, S, 2 ob, 2 hn, str, bc, 1734, *D-Dl*; Tacete pur, tacete, S, str, bc, *MEIr*; Ti chiedo un guardo, B, str, bc, lost; Tra queste piaghe amene, S, str, bc, *MEIr*; Vattene soffri e taci, S, 2 fl, str, bc, *S-Skma*

67 solfeggi, S/A, bc, *A-Wgm* (dated 1762), *Wn*, *D-Dl*, *Hs*, *MÜs*, *WRtl*, *GB-Lcm*, *I-Vnm*

Numerous songs, airs, solfeggi etc., pubd in 18th-century anthologies

MASSES

*for SATB and orchestra unless otherwise stated*

*M numbers refer to Mass section of catalogue in Müller (A1911)*

C, *D-Bsb*, *LEt* (according to Müller); M1

D, *A-KR* (in C), *LA*, *Wn*, *CZ-LIT*; M2

D, 1780 [earlier version also known], *A-Wn**, *D-Bsb*, *Dl*, *OLH*, *GB-Lbl*, *I-Mc* (Cr, Ag autograph), *US-CA*, *RUS-KA* (according to Müller); incl. motet Tollite hostias et introite, SSAA, orch, *D-Dl**, *I-Mc**; M3
D, *D-Bsb*; M4
D, SSAATB, *Dl** [Gl incl. in M3; Cr, San, Ag incl. in M9]
D, for Dresden, *I-Nc*
D, *D-Bsb* (Ky only), *RUl* (Ky only) [listed in Müller as individual mass movt]
d, ? perf. dedication of Dresden Hofkirche, 29 June 1751, ? rev., *A-Wn*, *D-Bsb*, *Dl*, *DK-Kk*, *GB-Lbl*, *I-Mc** (later version), *Nc* (Missa detta riformata), *US-Bp*; M5
E♭, for Dresden court, 1779 [earlier version also known], *A-Wn* (autograph frag. of Ky), *D-Dl* (autograph Gl), *I-Mc* (autograph, except Ky); incl. motet Immola Deo sacrificium, 2 S, SATB, orch, *A-Wn*, *D-Dl*, *I-Mc*; M6
F [2 versions], *A-Wgm* (San, Ag), *Wn*, *D-Dl*, *OLH*, *I-Mc**; M8
G, 1753, *A-KR*, *LA*, *Wn*, *D-Dl*, *I-Mc**, 1753; M9
g, *D-Bsb*; M10
g, for Dresden, 1783 ('Terza messa'), *Dl*, *F-Pc* (autograph Ky, Gl, Cr), *I-Mc* (autograph San, Ag); incl. motet Ad te levavi anima mea, S, A, orch, *Mc**
B♭, *D-Bsb* (Ky, Gl), *OLH* [listed in Müller as individual mass movts]
B♭, lost except motet Domine Deus rex, SATB, orch, *Bsb*
Doubtful: D, *I-Nc*; F, SATB a cappella, cornetto, 2 trbn, bn, vle, bc, *A-Wn*, M7; g, *US-Wc*; g, *Bp* (Ky, Gl)

*requiem masses*

*all complete settings are for soloists, chorus and orchestra*

*M numbers refer to Requiem section of catalogue in Müller (A1911)*

Requiem, C, *A-Wgm*, *Wn* (1763), *Wst*, *D-Bsb*, *Dl*, *Mbs*, *OB* (Dies irae only), *F-Pc*, *I-Mc** (Dies irae only), *Nc*, *Vc* (Dies irae only), *US-Wc*; M1
Requiem, E♭, *D-Bsb*, *Dl*; M2
Requiem, E♭, *RUS-KA* (according to Müller); M3
Unidentified requiem masses: *D-MÜs*, *DK-Kk*, *I-Mc* (1st movt only)
Domine Jesu Christe, SATB, orch, *D-Dl*
Libera me Domine, SATB, orch, *Dl*

*mass movements*

*for SATB and orchestra unless otherwise stated*

*M numbers refer to Mass section of catalogue in Müller (A1911)*

*(Kyrie)*

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, *A-LA*; C, *LA*
D, *A-Wn**, *D-Bsb*, *Dl*, *GB-Lbl*, *US-CA*, *RUS-KA* (according to Müller), incl. in M3; D, *D-Dl* (1780), ? rev. version of preceding; D, *A-KR* (in C), *LA*, *Wn*, *CZ-LIT*, incl. in M2; D, *D-Bsb*, incl. in M4; D, *I-Nc*; D, SSAATB, *D-Dl**; D, *I-Nc*; D, *D-Bsb* [listed in Müller as individual mass movt]; D, *RUl*
d, perf. for dedication of Dresden Hofkirche, 29 June 1751, *A-Wn*, *D-Bsb*, *Dl*, *DK-Kk*, *GB-Lbl*, *I-Mc** (rev. version), *Nc* (1850), *US-Bp*, incl. in M5; d, ? variant of preceding, *A-Wn*
E♭ (Messa intiera), for Dresden court, 1779, *Wn*, *D-Bsb* (partly autograph), *Dl**, incl. in M6
F, *A-Wn*, *D-Bsb*, *Dl* ('Messa riformata'), *I-Mc**, incl. in M8; F, *D-Dl*; F, *Dl* (? earlier version of preceding); F, SSATB, *Dl*; F, *I-Mc**; F, *A-Wn* [listed in Müller as individual mass movt]; F, for Requiem, *I-Mc*; F, SSATTBB, *A-Wn*, incl. in M7, doubtful
G, *KR*, *LA*, *Wn*, *D-Bsb*, *Dl*, *I-Mc** 1753, incl. in M9
g, *D-Bsb*, incl. in M10; g ('Terza messa'), for Dresden court, 1783, *Dl*, *F-Pc**, *I-Mc**
B♭, *D-Bsb* [listed in Müller as individual mass movt]

Other Ky settings: from Messa detta riformata, g, *US-Wc*; from Messa intiera, *DK-Kk*; *I-Fc*

*(Gloria)*

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, for Dresden court, 1779, *A-Wn*, *D-Bsb*, *Dl**, *I-Mc*, incl. in M6; C, *A-Wn*, *D-Bsb*, *Dl*, *I-Mc**, incl. in M8; C, *D-Dl* (? earlier version of above); C, *A-Wgm* [listed in Müller as individual mass movt]
D, *Wn**, *D-Bsb*, *Dl* ('partly autograph'), *RUS-KA* (according to Müller), incl. in M3; D, *D-Dl*, 1780; D, *A-Wn*, *D-Bsb*, *I-Mc**, incl. in M5; D, *A-KR*, *Wn*, *D-Bsb*, *I-Mc**, incl. in M9; D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, *D-Bsb*, incl. in M4
F, *I-Mc**
G, *D-Bsb*, incl. in M10; G, Dresden, 1756, *I-Mc** (Dresden, 1756); G, B solo, 2 ob, bn, str, org, *Vc*
B♭, *D-Bsb*; B♭ ('Terza messa'), for Dresden court, 1783, *Dl*, *F-Pc*, *I-Mc**
Other Gloria: *GB-Lbl*

*(Credo)*

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, for Dresden court, 1779, *A-Wn*, *D-Bsb*, *Dl*, incl. in M6
D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, *D-Bsb*, incl. in M4; D, *A-Wn*, *D-Bsb*, *Dl*, *I-Mc**, incl. in MS; D, *A-KR*, *Wn*, *D-Bsb*, *Dl*, incl. in M9; D, *A-Wn*, variant of preceding
F, *D-Bsb*, *Dl*, *I-Mc**, *RUS-KA* (according to Müller), incl. in M3; F, *A-Wn*, *D-Bsb*, *Dl*, incl. in M8; F, *US-Wc**; F, *GB-Lbl*
g, *D-Bsb*, incl. in M10
G, *Dl*, *I-Mc** (Dresden, 1756, ? rev. version)
B♭ ('Terza messa'), for Dresden court, 1783, *D-Dl*, *F-Pc**, *I-Mc**
Other Credos: section for A, T, 2 ob, bn, b, *Vc*; Et incarnatus est and Crucifixus, *D-Bsb**

*(Sanctus)*

C, *Dl*; C, *Bsb*, *LEt* (according to Müller), incl. in M1; C, *Dl*; C, *A-Wn*, *D-Dl** (? earlier version), *I-Mc**, incl. in M6; C (Bs), A, str, *D-Dl*, incl. in M (1st Requiem)
c/E♭, *Bsb*, *Dl*, *I-Mc**, incl. in M (2nd Requiem)
D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, *Wn*, *D-Bsb*, *Dl*, *I-Mc**, incl. in M5; D, for Dresden court, 1780, *D-Dl*, *I-Mc**, 1780; D, *A-KR*, *Wn*, *D-Bsb*, *Dl*, incl. in M9
F, *A-Wgm*, *D-Bsb*, *Dl*, *Mbs*, incl. in M (1st Requiem); F, *Dl*, *I-Mc**, ? rev. of following setting; F, *D-Bsb*, *Dl*, *RUS-KA* (according to Müller), incl. in M3 and M8; F, *A-Wgm**, ? same as preceding; F, *D-Bsb*, incl. in M10
f, *RUS-KA* (according to Müller), incl. in M3
G, *D-Dl*, *I-Mc**, 1756
A, *D-Bsb*, incl. in M4
B♭ ('Terza messa'), for Dresden court, 1783, *Dl*, *F-Pc**, *I-Mc**

*(Agnus Dei)*

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, 2vv, str, *Dl*; C, *Dl**, *I-Mc** (Dresden, 1756)
c, 2vv, str, *A-Wgm*, *D-Bsb*, *Dl*, *Mbs*, incl. in M (1st Requiem); c, S solo, 2 fl, str, *Bsb*, *Dl*, *I-Mc**, incl. in M (2nd Requiem)
D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, A solo, chorus, orch, *Wn*, *D-Bsb*, *Dl*, incl. in M5; D, A solo, chorus, orch, *A-KR*, *Wn*, *D-Bsb*, *Dl*, incl. in M9; D, *Bsb*, incl. in M4
d, A, chorus, orch, for Dresden court, 1780, *Dl*; d, *I-Mc**, 1780, ? same as preceding
E♭, 2 S, chorus, orch, *A-Wn*, *D-Bsb*, *Dl*, *I-Mc**, incl. in M6; E♭, *RUS-KA* (according to Müller), incl. in M3
F, A solo, chorus, orch, *D-Bsb*, incl. in M3
G, A solo, orch, *A-KR* (according to Müller), *Wn*, incl. in M2
g, *D-Bsb*, incl. in M10
B♭ ('Terza messa'), for Dresden court, 1783, *Dl*, *F-Pc*, *I-Mc**; B♭, S, chorus, orch, *A-Wgm*, *D-Bsb*, *Dl*, *I-Mc**, *RUS-KA* (according to Müller), incl. in M3 and M8
Others: Da nobis pacem, F, *I-Mc**; Dona nobis pacem, F, *Mc**; 1 other, *D-Bsb**

OFFERTORIES

*for SATB and orchestra unless otherwise stated*

Ave nata Creatoris, *A-KR*, *Wn*; Domine ad adjuvandum (C), *D-Dl*; Exultate jubilate (G), *CZ-Pnm*; Huc piae mentes (D), *Pnm*; Jubilate Deo (D), *D-WEY*; Me creavit (?F), SSATB, orch, *Dl*; O felix coeli porta (E♭), *CZ-Pnm*; Te supplices precamur, SSAAB, bc, *A-Wn*, *D-Mbs*; Victoria Sanctus (D), SSATB, orch, 1751, *EB*; Vos genii accurite, *WEY*

PSALMS

*for SATB and orchestra unless otherwise stated; principal sources only*

Beatus vir, *Dl*; Confitebor tibi (D), SAAB, orch, *Bsb*; Confitebor tibi (F), *Dl*; Confitebor tibi (G), *Bsb*; Confitebor tibi (B♭), *A-Wn*; Confitebor tibi, *D-MÜs*; Dixit Dominus (C), *Dl*; Dixit Dominus (F), *CZ-Pnm*; Dixit Dominus (G), *D-Bsb*, *Mbs*; Dixit Dominus, 5vv, orch, *MÜs*; Exaltabunt sancti, *RUS-KA* (according to Müller); Jubilate Deo (Veni Creator Spiritus) (D), S, A, T, TB, orch, *A-Wk*; Jubilate Deo (D), *SK-KRE*
Laetatus sum (B♭), *CZ-Pnm*; Laudate coeli Dominum (D), B solo, 4vv, orch, *D-Bsb*; Laudate pueri (A), SSAA, orch, *I-Mc**, mixed chorus, orch, *CZ-Pnm*, *D-Dl*; Mihi autem (F), *Bsb*; Miserere (c), SSAA, 1730, *I-Mc**, SATB, *Mc**, TTBB, *Vnm*; Miserere (c), SATB, *D-Bsb*, *RUS-KA* (according to Müller); Miserere (d), SSAA, 1730,

*I-Mc**, SATB, *A-Wn, D-Bsb, Dl, F-Pc*; Miserere (F), TTB, *D-Dl, I-Vnm*

Miserere settings (unidentified): *A-Wn, D-Hs, DK-Kk, F-Pc, GB-Lbl, Ob, I-Pc, Rsc, US-AAu, Cn, Wc*; Nisi Dominus (G), *CZ-Pnm*

ANTIPHONS

Alma Redemptoris mater (E♭), A, str, bc, *D-Dl, GB-Lbl*; Ave regina, SSS, str, org, *A-Wn*; Ave regina caelorum (F), A, str, bc, *D-Dl, I-Nc*; Ave regina caelorum (B♭), A, 2 ob, str, bc, *D-Dl*; Regina caeli (D), A, SATB, orch, *A-KR, TU, Wgm, Wk, Wn, D-Bsb, BAR, Dl, LEm*; Salve regina (C), S, 2 ob, str, bc, *I-Mc**; Salve regina (c), SATB, 2 ob, str, org, *CZ-LIT*; Salve regina (D), A, str, bc, *D-Dl*; Salve regina (d), SATB, str, *?Bsb*

Salve regina (Scrutendo Dei mystica) (D), B, str, bc, *WS*; Salve regina (E♭), S, A, 2 ob, str, bc, Vienna, Aug 1766, *I-Mc*, Nc*; Salve regina (F), S, str, bc, *A-GÖ, Wn*; Salve regina (F), S, S, A, str, bc, 1762, *Wgm, Wn, B-Bc, D-Bsb, F-Pc*; Salve regina (Redemptor) (G), S, str, bc, *A-Wn, D-Bsb, Dl, I-Mc*, Nc, PL-Wm*; Salve regina (G), 1744, A, 2 ob, str, bc, *I-Mc**; Salve regina (Redemptor) (A), S, str, bc, Venice, 1736 (London, 1740); *A-KR, Wn, B-Bc* (T, vn, org), *D-Bsb* (A, str), *Dl, Hs* (in C), *GB-Lbl, I-Mc, Vc* (A, str), *Vnm* (A, str), *PL-Wn, S-Skma*; Salve regina (Redemptor) (B♭), S, 2 ob, str, bc, *A-Wn, D-Bsb, I-Mc*, US-Bp*; Salve regina (B♭), S, str, bc, *D-Bsb, I-Vnm*

Other settings: *A-TU, Wk, Wn, D-MÜs, F-Pc, I-Nc, PL-Wu*

HYMNS

*thematic catalogue in Müller (1911); for SATB and orchestra unless otherwise stated*

Amor Jesu dulcissime, TTB, orch, *A-KR* (according to Müller); Ave maris stella (G), *CZ-Pnm*; Magnificat (F), *D-Bsb, US-Bp*; Pange lingua (A), *D-Dl*; Puer natus est (D), *Bsb*; Puer natus est (B♭), *A-KR* (according to Müller), *D-Bsb*; Tantum ergo (E♭), T, B, SATB, orch, 1780, *Dl*, I-Mc**; TeD (D), 1751, *A-KR* (according to Müller), *Wgm, D-Bsb, BAUd, BB, Dl, LEm, Mbs, CZ-LIT, F-Pc, I-MOe, Nc, S-Skma, US-Wc*; TeD (D), *D-Bsb*; TeD (D), *Bsb* (2 scores, pts), *BDk, Dl, Mbs, I-Mc**; TeD (D), *Mc* (2 copies, incl. 1 autograph), not listed in Müller; TeD (G), 1776, *A-Wn, CZ-LIT, D-AG, Bsb, Dl, GBR, Lr, LEm* (according to Müller), *DK-Kk, GB-Lcm, I-Mc*, RUS-KA* (according to Müller)

Unidentified TeD settings: *A-Wn, D-AG, GBR, GOa, LEm, GB-Er, Lbl, I-PAc, US-AAu, Cn, Wc*

SOLO MOTETS

Accensa furore/Dolore sum plena, S, orch, lost; Agitata sine pace, A, 2 ob, str, bc, *D-Dl*; Alta nubes illustrata, S, str, bc, *Dl, F-Pc, I-Mc, US-Wc*; Aura placida spirante, A, str, bc, *D-Dl*; S, 2 ob, str, bc, *I-Mc**; Caelesti incendio amoris (?inc.), S, str, bc, *D-Dl, I-Mc*; Cari affectus, vivi ardores, S, orch, lost; Cessate, o armonici concentus, S, str, bc, *GB-Lbl*; Chori angelici laetantes, A, str, bc, *D-MÜs, WRgs, GB-Lbl, I-Mc*; Dicit cor, pone timores, A, str, 1735, *D-Dl, I-Mc*; Fuge insidias, time fraudes, S, str, bc, *D-Dl*; Fuge misera columba, S, str, bc, *A-Wn* (attrib. Jommelli), *F-Pc, GB-Lbl* (attrib. Jommelli), *US-Wc*

Gaude, o cor, plene contenta, S, 2 ob, str, bc, *D-Dl, GB-Lbl*; Gentes barbara tartarae, A, str, bc, *F-Pc, US-Wc*; Hostes averni, rabie frementes, A, str, bc, *B-Bc, S-L* (for B, with Swed. text), *Skma, Uu*; In carcere horrendo, S, str, bc, *GB-Lbl*; In sole surgenti, S, orch, lost; Inter undas agitatus, S, str, bc, *D-Dl, GB-Lbl*, S, 2 ob, str, bc, *I-Mc**; Justus ut palma florebit, B, str, bc, *CZ-Pnm*; Mundi amores relinquendo, A, str, bc, *D-Dl, I-Mc**; Nascentis aurorae fulgores, S, str, bc, *I-Ac*; O quam laeta in horto amaeno, S, 2 ob, str, bc, *D-Dl*

Praecipitant funestes a vertice alti montis, B, org, *I-Vnm*; Prata, colles, plantae, flores, S, str, *D-Dl, GB-Lbl*; Pre timore mei reatus, S, str, bc, *F-Pc, US-Wc*; Quae columna luminosa, S, str, bc, *D-Dl, F-Pc, US-Wc*; Quando Jesus est in corde, A, str, bc, *D-Dl*; Quivi pur vi ti veggio, Vienna, 1767, S, 2 ob, 2 eng hn, str, bc, *I-Mc**; Scintillando caelestes ardores, S, str, bc, *D-Dl, F-Pc, GB-Lbl, Mp, US-Wc*; Si fremit unda irata, S, 2 ob, 2 hn, str, bc, *F-Pc, US-Wc*; Spem Deus erige labentem, A, str, bc, 1739, *I-Mc*; Splendet in caelo, A, 2 ob, str, bc, *D-Dl*

Stat tenebrosa in nube, S, str, bc, *F-Pc, US-Wc*; Sum angore, o Deus, tam plena, S, str, bc, *CH-Zz, F-Pc, US-Wc* (? by Porpora); Timida irundo gemit, S, str, bc, *GB-Lbl, Lcm*; Tolle plausus, gens devota, S, str, bc, *D-Dl, I-Mc**; Trinida viundo gemit, S, str, bc, *GB-Lcm*; Umbras culpae dissipate, S, 2 ob, 2 hn, str, bc, *D-Dl, I-Mc**; Ut sole fulgenti, A, str, bc, *D-Dl, GB-Lbl, I-Mc*; Veres beati, dulces aspectus, A, orch, lost; Video lucentes vias, A, 2 hn, str, bc, *F-Pc, US-Wc*; Voces erebi furentes, A, str, bc, *D-Dl, I-Mc*

ARIAS

*some possibly from operas or large sacred works*

Ad coenam omni, S, orch, *CZ-LIT*; Ad te clamamus, *D-MÜs*; Ad te o Jesu, S, 2 vn, bc, *CZ-LIT*; Amen, S, bc, *A-Wn* (several settings); Audite insula, S, str, *SK-BRnm*; Ave maris stella, S, str, org, *CZ-KU*; Ave mundi spes Maria, S, str, *SK-BRnm*; Ave virgo, S, str, *A-LA*; Bone Jesu, S, str, *LA*; Cantate Deo laudes, S, str, org, *CZ-KU*; Cedite mundi spes, B, str, org, *KU*; Coeli stelle belle, S, str, org, *KU*; Coelum fer opem oppresso, T, str, *LIT*; Cor afflictum languet, S, 2 vn, org, *KU*; Devotae mentes gaudete, S, str, *D-Mbs*; Dignare Domine, A, fl, str, *I-Mc*; Eja populi, S, *A-LA*; Eja voce de canta laudem, *D-Mbs*; Huc afferte, T, str, *A-LA*; Huc amici venite, A, orch, *Wn*; Huc oculis, huc animis, S, A, str, *D-Bsb*; Huc o spes optata, S, A, str, *A-Wn*; Iam vita postrata, A, str, *LA*; Inter flammas et ardores, S, str, *Wn*; Judex crederis esse, S, str, *I-Mc*

Maria virgo salve, *D-Mbs*; Non ita ad fontes, S, orch, *HR*; Nos curo haec mundana, A, str, *Mbs*; O mi Jesu sponse chare, S, str, *Mbs*; O Pater amantissime, 2 S, str, org, *CZ-Pnm*; O sorte nupta prospera (Christe sanctorum angelorum), S, orch, *A-Wn*; O summum bonum meum, S, orch, *D-Mbs*; Per montes et colles, S, 2 vn, bc, *CZ-Pnm*; Per rupes et per montes, S, A, 2 vn, bc, *Pnm*; Propter magnam gloriam, *D-Mbs*; Quando spose me, S, str, *CZ-KU*; Quanti amor tu, B, str, *D-Mbs*; Quid cor in mundo quaeris, S, str, *Mbs*; Quid mea sponsa petis, S, str, *Mbs*; Salvum fac populum, A, orch, *I-Nc*; Scrutendo Dei mystica (Salve regina), B, str, *D-WS*; Sepulto Domino signatum, S, str, *Mbs*; Si mundus daemon caro, A, str, *CZ-LIT*; Spargat jam aurora, 2 S, orch, *A-Wn*; Sponse dilecte veni me desolatam, S, str, *D-Mbs*; Triplici vexu tetum, S, str, *CZ-Pnm*; Vagabunda sponsum quaero, B, str, *A-KR*; Venite cuncti fidelis, *D-Mbs*

OTHER SACRED VOCAL

*for SATB and orchestra unless otherwise stated*

Alma fides (C), SSST, str, *CZ-Pnm*; Civis beate Deo sacrate (D), *A-Wn*; Deum ergo protectorem (Dich o Vater) (G), *Wn*; Domine Deus noster (B♭), T, B, chorus, orch, *D-Bsb, OLH*; Huc ad plausus (C), 1766, *CS-LIT, CZ-Pnm*; Huc occulos peccator (g), 4vv, 2 vn, org, *SK-KRE*; In hac sacrate aede (G), *A-Wk, Wn*; Mater intacta (D), *Wn*; Mitis hominum (G), SSAA, orch, *?D-Dl*

O Jesu mi dulcissime, TTB, *I-Vnm*; Omnes ergo applaudamus (D), *D-Bsb*; Omni die Mariae (C), *A-KR*; Ora pro nobis (G), cited by Fétis; Regina angelorum (G), 4vv, 2 tpt, 2 vn, org, *CZ-OP*; Resurrexit Dominus, 5vv, *D-MÜs*; Salvum fac populum tuum (D), 4vv, bc, *Bsb*; Surrexit Dominus: Alleluia, 5vv, orch, *GB-Lbl*; Transeamus usque in Betleem (D), *A-Wk*; Venite pastores (D), *D-Dl*; Viderunt omnes finis (D), T, B, chorus 4vv, str, *Bsb*

Lasset uns mit [?not orig. text] (c), *RAd*

4 Lamentations of Jeremiah, 1v, bc, *I-Nf*

Litania della BVM–Sub tuum praesidium–Salve regina, 1762: Kyrie (D), *D-WF*; Ky (E♭), *RUS-KA* (according to Müller); Kyrie (f), *A-KR, D-Bsb* (Sub tuum only), *Dl*; Kyrie etc. (G), chorus, orch, *A-Wn, D-Bsb, F-Pc* (Sub tuum only), *I-Mc, Nc*; SSSA, bc, *A-Wgm* ('cantata dalla famiglia Imperiale il 5to Agosto l'anno 1762'), *D-Bsb, Dl, I-Mc, Nc*

CONCERTOS

*for flute, strings and continuo unless otherwise stated*

12 Concertos in 6 parts, fl, 2 vn, va, hpd/vc, op.3 (London, 1741)

6 Concertos, hpd/org (London, *c*1743) [kbd red. of pieces from op.3]

6 Concertos in 6 parts, fl, 2 vn, va, hpd/vc, op.6 (London, *c*1745)

C, *S-L, Skma, Uu*

D, *D-SWl*; 5 in D, *S-Skma*; D, *D-RH*; D, *S-L* (1747); 3 in D, *D-KA*; D, *GB-Lbl*; D, vn, *Lbl*; D, vn, in 6 Concertos … in 8 parts, vns, hns/obs, hpd/vc, op.4 (London, 1741) [vol. incl. 5 op sinfonias]

E, *S-Skma*

e, *D-SWl*; e, *S-L*; e, lost, cited in Breitkopf catalogue, 1763

G, *D-KA*; G, *Dl, S-Skma*; 10in; G, *D-RH*; G, *S-Skma* (1 with 2 copies); G, *A-Wn*; G, lost, cited in Breitkopf catalogue, 1763; G, cited in Breitkopf catalogue, 1766, also *I-Tn* (attrib. Vivaldi); G, *D-RH, S-L, Skma*, also as ob conc. in F; G, *A-Wn*; G, 2 fl, *D-RH*; G, *Skma*, also as ob conc.; G, ob, *D-DS*; G, mand, *Bsb, Mbs*, ed. H. Gerig (Cologne, *c*1958)

g, *SWl*

A, *RH, S-Skma*; A, *D-W, S-Skma*, also as vn/hpd conc., ed. W. Mohr (Heidelberg, 1961); A, *D-ROu*; 3 in A, *S-Skma*

a, *D-HR*

B♭, *S-L*, *Skma*; B♭, *Skma*; B♭, 2 fl, *D-DS*, *S-Skma*, also as 2 ob/vn conc.

Unidentified concs.: D, *I-Gl*; D, cited in J. Höfler and I. Klemencic, *Glasbeni rokopisi in tiski na Slovenskom do leta 1800* (Ljubljana, 1967); G, *D-Dl*; G, *Dl*; G, *RH*; 2 in G, *I-Gl*; G, *S-Uu*; b, *D-Dl*, ?destroyed; 4 others *B-Bc*, *GB-Ob*, *I-PS*; several others arr. hpd

QUARTETS

F, ob, vn/chalumeau, bn, bc, *D-Bsb*, *Dl*
G, fl, vn, hpd, bc, *W* [arr. of fl conc. op.3 no.1]
g, 2 vn, va, bc, *S-Skma*

TRIO SONATAS

*for 2 flutes and continuo unless otherwise stated*

6 sonatas or trios (e, C, A, G, E, D), 2 fl/vn, b (London, 1739) [W]
6 sonate a tre, 2 fl/vn, vc, bc, op.2 (Amsterdam, n.d.)
6 sonatas or trios (G, e, D, G, a, D), 2 fl/vn, bc, op.3 (London, n.d.); no.6 ed E. Schenk (Vienna, 1954)
6 sonatas (D, C, D, G, D, D), fl, vn, bc (London, n.d.)

*several of the sonatas listed below included in above parts*

C, *D-Bsb*, *DS*, *S-Sk*, ed. K. Scheit (Vienna, 1969); C, cited in Breitkopf catalogue, 1763; C, *Skma*, *Uu*, op.2 no.2
D, *D-Bsb*, *Dl*, ed. G. Frotscher (Kassel, 1969); D, cited in Breitkopf catalogue, 1763; D, *S-Skma*, W no.6; 3 in D, *Skma*
E, *D-Bsb*
e, *Bsb*; e, *S-Skma*; e, *Sk*, *Skma*, W no.1
F, ob/fl, fl, bc, *D-Bsb* (also in G), ed. H. Winschermann (Hamburg, 1962); F, bn, vn/ob, bc, cited in Breitkopf catalogue, 1766
G, *S-L*; G, *I-Mc*; G, *S-Skma*; G, fl, vn, bc, cited in Breitkopf catalogue, 1763; G, 2 vn, b, *L*, *Skma*, W no.4; 3 in G, *Skma*
A, *D-Bsb*; A, 2 vn, b, *S-L*; A, 2 vn, bc, *CH-Zz*
B♭, vn/ob, bn, bc, cited in Breitkopf catalogue, 1766
1 other, 2 vn, bc, *A-Wgm*
Other trio sonatas in 18th-century anthologies

KEYBOARD SONATAS

*incomplete thematic catalogue in Hoffmann-Erbrecht (G1954)*

[6] Sonate (B♭, G, B♭, E♭, d, c), hpd, op.7 (London, 1758)
Sonata, hpd (London, n.d.)

?7 of the sonatas listed below probably included in above prints
C, *S-L*, *Skma*, *Uu*; C, *A-Wgm*, *D-Bsb*; C, *Bsb*, *GB-Lbl*; C, *S-Skma*, *Uu*
c, *GB-Lbl*
D, cited in Breitkopf catalogue, 1763; D, *D-ROu*; D, *Kll*
d, *GB-Lbl*, *I-Mc*, ed. H. Ruf (Baden, 1955)
E♭, *B-Bc*, *D-Bsb*, *Dl*, *LEm*, *GB-Lbl*, *I-Bc*, *Mc*, *S-Skma*
E, *GB-Cfm*; E (Partita notturna), *GB-Lbl*; E, *Lbl*
F, *I-Vc*; F, *A-Wgm*, *D-Bsb*, *Dl*, *LEm*, *S-L*; F, cited in Breitkopf catalogue, 1763
G, *A-Wgm*, *D-Bsb*, *Dl*, *S-Skma*; G, *I-Mc*, *Vc*, *S-Skma*, *Uu*; G, *A-Wgm*, *D-Bsb*, *Dl*, *LEm*, *I-Mc*, *S-L*; G, *I-Mc*; G, *GB-Lbl*
g, *I-Mc*, ed. M. Frey (Mainz, 1949); g, *S-Skma*, doubtful
A, *D-Bsb*, *Dl*, *S-L*; A, *A-Wgm*, *B-Bc*, *D-Bsb*, *Dl*, *I-Bc*, *S-L*; A, *D-Bsb*
B♭, *GB-Lbl*, *S-Sk*, *Skma*; B♭, *GB-Lbl*, *S-Skma*, ed. H. Ruf (Baden, 1955); B♭, *D-Bsb*, *I-Mc*

Unidentified sonatas: 3 sonatas (G, A, G), *A-Wgm*; 3 sonatas (C, F, G), *Wgm*; sonata with 5 polonaises, *Wgm*; 8 sonatas, *D-Dl*; sonata, org, *I-Nc*; ?sonatas, *Rsc*; sonata, org, *Vc*; sonata, hpd (?inc.), *Vc*; sonata, C, *US-Wc*; sonata, A, *Wc*; sonata (C), 2 hpd, *D-LEm*

OTHER SONATAS

*for flute unless otherwise stated; all with continuo*

XII Sonate, op.1 (Paris, n.d.)
Solos (D, G, A, G, G, b), fl/vn, hpd/vc, op.2 (London, 1740)
Solos (G, A, G, D, e, D), fl/vn, hpd/vc, op.2 (London, 1742)
6 solos (G, A, G, D, e, D), fl, vn, hpd/vc, op.5 (London, 1744)

*several of the sonatas listed below probably included in above prints*
C, vn, *US-BEm* (1759), *SFsc*
D, *DK-Kk*; D, *Kk*, *S-Skma*, ed. K. Walther (Hanover, 1933); 4 in D, *Skma*; D, vn, *A-Wn*, *D-Bsb*, *S-Sk*, *Skma*; D, vn, *A-Wn*, *D-Bsb*
d, *S-Skma*
e, *Skma*
F, vn, *D-Bsb*
G, 2 in *S-Skma*; G, *DK-Kk*; G, vn, *A-Wn*, *D-Bsb*
A, *S-Skma*
a, vn, *A-Wn*, *D-Bsb*
B♭, vn, *A-Wn*, *D-Bsb*
b, *S-Skma*; b, vn, *A-Wn*, *D-Bsb*
Others in *B-Bc*, *D-ROu* (Duet, viol, bc), *I-Gl*, *Mc* (Sinfonia, vc, bc), *US-Wc* (12 airs favoris ou sonatas); numerous works in 18th-century anthologies

OTHER KEYBOARD

Fantasia, C, *D-BFb*; Toccata, G, *GB-Lbl*; Lesson, A, *Lbl*; Toccata, G, *I-Mc*; Toccata and fugue, g, *Mc*; Toccata, *PAc*; Prelude, B♭, *S-L*
Minuet, *B-Bc*; Polonaise, D, *D-DS*; Polonaise of Arminio, incl. 8 other minuets, 5 polonaises and 1 march, *DS*; Minuet, *GB-Lbl*; Minuet, *Ob*; Minuet, F, *S-Skma*
2 fugues, *A-Wn*; Fugue, org, *I-Vnm*
Untitled pieces in 1 movt: piece for hpd, *GB-Ob*; 5 other pieces incl. 1 in G, 2 in g, *Lbl*
Other kbd works in 18th-century anthologies

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DAVID J. NICHOLS (1–2), SVEN HANSELL (3)

**Hasse, Faustina.** *See* BORDONI, FAUSTINA.

**Hasse, Karl** (*b* Dohna, nr Dresden, 20 March 1883; *d* Cologne, 31 July 1960). German composer, conductor and musicologist. He studied in Leipzig with Riemann and Kretzschmar at the university and with Straube, Ruthhardt and Nikisch at the conservatory. Subsequently he was a pupil of Reger and Mottl in Munich. From 1907 he assisted Wolfrum at Heidelberg University and in the Bachverein there. He was appointed organist and Kantor at the Johanniskirche, Chemnitz, in 1909, and music director in Osnabrück the next year. Having established a conservatory in that city, he took a post as music director and professor extraordinary at Tübingen University (1919), where he obtained his doctorate (1923) and founded both the music institute and the university music department. An enthusiastic proponent of the Third Reich, he was particularly active from 1933 onwards in furnishing musicological material to support the regime, and was rewarded for his loyalty in 1935 by being appointed director of the Staatliche Hochschule in Cologne, a post he retained until his retirement at the end of the war. Apart from these academic activities he did varied work as a practising musician and musicologist; he was, notably, one of the first to write a comprehensive study of Reger. His music never departed from the tradition which led back through Reger to Bach: craft and coherence were more important to him than personal expression or originality.

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HANSPETER KRELLMANN/ERIK LEVI

**Hasselbeck, Rosa.** *See* SUCHER, ROSA.

**Hassell, Jon** (*b* Memphis, 22 March 1937). American composer and trumpet player. After studying the trumpet, he received a DAAD grant to study composition in Cologne with Stockhausen and Pousseur (1965–7) and pursued further study at the Eastman School of Music (BM 1969, MM 1970), where his teachers included Bernard Rogers. During the late 1960s he performed with ensembles led by Terry Riley and La Monte Young and composed works reflecting the influences of electronic music and minimalism. He has described *Solid State* (1969) as surrounding the audience with 'vibrational forms evoking the . . . shift of sand dunes'. In 1972 he began to study Indian music with Pandit Pran Nath, developing a quasi-vocal style of trumpet playing that has enabled him to 'curve' melodic lines – manipulating pitches with his lips, or by loosening or removing the mouthpiece – which are often unrecognizable as being played by a trumpet. He has combined this technique with elements from electronic and free jazz to create syntheses of African, Asian and Western musics, what he calls 'Fourth World' music, suggesting a combination of Third World musics and First World electronic experimentation. The dense, muted timbres, complex repetitive rhythms and sophisticated heterophony of his output after 1977 have been influential to musicians working in genres that cross between popular and art styles. His compositions include dance scores for Merce Cunningham, MOMIX, Dai Rakuda Kan and Alvin Ailey, and collaborations with Brian Eno, Peter Gabriel, Talking Heads, David Sylvian and the West African ensemble Farafina; his stage works often involve gently political attitudes. The Jon Hassell Concert Group has performed at major venues and festivals internationally.

WORKS

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PAUL ATTINELLO

**Hasselmans.** Belgian-French family of musicians.

(1) **Josef H. Hasselmans** (*b* Antwerp, 1814; *d* Paris, 1902). Belgian conductor, harpist and violinist. He studied the harp in Paris with Antoine Prumier; he also studied the violin and became first violinist with the orchestra of the Théâtre Royal, Antwerp, and later its conductor. His career continued at Strasbourg where he conducted the orchestra of the Théâtre Municipal, and in 1854 he became the first director of the Strasbourg Conservatoire. In January 1858 he met Wagner who came to hear Hasselmans conduct the *Tannhäuser* overture as the prelude to a French play at the Théâtre Municipal; Wagner mentioned this incident in *Mein Leben* and referred to Hasselmans as 'a very good-natured, amiable fellow'. He was a respected teacher as well as a creditable

conductor, and may be remembered for two major schools of double-action harp playing which stemmed from his tutelage: the French school established by his son (2) Alphonse Hasselmans, and the German school established by his pupil Ludwig Grimm, who taught many leading German and Russian harpists including Ferdinand Hummel, Wilhelm Posse and Albert Zabel.

(2) **Alphonse (Jean) Hasselmans** (*b* Liège, 5 March 1845; *d* Paris, 10 May 1912). French harpist and composer of Belgian birth, son of (1) Josef H. Hasselmans. He first studied the harp with his father at the Strasbourg Conservatoire, then with Gottlieb Krüger in Stuttgart and Ange-Conrad Prumier (son of Antoine Prumier) in Paris. The early part of his career was spent in Brussels, where he became harpist at the Théâtre de la Monnaie. In 1877 eight successful solo concerts in Paris brought him appointments as solo harpist with the Paris orchestras of the Conservatoire, Opéra and Opéra-Comique. In 1884 he succeeded his teacher Prumier as professor of the harp at the Conservatoire. He revised the harp course, and the principles of his teaching appear in his article, 'La harpe et sa technique' (*EMDC*, I/iii (1913), 1935–41).

A virtuoso renowned for sonority, Hasselmans was also a significant force in the revival of harp playing at the turn of the century. A large number of compositions were inspired by his performance and dedicated to him, adding much of technical value to the repertory of the instrument. He wrote 54 pieces for the harp, including *Gitana* op.21, *La Source* op.44, *Trois Préludes* opp.51–3 and many studies and arrangements. His pupils included Marcel Grandjany, Pierre Jamet and Carlos Salzado.

(3) **Louis Hasselmans** (*b* Paris, 15 July 1878; *d* San Juan, Puerto Rico, 27 Dec 1957). French conductor and cellist, son of (2) Alphonse Hasselmans. He was a pupil of Lavignac, Godard and Massenet and he studied the cello under Jules Delsart at the Paris Conservatoire, where he won a *premier prix* for cello in 1893. He then toured Europe with the Caplet Quartet for six years. He made his conducting début in 1905 with the Lamoureux Orchestra, and continued his career directing the orchestras of the Opéra-Comique (1909–11, 1919–22), Montreal Opera Company and Marseilles Concerts Classiques (1911–13), Chicago Opera Association (1918–19) and the Metropolitan Opera (French repertory) (1922–36). He was on the staff of the Louisiana State University School of Music from 1936 until 1948, when he resumed his conducting activities in Europe, eventually settling in Aix-en-Provence.

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ALICE LAWSON ABER-COUNT

**Hassen.** *See* HASSE family.

**Hassid, Josef** (*b* Suwałki, Dec 1923; *d* Epsom, 7 Nov 1950). Polish violinist. He first played in pulic at the age of eight and studied with Mieczysław Michaelowicz and Irena Dubinska in Warsaw. In 1937, at the instigation of Huberman, he joined Carl Flesch's course at Spa, Belgium, and in 1938 came to Britain for further studies with Flesch. He first appeared in London in a charity concert and shortly afterwards made his orchestral début playing the Tchaikovsky Concerto with the LPO. In 1940 he made a highly successful Wigmore Hall début with Gerald Moore. Prior to Hassid's concert appearances, he made recordings of genre pieces by Tchaikovsky, Elgar, Sarasate and others with Gerald Moore for HMV. He subsequently appeared in two more concerts at the Queen's Hall, playing the Beethoven and Brahms concertos. In 1941 HMV offered Hassid a three-year contract to record works including the Walton Concerto; but the onset of schizophrenia prevented him taking up the offer. He never played in public again and was confined to hospital, where he died after an unsuccessful leucotomy. The four recordings with Moore are all that remain of one whom Flesch claimed was the greatest talent he had ever encountered. They reveal his impeccable technique and dramatic, impassioned style.

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MARGARET CAMPBELL

**Hassler.** German family of musicians.

(1) **Isaak Hassler** [Haissler, Hasler] (*b* Joachimsthal, *c*1530; *d* Nuremberg, bur. 14 July 1591). Organist. His parents left Nuremberg in 1526 for Joachimsthal, a prosperous town at the centre of a local silver-mining industry. His teachers in Joachimsthal were Johann Matthesius, headmaster of the local school and first biographer of Luther, and the Kantor Nicolaus Herman, a noted poet and composer of hymn tunes. Isaak moved to Nuremberg in 1554 and married in the following year. He worked as a lapidary and, despite persistent ill-health, also gained a reputation as an 'eminent musician'; from 1558 until his death, he served as organist at the Spitalkirche. He must have been a man of some means, for he eventually owned a house in Nuremberg. All three of his sons became musicians of stature.

(2) **Hans [Johann] Leo Hassler** [Haslerus] (*b* Nuremberg, bap. 26 Oct 1564; *d* Frankfurt, 8 June 1612). Composer, son of (1) Isaak Hassler. Following his early training in Nuremberg, Hans Leo became one of the first in a long line of German musicians who journeyed south of the Alps for study in Italian musical centres. After a sojourn in Venice in 1584–5, he played a pivotal role in the then-flourishing dissemination of italianate formal and stylistic idioms in Germany. His compositional efforts in several vocal genres, including his published collections of canzonettas, masses, motets and lieder, were widely circulated and notably influential. Hassler was also active throughout his life as an organist and consultant to organ builders. While he published no instrumental music during his lifetime, a substantial repertory of keyboard works attributable to him survives in manuscript, and among these are compositions remarkable in both scope and quality.

1. LIFE. Like his brothers (3) Kaspar and (4) Jakob Hassler, Hans Leo appears to have received his introduction to music from his father. By his own testimony, he quickly developed facility at the keyboard: in the dedication to his 1591 *Cantiones sacrae* he noted that he was

'from a tender age more talkative with the fingers than with the tongue'. During his youth in Nuremberg, Hassler would surely have come into contact with Leonhard Lechner, who held the title 'archimusicus' in the city of Nuremberg from 1575 to 1585.

In 1584 Hassler left Nuremberg to continue his education in Venice. It may have been Friedrich Lindner, Kantor of the Egidienkirche in Nuremberg, who encouraged Hassler to spend time in Italy; Lindner's many editions of Venetian music were in part responsible for the introduction and popularity of Italian vocal styles in Germany. Although the exact course of study that Hassler followed in Venice is unfortunately unknown, he received tutelage from Andrea Gabrieli in composition and organ-playing. His reputation as a keyboard virtuoso seems already to have spread: in March of 1585 the young Hassler was briefly summoned to Augsburg, where he was handsomely compensated for performing as an organist at the wedding of Ursula Fugger and Kaspar von Meggau.

During his time in Venice Hassler would likely have encountered a number of leading musicians associated with S Marco, including Zarlino and Claudio Merulo. He also came to know Giovanni Gabrieli, with whom he remained in contact during subsequent years; together they composed a wedding motet in 1600 for Georg Gruber, a Nuremberg merchant then living in Venice. Following the deaths of both composers, Gruber published in their memory an anthology of 62 motets for six or more voices: the *Reliquiae sacrorum concentuum* (Nuremberg, 1615[2]; see Hedges, 1983).

Hassler appears to have left Venice for good in the latter part of 1585, likely following the death of Andrea Gabrieli. In early January of 1586, he was once again in Augsburg, this time to accept the position of *Cammerorganist* to Octavian Fugger II. During the first decade of his Augsburg service, Hassler devoted a substantial portion of his energies to the composition and preparation for the press of vocal works in a variety of genres, and a succession of important publications appeared. Yet during this period Hassler must also have remained quite active in the instrumental realm. In a 1593 portrait of the composer (by the Antwerp engraver Dominicus Custos; see illustration), the emphasis is entirely on the keyboard: Hassler is described as a 'most esteemed organist', and a single-manual chamber organ with pedal is prominently included in the frame.

In 1596 Hans Leo was among 53 celebrated organists invited by Duke Heinrich Julius of Brunswick to examine and inaugurate a new instrument of 59 stops at the Schlosskirche, Gröningen. At this occasion, later documented in detail by Andreas Werckmeister in his *Organum Gruningense redivivum* (Quedlinburg and Aschersleben, 1705/*R*), Hassler was joined by such notables as Hieronymus and Michael Praetorius, along with numerous organists representing the cities and playing styles of north Germany. Over succeeding years, Hassler continued to enjoy recognition as an expert in organ design, and he was in regular demand as an examiner of new instruments. He also undertook ventures in mechanical instrument construction: one project involved a much-exhibited clockwork organ that was eventually sold to Emperor Rudolf II. In 1597, Moritz, Landgrave of Hesse, patron of Schütz and himself a composer and generous supporter of the arts, attempted to persuade Octavian II to release Hassler for service at his court in Kassel; perhaps with an eye to obtaining such a post, Hassler had dedicated his 1596 madrigal volume to Moritz. At the time, however, Hassler had been seconded by Octavian to the household of Christoph Fugger for a period of two years.




*Hans Leo Hassler: engraving by Dominicus Custos, 1593*

Around the turn of the century Hassler's vocal compositions began to appear in important anthologies, including those published by his brother (3) Kaspar Hassler, the *Rosetum Marianum* of Klingenstein (1604[7]), and Bodenschatz's *Florilegium selectissimarum cantionum* (1603[1]), which was widely circulated and still in use by Bach at the Thomasschule, Leipzig. Though the Augsburg council had appointed Hassler director of the *Stadtpfeiffer* and of town music in general, he left the city some months after the death of Octavian Fugger (on 31 August 1600); by the latter part of 1601 he had returned to Nuremberg as director of town music (having been succeeded at Augsburg by Christian Erbach). His four years in Nuremberg were busy ones, particularly after his appointment as 'Kaiserlichen Hofdiener' in the court of Rudolf II. His duties involved him in wide-ranging business and fund-raising missions for his patron, as well as the planning for new organs in the city's churches. During the same period he held the post of organist at the Frauenkirche. In 1604, perhaps distracted by increasingly complex business and legal dealings (see Roth, 1912–13), he was granted a year's leave of absence by the town council and moved to Ulm, where he married Cordula Claus, the daughter of a respected merchant family; the union produced no surviving children. After his leave expired, he ended his association with Nuremberg and in 1607 became a citizen of Ulm, joining that city's merchants' guild in the following year. Although he held

no specific musical appointment in Ulm, he was occupied there in various commercial undertakings and with the publication of his latest compositions and new editions of earlier works.

In the late summer or early fall of 1608 Hassler made the final move of his career, to the Dresden court of the Elector Christian II of Saxony. He was initially appointed electoral chamber organist, and was also made responsible for the care of the instrument collection and management of the music library. Eventually he came to assume the duties of Kapellmeister, though he had by then developed the tuberculosis that would eventually take his life. In the months preceding his death in 1612, Hassler drew up the specification for a large new organ for the Dresden Schlosskapelle, an instrument that was subsequently constructed by the celebrated organbuilder Gottfried Fritzsche, then also in the service of the Elector. The instrument is described in the *Syntagma musicum* of Praetorius (ii, Wolfenbüttel, 1618, 2/1619/*R*, 186–8; see also Beschorner, 1905, and Gress, 1992), and played an important role in court musical activities supervised by Praetorius and Schütz; its façade is visible in the well-known engraving of Schütz and his Kapelle at Dresden, published in the 1676 *Geistreiches Gesang-Buch* (RISM, BVIII/1 1676[11]). Hassler died while in attendance with the court of Johann Georg I (who had succeeded Christian II), during the election and coronation of the Emperor Matthias at Frankfurt.

2. WORKS. Hassler's vocal compositions on Latin texts, for both single choir and polychoral groupings, are among the finest German musical works of their time, displaying great expressive subtlety as well as a pervasive concern for sheer beauty of sonority. Presumably created for the observances of the Catholic Fugger households, Hassler's nine masses blend imitative passages with both strict and animated homophony. Frequent cadences punctuate relatively compact musical sub-units, which juxtapose distinctive and pleasingly varied motifs keenly sensitive to the rhythms and content of the texts; utter clarity in text presentation is a hallmark of these works. While the sound-worlds of Palestrina and Lassus are at times evoked, Hassler establishes an atmosphere of intimacy and repose that is altogether unique to him. Three masses are parody works based on the composer's own motets, and even in the masses not apparently related to motet models, the various movements are unified by thematically related openings.

Hassler's numerous surviving Latin motets, which favour texts appropriate to either Catholic or Protestant contexts, are of consistently high quality, though quite varied in technique. Many of these works are predominantly homophonic, at times with extended chordal declamation on short note values in a manner reminiscent of Lassus. The second motet print (1601), however, includes a number of compositions that are more contrapuntally complex: intricate textures are built up of long, flowing lines, balanced by careful harmonic articulation and by the employment of distinctive declamatory motives. While most of his motets are relatively restrained in manner, Hassler was not averse to musical extremes when they were justified by the text: in his setting of *Ad Dominum, cum tribularer*, for example, he employed both ascending and descending forms of the chromatic tetrachord. Given the conventions of the time, concerted performances of the Hassler motets would not have been out of the question, and indeed instrumental participation is indicated on the title pages of some of the anthologies in which his works appeared.

Hassler's principal work for the Lutheran rite was his 1607 collection of 52 four-part *Psalmen und Christliche Gesäng*, in which familiar melodies of Lutheran hymnody were set imitatively ('fugweiss componiert', in the composer's words). This publication bears notable similarities to Melchior Franck's *Contrapuncti compositi* (Nuremberg, 1602[3]); indeed, it has been speculated that the much younger Franck may have been a student of Hassler. Hassler's volume has a somewhat retrospective cast, incorporating techniques that had been the norm a half-century earlier. In the majority of the settings motifs derived from the cantus firmus are treated imitatively in all parts. In certain settings, however, the cantus firmus is presented strictly in one or more voices (in augmentation and sometimes in canon, resulting in a fifth part), while elsewhere there are homophonic passages in dialogue. In his ten-movement setting of the chorale melody *Vater unser in Himmelreich*, Hassler demonstrated his ingenuity by employing a different technique for each verse. The compositions in this volume could certainly have been performed by instruments as well (as Franck had suggested on the title page of his publication). There was still demand for Hassler's collection as late as 1777, when it was reprinted by Breitkopf.

With the final volume published during his lifetime, the 1608 *Kirchengesäng*, Hassler added to the repertory of music for Lutheran choir and congregation that Lucas Osiander had originated in his 1586 *Fünffzig geistliche lieder und Psalmen*. The bulk of the collection consists of straightforward, entirely homophonic settings in four parts, with the cantus firmus placed always in the highest voice; also included are two works for double choir that employ textures of eight real parts.

Hassler was equally renowned for his secular vocal compositions on both Italian and German texts. These include canzonettas (likely inspired by the publications of such composers as Gastoldi, Marenzio and Orazio Vecchi), superb Italian madrigals, through-composed narrative songs, and homophonic dance-songs with strongly profiled rhythms, including ballettos with 'fa-la-la' refrains such as *Tantzen und springen* (1601). His familiarity with earlier, specifically German lied forms, is evidenced in the well-known *Nun fanget an ein guts Liedlein* of 1596. Yet Hassler was strongly influenced by Italian musical and textual conventions: though he credited himself with the German texts in his *Neüe teütsche Gesang* (1596) and *Lustgarten* (1601), these include translations of Italian poetry by Guarini and Tasso among others. The *Lustgarten* also contains three eight-voice lieder for two choirs and eleven six-voice instrumental intradas. Hassler's lieder were important models for many younger German composers, including Johann Staden and J.H. Schein. The subsequent history of Hassler's love song *Mein G'müth ist mir verwirret* (1601) offers an idea of the composer's considerable influence. The upper part of the song appeared in the *Harmoniae sacrae* (RISM, B/VIII/1 1613[06a]), adapted to the words *Herzlich thut mich verlangen* and closely mirroring the original in mood. Johannes Crüger then included the tune in the *Praxis pietatis melica* (RISM, B/VIII/1 1647[08]) to the words of Paul Gerhardt's *O Haupt voll Blut und Wunden*; Gerhardt's words and Hassler's

music were eventually incorporated by J.S. Bach into his *St Matthew Passion*. Others adapted new texts to Hassler's songs (see Snyder, 1992), while the treble part of Hassler's *All Lust und Freud* (1601), identified by the composer as a 'gagliarda', served as a model for Schütz's setting of Psalm xcvii in the third edition of the *Psalmen Davids* (1661).

Hassler's significance as a keyboard composer has been increasingly recognized, thanks in part to the inventory of the Turin keyboard tablatures in the early 1960s, which added several dozen keyboard works to his previously known output. These include toccatas, introits, ricercares and fantasias, canzonas, organ versets, and variation sets. Like several of his comparably situated contemporaries, including Erbach and Sweelinck, Hassler apparently chose not to publish his keyboard compositions, nor did any of these works appear in prints edited by others either before or after his death; moreover, no autograph source materials survive.

While in Venice, Hassler encountered a number of keyboard genres that were not yet well known or widely cultivated in German-speaking lands. During the first three-quarters of the 16th century, south German keyboard composers had to a great extent based their compositions on pre-existing materials, with particular emphasis on the employment of sacred cantus-firmus melodies. Keyboard transcription and 'coloration' (embellishment) of extant vocal models, both sacred and secular, also formed an important part of keyboard tradition in the years of Hassler's youth. The introduction into Germany of more abstract and idiomatically conceived italianate instrumental genres opened the way to the creation of keyboard compositions largely independent of vocal prototypes. In this development, an evolution crucial to the later achievements of Buxtehude and Bach, Hassler played an essential role.

While certain of Hassler's keyboard works are economical of means and apparently pedagogical in nature, others represent professional repertory of the highest calibre. Venetian influence is frequently combined with highly original features: in the lengthy *Toccata sexti toni*, for example, the challenge of integration and cohesion is imaginatively addressed through the use of the 'soft' hexachord, which is employed throughout as a unifying element in a strategy unique to the toccata repertory. Hassler's 31 variations on the *Ich ging einmal spazieren* (or *monica*) tune stand as the most extensive single composition of the 1770 keyboard works preserved in the Turin tablatures, far surpassing in sheer scale any earlier variation work. Here Hassler moved well beyond the idioms of Venice, creating a 'summa' of keyboard techniques and figurations. This piece, like several others among Hassler's keyboard compositions, at times makes use of distinctive textures also identifiable in keyboard works by Sweelinck, Byrd, Bull and other northern contemporaries. Such striking correspondences likely reflect exchanges of material and ideas between south German and northern European musical centres at a date somewhat earlier than long supposed.

Hassler was an unusual phenomenon in the Protestant musical realm of the late Renaissance: a learned and cosmopolitan figure, at home in worldly affairs and fluent in several languages, who successfully cultivated a variety of genres and techniques. While his originality is invariably evident, he stood also as a resourceful intermediary who synthesized elements of Italian, south German and northern idioms in especially artful fashion. Following his death, his native city of Nuremberg characterized him as 'Musicus inter Germanos sua aetate summus', an epitaph he richly deserves.

WORKS

Editions: *Hans Leo Hassler: Werke für Orgel und Klavier*, ed. E. von Werra, DTB, vii, Jg.iv/2 (1903) [W]
*Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961–) [C i–xi]
*Hans Leo Hassler: Ausgewählte Werke für Orgel (Cembalo)*, ed. G. Kiss (Mainz, 1971) [AW]
*Hans Leo Hassler: Canzonen für Orgel oder andere Tasteninstrumente*, ed. A. Reichling (Berlin, 1975) [R]
*Hans Leo Hassler: Magnificat Versetten*, ed. R. Walter (Wolfenbüttel, 1983) [WM]
*Hans Leo Hassler: Toccatas*, ed. S. Stribos, CEKM, xlv (Neuhausen-Stuttgart, 1985) [S]

MASSES

Missae, 4–8vv (Nuremberg, 1599): Missa super Dixit Maria, 4vv; Missa, 4vv; Missa, 4vv; Missa super Verba mea, 5vv; Missa super Ecce quam bonum, 5vv; Missa super Come fuggir, 6vv; Missa super Quem in caelo, 6vv; Missa, 8vv; C iv
1 mass, 12vv, 1600[2]; C xi

OTHER LATIN SACRED

Cantiones sacrae de festis praecipuis totius anni, 4–8, 11, 12vv (Augsburg, 1591, enlarged 2/1597) [1591, 1597]
Sacri concentus, 4–12vv (Augsburg, 1601, enlarged 2/1612) [1601, 1612]
Melos gratulatorium, 5vv (Strasbourg, 1606) [1606]
Kirchengesäng: Psalmen und geistliche Lieder, auff die gemeinen Melodeyen, 4vv, simpliciter gesetzt (Nuremberg, 1608) [1608]
Works in 1598[2], 1610[18], 1611[1], 1612[3], 1613[13], 1615[2], *A-KR*, *Wgm*, *B-Bc*, *D-Dl*, *Mbs*, *Rp*, *PL-WRu*

A Domino factum est istud, 8vv, 1601, C v–vi; Ad Dominum, cum tribularer, 5vv, 1601, C v–vi; Aeterni sincera, 8vv, 1601, C v–vi; Aeternus vere est solus Deus, 6vv, 1601, C v–vi; Alleluja, 8vv, 1615[2], C x; Alleluia, laudem dicite, 5vv, 1601, C v–vi; Angelicos cives, 7vv, 1601, C v–vi; Angelus ad pastores ait, 4vv, 1591, C i; Angelus ad pastores ait, 9vv, 1601, C v–vi; Angelus Domini descendit, 8vv, 1591, C i; Ascendo ad Patrem meum, 5vv, 1591, C i; Audi, Domine, hymnum, 8vv, 1615[2], C x; Beata es, virgo Maria, 4vv, 1591, C i; Beati omnes, 8vv, 1615[2], C x; Beati omnes, qui timent Dominum (2p. Ecce sic benedicetur), 4vv, 1597, C i; Beati omnes, qui timent, 8vv, 1601, C v–vi; Beati omnes, qui timet Dominum, 6vv, 1612, C v–vi; Beatus vir qui non abiit (2p. Et erit tanquam lignum), 4vv, 1591, C i; Benedicam Dominum, 12vv, 1615[2], C xi

Canite tuba in Sion, 5vv, 1601, C v–vi; Cantate Domino canticum novum, 5vv, 1591, C i; Cantate Domino, 4vv, 1601, C v–vi; Cantate Domino, 12vv, 1601, C v–vi; Cantemus Domino, 8vv, 1615[2], C x; Coeli enarrant, 13vv, 1615[2], C xi; Conditor magni Genitorque (2p. Conditor coeli), 6vv, 1601, C v–vi; Confitebor tibi, 8vv, 1611[1], 1615[2], C x; Congratulamini mihi omnes, 18vv, 1615[2], C xi; Deus, Deus meus, 6vv, 1591, C i; Deus in nomine tuo (2p. Ecce enim Deus), 4vv, 1601, C v–vi; Deus noster refugium (2p. Deus in medio ejus), 6vv, 1591, C i; Diligam te Domine, 4vv, 1591, C i; Dixit Maria ad angelum, 4vv, 1591, C i; Domine Deus Israel (2p. Eripe me de manu inimici), 6vv, 1615[2], C x; Domine Deus meus, 4vv, 1591, C i; Domine Deus meus, ne quaeso, 6vv, 1612, C v–vi; Domine Deus Pater, 4vv, 1601, C v–vi; Domine, Dominus noster (2p. Quid est homo), 5vv, 1591, C i; Domine, Dominus noster, 12vv, 1601, C v–vi; Dum complerentur dies Pentecostes, 8vv, 1591, C i; Duo Seraphim clamabant, 12vv, 1591, C i; Duo Seraphim, 16vv, 1615[2], C xi

Ecce Maria genuit, 5vv, 1601, C v–vi; Ecce quam bonum, 5vv, 1597, C i; Ego sum resurrectio, 4vv, 1591, C i; Ego vero afflictus sum, 4vv, 1601, C v–vi; Esse volens guadere, 8vv, 1601, C v–vi; Exaltabo te, Domine, 8vv, 1601, C v–vi; Expurgate vetus fermentum, 5vv, 1591, C i; Exsultate Deo, 5vv, 1601, C v–vi; Exsultavit cor meum, 6vv, 1601, C v–vi; Exultate, justi, in Domino, 16vv, 1615[2], C xi; Gaudent in coelis animae, 5vv, 1601, C v–vi; Gratias agimus tibi, 4vv, 1601, C v–vi; Hodie Christus natus est, 10vv, 1591, C i; Hodie completi sunt dies, 6vv, 1601, C v–vi; Incipite Domino, 8vv, 1615[2], C x; In convertendo Dominus (2p. Converte, Domine, captivitatem nostram), 6vv, 1591, C i; In

dulci jubilo, 4vv, 1608, C viii; In te Domine speravi, 12vv, 1598[2], C xi; Inter natos mulierum, 4vv, 1591, C i; Ite in universum mindum, 4vv, 1601, C v–vi

Jubilate Deo omnis terra (2p. Nos autem populis ejus), 8vv, 1591, C i; Jubilate Deo omnis terra, 4vv, 1612, C v–vi; Jubilate Deo omnis terra, 8vv, 1601, C v–vi; Jubilate Deo, 5vv, 1601, C v–vi; Jubilate Deo, 12 vv, 1615[2], C xi; Jubilate Deo, 15 vv, 1615[2], C xi; Jubilate Domino, 6vv, 1612[3], C x; Laetentur coeli, 4vv, 1601, C v–vi; Laudate Dominum, 6vv, 1615[2], C x; Laudate Dominum de coelis, 8vv, 1612, C v–vi; Laudate Dominum in sanctis ejus, 8vv, 1612, C v–vi; Laudate Dominum in sanctis, 8vv, 1591, C i; Laudate Dominum omnes gentes, 4vv, 1612, C v–vi; Laudate Dominum, 8vv, 1601, C v–vi; Laudate, pueri, Dominum, 8vv, 1591, C i; Levavi oculos meos (2p. Ecce non dormitabit; 3p. Dominus custodit te), 5vv, 1591, C i; Litaniae Lauretanae B.M.V., 6vv, 1598[2], C x; Magnificat 5. toni, 4vv, 1597, C i; Magnificat 8. toni, 4vv, 1597, C i; Miserere mei Deus, 11vv, 1597, C i; Miserere mei, Deus, 8vv, 1601, C v–vi; Miserere nostri, Domine, 5vv, 1612, C v–vi; Misericordias Domini, 8vv, 1601, C v–vi

Nisi Dominus aedificaverit (2p. Cum dederit dilectis), 5vv, 1597, C i; Nunc dimittis servum tuum, 5vv, 1591, C i; Nuptiae factae sunt, 12vv, 1591, C i; O admirabile commercium, 6vv, 1601, C v–vi; O Altitudo divitiarum, 7vv, 1591, C i; O Domine Jesu Christe, 8vv, 1601, C v–vi; O sacrum convivium, 7vv, 1601, C v–vi; Omnes gentes, 8vv, 1598[2], C x; Omnes gentes, plaudite, 10vv, 1612, C v–vi; Pater noster qui es in coelis, 8vv, 1597, C i; Plaude triumphalem, 5vv, 1601, C v–vi; Praemia digna capis, 5vv, 1606, C x; Puer Natus in Bethlehem, 4vv, 1608, C viii; Quem in coelo et in terra (2p. Ecce enim qui a te deficiunt), 5vv, 1591, C i; Quem vidistis, pastores, 4vv, 1601, C v–vi; Quia vidisti me, Thoma, 4vv, 1591, C i; Qui laudat Dominum, 4vv, 1601, C v–vi; Quis novus hic oritur, 8vv, 1615[2], C x

Resonet in laudibus, 4vv, 1608, C viii; Sancta et immaculata, 10vv, 1601, C v–vi; Sancta Maria, 10vv, 1601, C v–vi; Si bona suscepimus, 8vv, 1612, C v–vi; Si bona suscepimus, 6vv, 1615[2], C x; Surrexit Pastor bonus, 6vv, 1601, C v–vi; Tibi laus, tibi gloria, 8vv, 1601, C v–vi; Tribus miraculis ornatum diem, 6vv, 1591, C i; Tu Chimarrhaeus, 6vv, 1610[18], C x; Tu es Petrus, 4vv, 1591, C i; Tu es Petrus, 5vv, 1601, C v–vi; Usquequo, Domine (2p. Illumina oculos), 6vv, 1601, C v–vi; Veni, Domine, et noli tardare, 8vv, 1601, C v–vi; Veni sancte Spiritus, 5vv, 1601, C v–vi; Venite, exsultemus Domino, 8vv, 1612, C v–vi; Verba mea auribus, 5vv, 1598[2], C x; Verbum caro factum est, 6vv, 1591, C i; Vincula dum Christus terit, 6vv, 1601, C v–vi

GERMAN SACRED VOCAL

Neüe teütsche Gesang nach Art der welschen Madrigalien und Canzonetten, 4–8vv (Augsburg, 1596) [1596A]

Psalmen und Christliche Gesäng . . . auff die Melodeyen fugweiss componiert (Nuremberg, 1607) [1607]

Kirchengesäng: Psalmen und geistliche Lieder, auff die gemeinen Melodeyen, 4vv, simpliciter gesetzt (Nuremberg, 1608) [1608]

Litaney teutsch, 7vv (Nuremberg, 1619) [1619]

Works in 1604[7], 1613[13]

Ach Gott vom Himel sich darein (2v. Sie lehren eitel falsche List; 3v. Gott woll aussrotten alle Lehr; 4v. Darumb spricht Gott: ich muss auff seyn; 5v. Das silber durchs Feuer sibenmal; 6v. Das wollstu Gott bewaren rein; 7v. Ehr sey dem Vatter und dem Son), 4vv, 1607, C vii; Ach Gott vom Himmel sih darein, 4vv, 1608, C viii; Allein Gott in der Höh sey ehr, 4vv, 1608, C viii; Allein zu dir Herr Jesu Christ, 4vv, 1607, C vii; Allein zu dir, Herr Jesu Christ, 4vv, 1608, C viii; An Wasserflüssen Babylon, 4vv, 1608, C viii; Auss tiefer Noth schrey ich zu dir, 4vv, 1607, C vii; Auss tieffer Noth schrey ich zu dir, 4vv, 1607, C vii; Auss tieffer Noth schrey ich zu dir (2v. Bey dir gilt nichts denn Gnad und Gunst; 3v. Darumb auff Gott will hoffen ich; 4v. Und ob es wert biss in die Nacht; 5v. Ob bey uns ist der Sünde vil; 6v. Ehr sey dem Vatter und dem Son), 4vv, 1607, C vii; Aus tieffer Noth schrey ich zu dir, 4vv, 1608; C viii

Christ fuhr gen Himmel, 4vv, 1608, C viii; Christ ist erstanden, 4vv, 1608, C viii; Christ lag in Todtesbanden, 4vv, 1608, C viii; Christ unser Herr zum Jordan kam, 4vv, 1607, C vii; Christ unser Herr zum Jordan kam, 4vv, 1608, C viii; Christ, der du bist der helle Tag, 4vv, 1608, C viii; Christe, der du bist Tag und Liecht, 4vv, 1608, C viii; Christum wir sollen loben schon, 4vv, 1608, C viii; Christus der uns selig macht, 4vv, 1608, C viii; Da Israel auss Egypten zog, 4vv, 1608, C viii; Da Jesus an dem Creutze stund, 4vv, 1608, C viii; Das alte Jahr vergangen ist, 8vv, 1608, C viii; Der Herr ist mein getreuer Hirt, 4vv, 1607, C vii; Der Herr ist mein getreuer Hirt, 4vv, 1608, C viii; Der Tag der ist so freudenreich, 4vv, 1608, C viii; Diss sind die heilgen zehen Gebot, 4vv, 1608, C viii; Durch Adams Fall ist gantz verderbt, 4vv, 1607, C vii; Durch Adams Fall ist gantz verderbt, 4vv, 1608, C viii

Ein veste Burg ist unser Gott, 4vv, 1607, C vii; Ein veste Burgk ist unser Gott, 4vv, 1608, C viii; Eine Seel erhebt den Herren, 4vv, 1608, C viii; Erbarm dich mein, O Herre Gott, 4vv, 1607, C vii; Erbarm dich mein O Herre Gott, 4vv, 1608, C viii; Erhalt uns, Herr, bey deinem Wort, 4vv, 1608, C viii; Erstanden ist der heilig Christ, 4vv, 1608, C viii; Es ist das Heil uns kommen her, 4vv, 1608, C viii; Es spricht der unweisen Mund wol (i), 4vv, 1607, C vii; Es spricht der unweisen Mund wol (ii), 4vv, 1607, C vii; Es spricht der unweisen Mund wohl, 4vv, 1608, C viii; Es woll uns Gott genedig sein, 4vv, 1608, C viii; Gelobet seystu, Jesu Christ, 4vv, 1608, C viii; Gott der Vatter wohn uns bey, 4vv, 1608, C viii; Gott sey gelobet und gebenedeyet, 4vv, 1607, C vii; Gott sey gelobet und gebenedeyet, 4vv, 1608, C viii

Hellft mir Gotts Güte preisen, 4vv, 1608, C viii; Herr Christ, der einig Gott's Son, 4vv, 1608, C viii; Herr Gott, der du erforschest mich, 4vv, 1608, C viii; Herr Gott, ich trau allein auff dich, 4vv, 1608, C viii; Herr Gott nun sey gepreiset, 4vv, 1607, C vii; Herr Gott, wir loben dich, 4vv, 1608, C viii; Herr Jesu Christ, war Mensch und Gott, 4vv, 1608, C viii; Herr wie lang wilt vergessen, 4vv, 1607, C vii; Herr wie lang wilt vergessen, 4vv, 1608, C viii; Hertzlich Lieb hab ich dich (2v. Es ist ja, Herr, dein Geschenck; 3v. Ach, Herr, lass dein liebe Engelein), 8vv, 1608, C viii; Ich hab mein Sach Gott heimgestellt, 4vv, 1607, C vii; Ich danck dir, lieber Herre, 4vv, 1608, C viii; Ich ruf zu dir Herr Jesu Christ, 4vv, 1607, C vii; Ich ruf zu dir, Herr Jesu Christ, 4vv, 1608, C viii; In dich hab ich gehoffet Herr, 4vv, 1607, C vii; In dich hab ich gehoffet Herr, 4vv, 1608, C viii

Jesaia dem Propheten das geschah, 4vv, 1608, C viii; Jesu ich bitt, 5vv, 1604[7], C x; Jesus Christus unser Heiland, 4vv, 1607, C vii; Jesus Christus, unser Heyland, der den Todt, 4vv, 1608, C viii; Jesus Christus, unser Heyland, der von uns, 4vv, 1608, C viii; Komm heiliger Geist, 4vv, 1608, C viii; Kommt her zu mir, spricht Gottes Sohn, 4vv, 1608, C viii; Kompt her zu mir, spricht Gottes Son, 4vv, 1607, C vii; Litaney Teutsch, 7vv, 1619, C x; Mag ich Unglück nicht widerstahn, 4vv, 1607, C vii; Mag ich Unglück nit widerstahn, 4vv, 1608, C viii; Nun bitten wir den heiligen Geist, 5vv, 1608, C viii; Nun freut euch lieben Christen gmein, 4vv, 1607, C vii; Nun freut euch lieben Christen, 4vv, 1608, C viii; Nun komm der Heyden Heyland, 4vv, 1608, C viii; Nun lob mein Seel den Herren, 4vv, 1608, C viii

O Herre Gott begnade mich, 4vv, 1607, C vii; O Herre Gott, begnade mich, 4vv, 1608, C viii; O Herre Gott, dein Göttlich Wort, 4vv, 1608, C viii; O Mensch bewein dein Sünde gross, 4vv, 1607, C vii; O Mensch bewein dein Sünde, 4vv, 1608, C viii; Singen wir aus Hertzen Grund, 4vv, 1608, C viii; Urania tritt auff, 6vv, 1613[13], C x; Vater unser im Himelreich (2v. Geheiligt werd der Name dein; 3v. Es kom dein Reich zu diser Zeit; 4v. Dein Will gescheh Herr Gott zugleich; 5v. Gib uns heut unser täglich Brot; 6v. All unser Schuld vergib uns Herr; 7v. Führ uns Herr in Versuching nicht; 8v. Von allem Übel uns erlöss; 9v. Amen das ist, es werde war; 10v. Amen das ist, es werde war), 4vv, 1607, C vii; Vatter unser im Himmelreich, 4vv, 1608, C viii; Von Himmel hoch da komm ich her, 4vv, 1608, C viii

Wann mein Stündlein vorhanden ist, 4vv, 1608, C viii; Warumb betrübst du dich, mein Hertz, 4vv, 1608, C viii; Was mein Gott will, das gscheh allzeit, 4vv, 1608, C viii; Wenn mein Stündlein vorhanden ist, 4vv, 1607, C vii; Wer Gott nicht mit uns dise Zeit, 4vv, 1608, C viii; Wer in dem Schütz des Höechsten ist, 4vv, 1607, C vii; Wer in dem Schutz dess Höchsten ist, 4vv, 1608, C viii; Wir gelauben all an einen Gott (2v. Wir gelauben auch an Jesum Christ; 3v. Wir gelauben in den heiligen Geist), 4vv, 1607, C vii; Wir glauben all an einen Gott, 4vv, 1608, C viii; Wo Gott der Herr nit bey uns helt, 4vv, 1607, C vii; Wo Gott der Herr nit bey uns helt, 4vv, 1608, C viii; Wo Gott zum Hauss nit gibt sein Gunst, 4vv, 1607, C vii; Wo Gott zum Hauss nit gibt sein Gunst, 4vv, 1608, C viii

ITALIAN SECULAR VOCAL

Madrigali, 5–8vv (Augsburg, 1596), C iii: A chi creder degg'io, 5vv; Al merto et al valore, 8vv; Anchor che la partita, 7vv; Ardo si (2p. Ardi e gela), 5vv; Care lagrime, 5vv; Chi vuol veder fè pura, 8vv; Dolcissimo ben mio, 5vv; Donna de miei pensieri (Dialogo), 8vv; Donna, quella saetta (2p. Ma la fiamma), 5vv; Echo che fa (Risonanza di Echo), 8vv; Fiammeggiavano in ciel (2p. Ne d'egli ancor), 6vv; La bella Filli, 5vv; Lieti fiori felici (2p. O soave

contrada), 5vv; Limpido e fresco fonte (2p. Cosi ben che la terra), 5vv; Luce ne gl' occhi, 5vv; Mentre La Donna mis, 6vv; Mi parto, 6vv; Miracolo gentile, 6vv; Mirami, vita mia, 5vv; Musica è lo mio core, 6vv; O dolci lagrimette, 6vv; Qui dove i sacri (2p. Vieni, o Fillide mia), 5vv; Rara virtù, 6vv; Real natura, 6vv; Tessea catena d'oro, 6vv; Vattene pur, crudel (2p. La tra'l sangae), 6vv

Canzonette, 4vv (Nuremberg, 1590), C ii: Amore l'altro giorno, 4vv; Basciami vita mia, 4vv; Chi gl'occhi vostri mira, 4vv; Chi me consola ahime, 4vv; Chi me dimandarà, 4vv; Chi vuol veder, 4vv; Chiara e lucente stella, 4vv; Chiari lucenti rai, 4vv; Come sperar poss'io, 4vv; Core mio, 4vv; Donna se lo mio core, 4vv; Fuggendo andai, 4vv; Hor va canzona mia, 4vv; Io mi sento morire, 4vv; Io son ferito Amore, 4vv; Io vo cantar, 4vv; L'altro hier di sera, 4vv; Mi sento ohime morire, 4vv; Non vedo hogg'il mio sole, 4vv; O tu che mi dai pene, 4vv; Rendimi pur il core, 4vv; Ridon di maggio, 4vv; Sospira core, 4vv; Vivan sempre i Pastori, 4vv

1 Canzonetta, Da chiome d'oro da serena fronte (2p. Ma sol vera onesta), 4vv, 1604[12]; C x

LIEDER

Lustgarten neuer teutscher Gesäng, Balletti, Gaillarden und Intraden, 4–8vv (Nuremberg, 1601) [1601A]

Psalmen und christliche Gesäng, 4vv, auff die Melodeyen fugweiss componiert (Nuremberg, 1607) [1607]

Venusgarten: oder neue lustige liebliche Täntz teutscher und polnischer Art, auch Galliarden und Intraden, 4–6vv (Nuremberg, 1615[22]) [incl. 13 pieces repr. from Neüe teütsche Gesang (1596) and Lustgarten (1601)]

Ach Fräulein zart/du bist mein Hertz, 4vv, 1601A, C ix; Ach Lieb hier ist das Hertze, 4vv, 1601A, C ix; Ach Schatz ich sing und lache, 4vv, 1601A, C ix; Ach Schatz ich thu dir klagen, 5vv, 1596, C ii; Ach süsse Seel mit nit so quel (2v. Drumb hertzigs Hertz), 6vv, 1601A, C ix; Ach weh der grossen Pein (2v. Und weicht von mir gar serr), 5vv, 1601A, C ix; Ach weh dess Leiden muss es dann sein gescheiden, 5vv, 1601A, C ix; All Lust und Freud, Gagliarda, 4vv, 1601A, C ix; An einem Abend spat, 4vv, 1596, C ii; Brinn und Zürne nur, 4vv, 1596, C ii; Das Hertz thut mir auffspringen, 4vv, 1596, C ii; Dein Äuglein klar leüchten, 5vv, 1596, C ii; Ein alter Greis wolt ein jungs Mäidlein, 4vv, 1601A, C ix; Ein Bräutlein wolt nit gehn zu Betth (2v. Als der Bräutigam auff gut Glück; 3v. Und sagt in solcher Brünstigkeit; 4v. Darumb ward er sehr ausgelacht), 4vv, 1601A, C ix

Falsch Lieb warumb mich fliehest, 6vv, 1596, C ii; Far hin guts Liedelein, 6vv, 1596, C ii; Feins Lieb du hast mich gfangen, 4vv, 1596, C ii; Frisch auff, last uns ein gutes Glass, 6vv, 1596, C ii; Frölich zu sein in Ehren, 5vv, 1596, C ii; Gar lang thet ich nach einer Jungfrau, 6vv, 1601A, C ix; Gleich wie ein Hirsch gejaget con den Hunden, 6vv, 1601A, C ix; Hertzlieb zu dir allein, 5vv, 1596, C ii; Hoert zu all die jr Thugend kennt, 5vv, 1601A, C ix; Ich bring mein Bruder ein guten Trunck, 8vv, 1601A, C ix; Ich brinn und bin entzündt, 4vv, 1596, C ii; Ich hab dir zu wol getrauet, 5vv, 1601A, C ix; Ich habs gewagt und zugesag, 4vv, 1601A, C ix; Ich scheid von dir mit Leyde, 6vv, 1596, C ii; Ich sing und spring, will alles trauren, 6vv, 1601A, C ix; Ihr Musici frisch auff und last doch hören, 6vv, 1601A, C ix; Im külen Mäyen thun sich all Ding, 8vv, 1601A, C ix

Junckfraw dein schöne Gestalt, 4vv, 1596, C ii; Kein grösser Freud hett ich auf diser Erden, 8vv, 1601A, C ix; Kein grösser Freüd kan sein, 5vv, 1596, C ii; Mein G'müth ist mir verwirret, 5vv, 1601A, C ix; Mein Hertz dass mir hast gstohlen, 4vv, 1601A, C ix; Mein Hertz ist mir gen dir, 8vv, 1596, C ii; Mein Lieb wil mit mir kriegen, 8vv, 1596, C ii; Mit Dantzen jubilieren, 6vv, 1596, C ii; Mit dein lieblichen Augen, 4vv, 1601A, C ix; Mit traumt in einer Nacht (2v. Und ich vor Freud; 3v. Darauff jrn schönen roten Mund), 4vv, 1601A, C ix; Nun fanget an ein guts Liedlein, 4vv, 1596, C ii; Nun hat ein End mein Klagen, 6vv, 1601A, C ix; Nun lasst uns fröhlich sein, Tantz, 5vv, 1601A, C ix; O Auffenthalt meins Leben, 4vv, 1596, C ii; Reichlich mit schön und thugend, Tantz, 5vv, 1601A, C ix; Schöns Lieb du machst mir Angst, 6vv, 1596, C ii; Tantzen und springen, Gagliarda, 5vv, 1601A, C ix; Unter alln auff diser Erden, Tantz, 5vv, 1601A, C ix; Von dir kan ich nicht scheyden, 6vv, 1596, C ii; Vor Freuden will ich singen, 5vv, 1601A, C ix; Wann du Junckfraw forthin, 5vv, 1596, C ii; Wer liebt auss treuem Hertzen, Tantz, 5vv, 1601A, C ix; Wer singt der Sing das es wohl Kling, 6vv, 1601A, C ix; Zu dir schrey ich umb Hilff, 5vv, 1596, C ii; Zu dir steht all mein Sinn, Tantz, 5vv, 1601A, C ix

INSTRUMENTAL

Lustgarten neuer teutscher Gesäng, Balletti, Gaillarden und Intraden, 4–8vv (Nuremberg, 1601) [1601A]

Sacri concentus, 4–12vv (Augsburg, 1601, enlarged 2/1612) [1601, 1612]

Keyboard and instrumental works in Amoenitatum musicalium hortulus (1622), *A-Wm*, *D-Bsb*, *Bs*, *Mbs*, *I-Pu*, *Tn*; keyboard intabulations of vocal works in 1607[29], 1617[24]

Organ Mass: Messa de gl'Apostoli, *I-Tn*, ed. O. Mischiati (Brescia and Kassel, n.d.)

Introitus, *Tn*; Introitus primi toni, *Pu*, *Tn*, W; Introitus quarti toni, *Pu*, *Tn* (partial), W; Introitus sexti toni, *Pu*, *Tn*, W; Introitus octavi toni, *Pu*, *Tn*

15 Magnificat, *D-Mbs*, *I-Tn*; 1 ed. in CEKM. xl/2, 3 in WM, 1 in AW

16 Canzonas, 4vv, *Tn*, 2 in AW, 9 in R, 1 in CEKM, xl/1; Canzona, 4vv, Amoenitatum musicalium hortulus (1622), C ix; Canzona terti toni, 4vv, *D-Bsb*; Canzon septimo tuono, 4vv, *I-Pu*, *Tn*; Canzona septimi toni, 4vv, *D-Bsb*; Canzona octavi toni (i), 4vv, *Bsb*; Canzona octavi toni (ii), 4vv, *Bsb*; Canzon noni toni, 8vv, 1601, C v–vi; Canzon duodecimi toni, 8vv, 1601, C v–vi

Ricercar (F-Ionian), *D-Bsb*, W; Ricercar, *Bsb*, W; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Pu*, *Tn*, W, AW; Ricercar, 4vv, 1612, *Tn*, C v–vi; Ricercar primi toni, *Tn*; Ricercar secondo tono, *Pu*, *Tn*, W, AW; Ricercar terzo tono, *Tn*; Ricercar quarti toni, *Tn*; Ricercar quinto tono, *D-Bsb*, W; Ricercar sesto tono, *Bsb*, W; Ricercar septimi toni, *I-Tn*; Ricercar settimo tono, *D-Bsb*, W; Ricercar octavo tono, *Bsb*, W; Ricercar noni toni, *I-Tn*; Ricercar noni toni, *Tn*; Ricercar noni toni, *Tn*; Ricercar ut re mi fa sol la, *Tn*

Toccata, *Tn*, S; Toccata, *Tn*, S; Toccata, *A-Wm*, S; Toccata, *I-Pu*, *Tn*, S; Toccata dell primo tono, *Pu*, *Tn*, S; Toccata overò ricercar primi toni, *Tn*; Toccata di secondo tono, *Pu*, *Tn*, W, S; Toccata sexti toni, *Tn*; Toccata et ricercar septimi toni, *Tn*, S (partial); Toccata noni toni, *Pu*, *Tn*, AW (partial), S

10 Intradas, 1601A, C ix, H; Fantasia ut re mi fa sol la, *I-Pu*, *Tn*, W, AW; Gagliarda, 6vv, 1601A, H, C ix; Ich gieng einmal spatieren. 31. mal verendert, *Tn*, ed. G. Kiss (Mainz, 1971); Intonatio primi toni, *Tn*; Susanna un gioir di Orlando Lasso variert, *Tn*

DOUBTFUL AND MISATTRIBUTED WORKS

Canzon (attrib. C. Erbach in *I-Pu*, *Tn*; wrongly attrib. Hassler in W 95), ed. in CEKM, xxxvi/3, 120; Canzon quinti toni (attrib. C. Erbach in *D-Bsb*, *Mbs*, *I-Tn*; anon. in *Pu*; wrongly attrib. Hassler in W 94), ed. in CEKM, xxxvi/3, 100, 104; Can: di Johanne Leone Haslero, 4vv, *D-Mbs* (attrib. C. Erbach in *I-Pu*, *Tn*; anon. in *PL-PE*), ed. in CEKM, xxxvi/5, 161; Canzon primo tuono Io: Leo Hasl (o del S. Claudio da Coreggio), 4vv, *I-Pu* (=A. Gabrieli, *Ricercar arioso*, 1605[19]; attrib. A. Gabrieli in *D-Bsb*, *I-Tn*), ed. P. Pidoux, *Andrea Gabrieli: Canzoni alla francese et ricercari ariosi* (Kassel, 1961); Canzon J.L.H., 4vv, *Tn* (attrib. C. Merulo in 1617[24]; anon. in *D-Bsb*, *I-VEcap*); Canzon J.L.H., 4vv, *Tn* (attrib. C. Merulo in *Tn*, *VEcap*, 1608[24]; attrib. V. Bellavere in 1599[19]; anon. in *PL-PE*), ed. in AMP, viii (1970)

Sonata p[a] parte. J.L.H., *I-Tn* (variations on 'Fortune' tune, correctly attrib. J.P. Sweelinck in *D-Bs*), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/iii 7; Toc: 2di: Ton: Eius: Aut: [Leon: Has:], *D-Bsb* (see Panetta, 1991); Toc: 4Ti: Ton: Au: Leon: Has, *Bsb* (correctly attrib. Sweelinck in *B-Lu*, *D-Bsb* Lynar A1, *GB-Cfm*, *I-Pu*, *Tn*; anon. in *D-Lr*; see Panetta, 1992), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/i 94; Toccata del Sig[r]. Hasler, *I-Tn*, Giordano I, S 55 (correctly attrib. Sweelinck in *D-Bs*, anon. in *I-Tn*, Giordano II; see Panetta, 1992), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/i 149; Toccata del Sig[r]. Hasler, *I-Tn*, S 60 (correctly attrib. Sweelinck in *A-Wm*; see Panetta, 1992), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/i 147

**(3) Kaspar Hassler** (*b* Nuremberg, bap. 17 Aug 1562; *d* Nuremberg, bur. 21 Aug 1618). Organist and editor, son of (1) Isaak Hassler. In 1586 he was appointed organist of the Egidienkirche, Nuremberg, in succession to Hans Haiden, who later became his father-in-law. The precentor there at that time was the notable Friedrich Lindner. The following August he took up a similar post at the larger church of St Lorenz. He remained there until 1616 when he became organist of St Sebaldus, the most prestigious organ appointment in Nuremberg.

Although Kaspar worked in Nuremberg for the whole of his life, he gained a wide reputation as an organist, and was particularly highly regarded by the Fugger family in Augsburg. He passed considerable periods of time there in 1587–8 and in the years 1614 and 1616, though in so doing he brought himself into disfavour with Nuremberg council. His close association with the Fuggers was probably motivated to some extent by his business acumen. In 1595, together with his brothers, he was ennobled by Emperor Rudolf II, and in 1604 was granted the privilege of armorial bearings as a reward for his commercial transactions. Through his brother (4) Jakob Hassler, he also maintained business and music connections with the Hohenzollern establishment in Hechingen.

In 1596, with (2) Hans Leo Hassler, he was among the organists invited by the Duke of Brunswick to judge the recently completed organ in the Schlosskirche at Gröningen. Like Hans Leo, Kaspar was a noted authority on organ design: in 1607 he was consulted in connection with the new organ in the Egidienkirche, Nuremberg, and in 1617 with the cathedral organ in Würzburg. In the same year he supervised the restoration of the organ at St Sebaldus, Nuremberg.

Of Kaspar's compositions, only a four-part *Fantasia* in German organ tablature is known (*D-Bgk*; ed. in DTB, vii, Jg.iv/2, 1903). Nevertheless, he is important for the several collections that he edited (RISM 1598[2], 1600[1], 1600[2], 1613[1]). Preference in these books is given to Italian masters, chiefly the two Gabrielis, Marenzio, Merulo and Orazio Vecchi, and also to a handful of German composers (notably Aichinger and (2) Hans Leo Hassler). Kaspar did much to foster in Germany a knowledge and love of Venetian polychoral music. He undoubtedly took as his model Friedrich Lindner, who had edited a series of earlier anthologies. With Lindner, Kaspar Hassler was a member of the Nürnberger Musikalischen Kränzleingesang, an academy in the humanist Italian tradition with a particular interest in music.

**(4) Jakob Hassler** (*b* Nuremberg, bap. 18 Dec 1569; *d* ?Eger, between April and Sept 1622). Musician and composer, son of (1) Isaak Hassler. He received his earliest musical training from his father, and in 1585 he was apprenticed a *Stadtpfeiffer* in Augsburg. He was granted a stipend in 1590 to enable him to study further in Italy, presumably in Venice. Upon his return he became chamber organist to Christopher Fugger. Together with his brothers he was ennobled by Emperor Rudolf II in 1595.

Beginning in 1595, Jakob was involved in a paternity suit, with the result that both he and his future wife, Leonore Ostermaier, were taken into custody (see Schmid, 1941); through the mediation of his brother (2) Hans Leo Hassler, he won an early release. In 1596 he obtained a new post, that of court organist to Count Eitelfriedrich IV von Hohenzollern in Hechingen; an earlier request on his behalf by Octavian II Fugger to Moritz, Landgrave of Hesse, had been unsuccessful.

Faced with yet another paternity suit Jakob left Hechingen in 1601 and subsequently applied for the directorship of the Augsburg *Stadtpfeiffer* in succession to his brother (2) Hans Leo Hassler. His earlier difficulties stood against him, however, and he failed to obtain the post. Eventually he found permanent employment as imperial court organist in Prague. After the death of the Emperor Rudolf II in 1612 his duties in Prague lightened considerably, and he eventually settled in Eger where he was involved in mining enterprises. He probably died there, having unsuccessfully tried again to gain a post in Augsburg after the outbreak of the Thirty Years War.

Jakob published numerous vocal works, yet these are unexceptional and in no way comparable to those of his brother (2) Hans Leo Hassler. While his highly prestigious organist appointments offer ample testimony to the esteem accorded his talents by contemporaries, only a handful of compositions bearing attributions to him have survived in keyboard sources; several of these appear to be transcriptions of works originally composed for instrumental ensemble. Although Jakob's *Toccata di Quarto tono* displays affinities with Venetian prototypes, it is unique for the period in its employment of a two-part free-imitative design.

WORKS

Madrigali, 6vv (Nuremberg, 1600)

Magnificat 8 tonorum, 4vv, cum missa, 6vv, et psalmo li, 8vv (Nuremberg, 1601)

Vocal works in 1604[7], 1613[10], 1615[2], *D-Bsb*, *Mbs*, *PL-WRu*

Keyboard works in 1607[29], 1617[24], *I-Pu*, *Tn*; all ed. H. Krones, *J. Hassler: Orgelwerke* (Vienna, 1978)

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WALTER BLANKENBURG/VINCENT J. PANETTA

**Hässler, Johann Wilhelm** (*b* Erfurt, 29 March 1747; *d* Moscow, 29 March 1822). German organist, pianist and composer. He first studied composition and the keyboard with his uncle, the organist J.C. Kittel. About 1762 he was appointed organist of the Barfüsserkirche at Erfurt. During the 1770s he wrote his first keyboard works and performed in several German cities, including Hamburg, where he met C.P.E. Bach. In 1779 he married the singer Sophie Kiel, with whom he gave a series of winter concerts from 1780. During the 1780s Hässler travelled widely as a performer, to Weimar, Berlin, Potsdam and elsewhere, and in 1784 he founded a music shop. He wrote his autobiography to 1786, which he published with the 1787 set of his *Sechs leichte Sonaten*. In 1789 at Dresden he met Mozart, who wrote (letter of 16 April 1789):

Hässler's chief excellence on the organ consists in his foot-work, which ... is not so very wonderful. Moreover, he has done no more than commit to memory the harmony and modulations of old Sebastian Bach and is incapable of executing a fugue properly. ... Thus he is far from being an Albrechtsberger.

In 1790–92 Hässler was successful as a pianist and teacher in London, and in 1792 he went to Riga and then to St Petersburg, leaving his family at Erfurt. In 1793 he was appointed pianist to Grand Duke Alexander, for whose wedding to Princess Elizabeth he composed a cantata, one of the first items published by Gerstenberg & Dittmar (1793). In 1794 Hässler moved to Moscow, where he enjoyed considerable popularity and spent the rest of his life as a pianist and teacher. He was active as a music publisher in both St Petersburg and Moscow.

Hässler's output was almost entirely for the keyboard. Besides a vast number of sonatas he composed many pieces in freer forms, such as capriccios and fantasias, which show the influence of C.P.E. Bach. The *Grande gigue* op.31 was a popular bravura piece for the concert hall during the early 19th century. Hässler taught such composers as Genishta and probably A.A. Alyabyev, and in many respects provides a link between the foreign composers who dominated Russia during the 18th century and the younger generation of Russian-born composers active towards the end of the century.

WORKS

*first published in Moscow, n.d., unless otherwise stated*

KEYBOARD

*sonatas, hpd/pf 2 hands, unless otherwise stated*

† – *arrangement from 6 leichte Sonaten (5 sets, 1780–90)*
‡ – *arrangement from Clavier- und Singstücke, i–ii (1782–6)*

6 (Leipzig, 1776), 1 also pubd as op.1; 6 neue Sonaten ... nebst einem Anhang von einigen Liedern und Handstücken (Leipzig, 1779); 6 leichte Sonaten (Erfurt, 1780); Clavier- und Singstücke, i (Erfurt, 1782), collab. S. Hässler, ii (Leipzig, 1786), collab. J.T. Cramer; 6 Klavier-Solos halb leicht halb schwer (Leipzig, 1785); 6 [24] leichte Sonaten, i–iv (Erfurt, 1786–90), incl. 1 for 3 hands, 1 for 4 hands, 7 for chamber insts; 48 kleine Orgelstücke (Leipzig, 1789)
Fantaisie et sonate, op.1; Caprice et sonate, op.2; Fantaisie et sonate, op.3 (Moscow and St Petersburg, 1795); Fantaisie et sonate, op.4 (Moscow and St Petersburg, 1795); Caprice et sonate, op.5 (Moscow and St Petersburg, 1796); Prélude et sonate, op.6; Ariette avec XXX variations, op.7; 3 parties, op.8‡; Chanson russe variée, op.9; Prélude et ariette variée, op.10; 3 préludes et 3 ariettes variées, op.11†‡; Grande sonate, 3 hands, op.12 (Moscow, 1786)†; 3 as op.13 (Moscow and Leipzig, n.d.)†; 3 as op.14 (Moscow and Leipzig, n.d.)‡; 3 sonates expressives, op.16 (Moscow and Leipzig, 1803); Fantaisie et sonate, op.17 (Moscow and Leipzig, 1803); Préamble et divertissement, op.18; Fantaisie et chanson russe variée, op.19; Sonatine, 2 hpd/pf, op.20; 2 as op.21†; 3 as op.23†; Grande sonate, op.26; 5 pièces caractéristiques, op.27; 1 for 4 hands, op.28; Etude en 24 valces, op.29; Prélude et chanson allemande variées, op.30; Grande gigue, op.31
3 sonates expressives, op.32 (St Petersburg, n.d.)†; 2 grandes sonates, op.33 (St Petersburg, n.d.)‡; Caprice, divertissement, romance et presto, op.34 (St Petersburg, n.d.); 2 nouvelles fantaisies et 2 sonates anciennes, op.35 (St Petersburg, n.d.); Fantaisie et sonatine, 4 hands, op.36; 3 parties, op.37; 50 pièces à l'usage des commençans, op.38; 3 as op.39, incl. 1 for chamber insts.; 6 sonatines faciles et agréables, op.40, lost; Symphonie brillante et 2 sonates instructives, op.41†‡; 6 sonatines, op.42; 3 as op.43†; 2 as op.44‡; 6 as op.45; 32 pièces progressives et doigtées, op.46‡ [also arr. partly from 6 neue Sonaten (1779)]; 360 préludes ... dans tous les tons majeurs et mineurs, op.47 (1817); 3 as op.48; Etude en 24 valces, op.49; others, mostly lost

OTHER WORKS

Orch: Grand concert, pf, op.50
Chbr: pieces in 6 [24] leichte Sonaten (Erfurt, 1786–90); 6 Lessons, kbd, vn/fl, vc (London, n.d.); 3 sonates, kbd, vn, vc, op.15 (1802); Caprice et chanson russe variée, kbd, vn, vc, op.22; 4 sonatines, pf, vn/fl, vc, op.24; Sonate, trio, sonatine, pf, vn/fl, vc, op.25; 1 sonate in op.39; others
Vocal: pieces in 6 neue Sonaten (Leipzig, 1779) and Clavier- und Singstücke, i–ii; 6 songs, kbd acc. (London, n.d.); cant. (St Petersburg, 1793); others, incl. arias and motets, mostly lost

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GEOFFREY NORRIS/KLAUS-PETER KOCH

**Hassler, Simon** (*b* Germany, 25 July 1832; *d* Philadelphia, 24 Jan 1901). American conductor and composer of German birth. He went to Philadelphia in 1842 with his father, Henry Hassler, who conducted at the Arch Street Theatre (1844), the Chestnut Street Theatre (1845) and the Walnut Street Theatre (1846–55). Simon directed orchestras at the Walnut Street Theatre (1865–72), the Chestnut Street Theatre (1872–82) and the Chestnut Street Opera House (1882–99). He composed popular marches, galops and quadrilles, music for many of Shakespeare's plays and a Festival March, which was performed at the opening of the Permanent Exhibition at Philadelphia in 1876. In 1854 he became a member of the Musical Fund Society, and in 1891 he conducted the concert celebrating the society's remodelled concert hall. Sousa played under Hassler at the Chestnut Street Theatre during the late 1870s and produced some of his first transcriptions for its orchestra.

Hassler's brother, Mark Hassler (*b* Germany, 1834; *d* Philadelphia, 30 Nov 1906), directed music at society balls in Philadelphia, Baltimore and Washington, was reputedly the first to introduce Johann Strauss's waltzes into dances in America and was music director at the Arch Street Theatre. Simon's sister, Rosalie Hassler Rau, was an accomplished pianist.

T.E. WARNER

**Hastings, Thomas** (*b* Washington, Litchfield Co., CT, 15 Oct 1784; *d* New York, 15 May 1872). American composer, tune book compiler, hymn writer and writer on music. His early musical education came largely from independent study and family encouragement. In 1797 the family moved from New England to Clinton, New York, where Thomas led a village choir and began teaching singing schools. He became active in an Oneida County musical society (later named the Handel and Burney Society), formed around 1814. In 1815 he began his career as a tune book compiler. He taught singing schools in Utica and the surrounding area, and from 1819 to 1823 in the area of Troy and Albany.

In 1823 Hastings settled in Utica, where he edited the *Western Recorder*, a religious weekly. His regular column on church music helped to establish his reputation, and he made occasional trips from Utica to lecture and advise religious groups on the subject. In 1832 he moved to New York City, where he organized a programme of collective music instruction for the choirs and congregations of more than a dozen churches. He remained in New York until the end of his life as a teacher and choirmaster, a compiler of sacred tune books and other publications, a participant in musical and religious associations, and a leader in musical 'conventions' and 'normal institutes' for the training of music teachers.

Hastings is estimated to have composed some 1000 sacred pieces and written about 600 hymn texts. His tunes 'Toplady', 'Ortonville', 'Retreat' and 'Zion' are still found in American hymnals. He assisted in the compiling of about 35 collections of music, produced several books and articles on music, and founded and edited a monthly periodical, the *Musical Magazine* (1835–7).

Hastings exemplified the concern for 'taste' that dominated the ideology of American sacred music from the second decade of the 19th century. He believed that the chordal texture and orthodox thoroughbass harmonies of contemporary Anglo-European hymnody – the idiom in which he cast his own compositions and arrangements – were founded upon established principles of musical 'science'. In his view the 'state of infancy' of music in America meant that an elaborate musical style could not effectively express religious emotions to most American worshippers. In an 1837 letter, he claimed particular virtue for the cautious, straightforward hymn tune style that he and Lowell Mason had helped to establish, noting that 'Europe has no style strictly devotional that compares at all with what we are cultivating in this country'.

Hastings's first and perhaps foremost tune book, *Musica sacra* (1815, 2/1816), 'compiled at the request, and published under the patronage of the Oneida County Musical Society', was combined with Solomon Warriner's *The Springfield Collection* (1813), and as *Musica sacra, or Springfield and Utica Collections United* went through ten editions and many reprints over two decades (1818–38). Other tune books were published under the sponsorship of the New York Academy of Sacred Music (*The Manhattan Collection*, 1836, *The Sacred Lyre*, 1840); the American Tract Society (*Sacred Songs for Family and Social Worship*, 1842, rev. and enlarged 2/1855, *Songs of Zion*, 1851); the Methodist Episcopal Church (*Indian Melodies*, 1845, a book of tunes by Thomas Commuck, harmonized by Hastings); and the Presbyterian Church's Board of Publications (*The Presbyterian Psalmodist*, 1852, *The Presbyterian Juvenile Psalmodist*, 1856). Hastings also collaborated with other musicians, including L. Mason, W.B. Bradbury, I. Woodbury, G.F. Root and P. Phillips. His *Dissertation on Musical Taste* (1822, 2/1853), the first full-length musical treatise by a native American, is an important landmark.

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RICHARD CRAWFORD/DAVID W. MUSIC

**Hasz** [Hase, Hass, Haass], **Georg** (*b* ?Nuremberg, *c*1560; *d* ?Nuremberg, before 1623). German amateur composer. In the 16th century Hasz was a common name in Nuremberg: a Georg Hasz was baptized in each of the years 1557, 1560 and 1562, and one of them may be the composer. Hasz was one of 12 citizens of Nuremberg who in 1588 founded a society 'for the advancement and practice of the honourable art of music'; it met fortnightly on Sunday afternoons to perform both vocal and instrumental music. The members of the society engaged professional musicians, including Friedrich Lindner, Kaspar Hassler and Martin Paumann, and paid them an

annual fee. The rule book (in *GB-Lbl*) records that Hasz, who was clerk to the society, was a qualified musician and sometimes put his instruments at the society's disposal. The society met regularly until 1602, but then not until 1623, when it was re-established. Hasz's name is not found in the new register: he had probably died in the meantime. In 1603 he visited Breslau with a commendatory letter from the Nuremberg senate and in 1608 took part in a commission to decide whether the organs of St Sebaldus and St Lorenz, Nuremberg, should be tuned alike. It is possible that he was the 'honourable citizen' who according to a document in *D-Nla* was buried on 14 May 1609 'behind the Town Hall'.

In 1602 Hasz published in Nuremberg *Neue fröliche und liebliche Täntz mit schönen poetischen und andern Texten*. In the preface he said that he was not and never wished to be considered a professional musician or composer: he was a tradesman who since his youth had been greatly drawn to music and who composed for recreation. His collection consists of 27 four-part songs for voices and instruments. They are in a simple note-against-note style, with lively dance rhythms and regular phrases. Hasz also wrote the poems, 22 of which are acrostics; most treat of mythological figures, and some re-use ideas from earlier German songs. A second edition (RISM 1610[21]) also includes 12 ballettos by 'D.H.N.' (probably David Haiden Norimbergensis; *see* HAIDEN, (4)) and a dialogue for eight voices by Christoph Buel. That the second edition includes such additions suggests that it appeared posthumously and lends weight to the suggestion that Hasz was the 'honourable citizen' who was buried in 1609.

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LINI HÜBSCH-PFLEGER

**Hataš** [Hatasch, Hattasch, Hatass]. Czech family of musicians. The relationship between some of its members is uncertain.

(1) **Dismas (Thaddeus) Hataš** (*b* Vysoké Mýto, Bohemia, 1 Dec 1724; *d* Gotha, 13 Oct 1777). Violinist and composer. He settled in Gotha, where in May 1751 he married Anna Franziska Benda (see §(2) below). On 31 October 1751 he was appointed *Kammermusicus* in the orchestra of the Duke of Saxe-Gotha, and gradually advanced to Konzertmeister. He was also known as a violin teacher. His symphonies and violin sonatas are three-movement cycles in the early Classical idiom.

WORKS

Inst: 2 syms., D, *CZ-Bu* (microfilm); Sym., E, listed in Breitkopf catalogue, suppl.i (1766); Conc., G, fl, orch, *D-Rtt*; 2 sonatas, *SWl*; 6 sonatas, vn, bc, listed in Breitkopf catalogue (1762)

Vocal: Noch kannt ich nicht der Liebe Macht, song, in *Göttinger Musenamanach* (1770) and Sammlung verschiedener Lieder von guten Dichtern und Tonkünstlern, i (Nuremberg, 1780)

(2) **Anna Franziska** [Frantziska, Františka] **Hatašová** [née Benda] (*b* Staré Benátky, bap. 26 May 1728; *d* Gotha, 15 Dec 1781). Soprano, sister of Franz and Georg Benda, and wife of (1) Dismas Hataš. With her parents she left Bohemia in 1742 for Potsdam, where she studied singing with her eldest brother Franz. On the recommendation of her brother Georg she was appointed *Kammersängerin* of the Duke of Saxe-Gotha in December 1750, a position that she held until her retirement in 1778. In May 1751 she married (1) Dismas Hataš. Her appearance at Gotha in G. Benda's *Xindo riconosciuto* (1765) seems to have been exceptional; she normally performed at concerts and in the church rather than in opera. She was appreciated for her musicianship and superb coloratura technique as well as for the quality of her voice. G. Benda composed his *Collezione di arie italiane* for her. She also taught singing.

(3) **Heinrich Christoph Hataš** (*b* Gotha, 1756). Violinist and composer, active in Germany, son of (1) Dismas Hataš and (2) Anna Františka Hatašová. From January 1778 he was a first violinist in the orchestra of Friedrich Ludwig Schröder's theatrical troupe at Hamburg. It has not been established that he was 'Hattasch junior', music director of the Brunian troupe at Schleswig and Flensburg. He wrote three Singspiels: *Der Barbier von Bagdad* (lost), *Der ehrliche Schweizer* (lost) and *Helva und Zelinde* (or *Helva und Zelime*), of which excerpts are extant in vocal score (Hamburg, 1796).

Some other members of the family were also musicians. An Ondřej Hataš was cantor and organist at Luže, near Vysoké Mýto, about 1719. Ivan Václav [Wenzel] Hataš (*b* Vysoké Mýto, 3 Sept 1727), a brother of (1) Dismas Hataš, may possibly have been the Jan Hataš who was cantor at Rožmitál (1742–52). Another Jan Hataš (*b* *c*1751; *d* Mníšek pod Brdy, 15 Nov 1784) was cantor at Mníšek from about 1770. Kouba listed for Hataš a number of masses, motets, offertories and other sacred works (mostly in the Národní Museum, Prague, and in the Moravian Museum, Brno), which because of the absence or ambiguity of the forename cannot be precisely assigned among the various family members; the same is true of a set of woodwind parthias by Jan Hataš in the Národní Museum. Further confusion may also arise with the works of Jan Heteš [Hetesch; Hettisch, Johann] (*b* Liblín, nr Plzeň, 7 May 1748; *d* Lwów, 1793), a Czech composer and virtuoso cellist.

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MILAN POŠTOLKA

**Hatašová, Anna Franziska.** *See* HATAŠ, (2).

**Hatch, Tony** (*b* Pinner, 30 June 1939). English composer, bandleader and record producer. While writing arrangements for the band of the Coldstream Guards during his

national service he composed the teenbeat ballad *Look for a Star*, recorded by Garry Mills in 1960. He became one of the busiest journeymen in British pop music during the 1960s showing a chameleon-like ability to adapt to the changing fashions. As recording manager for Pye Records throughout the decade, Hatch wrote and produced a beat group hit for The Searchers (*Sugar and Spice*), the dramatic ballad *Joanna* for Scott Walker, and a sequence of bright ballads for Petula Clark. Co-written with his wife, the singer Jackie Trent, these included *Downtown*, *Don't sleep in the subway* and *I know a place*. Trent's own recordings of Hatch-Trent songs included the more conventional ballad *Where are you now (my love)*.

Hatch was also a highly successful composer of television theme tunes. He wrote the themes for the soap operas *Crossroads*, *Emmerdale Farm* and *Neighbours* among others, and also co-wrote comic numbers with the comedian Benny Hill. Hatch and Trent performed in cabaret together and created a musical play from the Arnold Bennett novel *The Card* which was first performed in Bristol in 1973, transferring to London later that year; revised in 1992, the show was revived for London in 1994. See also T. Hatch, *So you want to be in show business* (London, 1976).

DAVE LAING

**Hatrík, Juraj** (*b* Okrucany, eastern Slovakia, 1 May 1941). Slovak composer. On leaving school he studied privately with Alexander Moyzes, who continued to be his composition teacher at the Bratislava Academy of Music and Dramatic Art (1958–63). With Ferenczy he studied theory and aesthetics. He attended Comenius University, Bratislava, as a postgraduate student of composition and psychology (1965–8), and after teaching at the conservatories in Košice and Bratislava he served as adviser to the Slovak Music Fund (1971–90). He was appointed reader at the Bratislava Academy in 1991, and in 1997 he became professor of composition there.

Hatrík is inspired by extra-musical terms of reference, especially literature and poetry, and by intensive study of the aesthetics and philosophy of music. The contrast and struggle of opposites (e.g. good and evil, fantasy and reality etc.) forms a central part of his composition, expressed often through varying degrees of simplicity or complexity. Vocal parts often emphasize the humanitarian aspect of his output. His early works have clearly defined melodies, an extended tonal language and employ traditional forms and processes. Examples of this are the *Symfonietta* (1962) and *Monumento malinconico* (1964). From the mid-1960s onwards he used new compositional techniques, often blending vocal and instrumental timbres, as in *Čakanie* ('Expectation'), *Introspekcia* and *Domov sú ruky, na ktorých smieš plakať* ('Home is the hands you may weep on'). In later works, synthesis and meditation replaced the notion of contrast. His accordion music and works for children form a particularly important part of his output.

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(*selective list*)

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*librettos by composer*

Adamove deti [Adam's Children] (tragicomedy, 8 scenes, Slovak proverbs), 1974, rev. 1990, Bratislava, Štúdios, 5 Oct 1992; Šťastný princ [The Happy Prince] (op, after O. Wilde), 1978, Piešťany, 7 July 1979; Statočný cínový vojáčik [The Brave Little Tin Soldier] (music drama, H.C. Andersen), 1994, Bratislava, 16 Nov 1996

VOCAL

Choral: Canto responsoriale (V. Mihálic, St Paul), 2 SATB, timp, 1965; Anabell Lee (E.A. Poe), SATB, 1966; Domov sú ruky, na ktorých smieš plakať [Home is the hands you may weep on] (cant., M. Válek), spkr, T, SATB, orch, 1967; Vyletel vták [The bird has flown up to the sky], solo vv, SATB, chbr orch, 1975; Večná hra [Infinite Game] (R. Tagore), 2 SATB, 1977; Romantická balada (Poe), 8vv, elec org, hpd, perc, 1978; Dotknúť sa krásy [To Touch the Beauty] (M. Rúfus, Plato), SSAA/TTBB, 1980; Madrigal, SATB, 1980 [after Gesualdo: *Dolcissima mia vita*]; Sym. no.2 'Victor' (V. Jara), T, SATB, orch, 1987

Solo: Čakanie [Expectation] (J. Ritsos), spkr, fl, str qt, hp, perc, 1966; Introskekeia (Hatrík), S, chbr orch, 1967; 3 nokturná (Hatrík), S, va, pf 4 hands, 1971; 3 piesne of láske, šťastí a vernosti [3 Songs about Love, Happiness and Fidelity] (Malay pantuns), S, pf, 1972; Vysoký je banánovník [This Banana Tree is Tall] (Malay pantuns), S, vn, 1974; Denník Táne Savičevovej [The Diary of Tanya Savichevova] (monodrama, S, fl, ob, cl, bn, hn, 1976; Ponorená hudba [Submerged Music] (J. Roberts), S, vn, str, 1982; Canzona in memoriam Alexander Moyzes (R. Tagore), A, va, org, 1984; Moment musical avec J.S. Bach (chbr cant., Ps lii), S, fl, hn, vn, db, pf, 1985; Stratené deti [Lost Children] (G. Orr), B, str qt, 1993

INSTRUMENTAL

Orch: Symfonietta, 1962; Monumento malinconico, org, orch, 1964; Conc. grosso facile, vn, vc, pf, str, 1966; Concertino in modo classico, pf, orch, 1967; Dvojportrét [Double-Portrait], 1970; Da capo al fine (Spev o ľudskom živote) [Song of a Human Life], 1972; Chorálová fantázia, accdn, chbr orch, 1975; Sym. no.1 'Sans souci', 1979

Chbr: Kontrasty, vn, pf, 1963; Sny pre môjho syna [Dreams for my Son], 2 vn, pf, 1966, arr. 2 vn, str; Spor o gypsového trpaslíka [Arguments over a Plaster Dwarf], 2 accdn, 1969; 4 ostináta, 3 gui, 1979; Vox memoriae I, ob, bn, vc, hpd+toy insts, 1983; Hľadanie piesne [Seeking the Song], vn, pf, 1985; Diptych, vn, vc, pf, 1988; An die Musik, cl, vn, vc, pf, 1995

Solo inst: Andante a burlesca, pf, 1961; Monológy [Monologues], accdn, 1965–7; Balada o rovnobežkách [Ballad on Parallels], org, 1968; Sentencie [Sentences], accdn, 1969; Sonata ciaccona, pf, 1971; Ciaccona interotta, vn, 1976; 2 marginálie [2 Marginalia], hp, 1977; Pulzácie I, accdn, 1977; Metamorfózy podľa Gogoľa [Metamorphoses after Gogol], gui, 1980; Sonáta (Pulźacie II), accdn, 1987; Partita giocosa, accdn, 1992; 9 malých preúdií [9 Little Preludes], pf, 1993; Noneto di studi-facili, accdn, 1995

Tape pieces

WORKS FOR CHILDREN

Prečo, mama? [Why, Mummy?], pf, orchd, 1964; Melancholická suita, pf, 1976; Krajinou šťastného princa [In the Country of the Happy Prince], i–ii, pf, 1977, 1979 (4 hands); 5 tancov [5 Dances], rec, 2 vn, perc, 1980; Deti [Children], picture bks, chorus, insts, 1985; Poľ do môjho náručia [Let me hold you in my arms], pf 3–6 hands, 1991; Rozprávky pre Barborku [Tales for Barborka], i–iii, pf, 1994; Vysoký otec-široká mať [Tall Father – Broad Mother] (Slovak riddles), 1–2 part chorus, pf, 1995; stage works, other pf pieces

MSS in *SK-Mms*

Principal publishers: Opus, Slovenský hudobný fond

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L. Chalupka: 'Juraj Hatrík: Introspekcia-Dvojportrét', *SH*, xv (1971), 424–6

I. Vajda: *Slovenská opera* (Bratislava, 1988) [Eng., Ger. and Russ. summaries]

J. Hatrík: 'Vychova ku kreatívnosti' [Education towards creativity], *Hudobný život*, xxi/2 (1989) [whole issue]

KATARÍNA LAKOTOVÁ

**Hattian music.** *See* ANATOLIA.

**Hatto episcopus Trecensis.** *See* ATO EPISCOPUS TRECENSIS.

**Hatton,** Sir **Christopher** (*b* Barking, Essex, 28 June 1605; *d* nr Corby, Northamptonshire, 4 July 1670). English

music patron and collector. His family's principal residence was at Kirby Hall, near Corby. His father, also Sir Christopher Hatton (*c*1570–1619), was a patron of Orlando Gibbons; Gibbons's *First Set of Madrigals and Motets* (1612) and Hume's *Poeticall Musicke* (1607) are both dedicated to him. The younger Hatton was Charles I's Comptroller of Household at Oxford during the Civil War and was created 1st Baron Hatton on 29 July 1643. He employed George Jeffreys as steward and appears to have engaged Stephen Bing and John Lilly for specific copying projects. Michael East dedicated his *Seventh Set of Bookes* (1638) to him. The Hatton music collection still survives (*GB-Och*). Much of the Venetian printed music was bought from the London bookseller Robert Martin; Jeffreys and Bing made manuscript copies, perhaps for performances at the Oxford court (1642–6).

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J.P. Wainwright: 'The Christ Church Viol-Consort Manuscripts Reconsidered: Christ Church, Oxford Music Manuscripts 2, 397–408 and 436; 417–18 and 1080; 432 and 612–13', *John Jenkins and his Time: Studies in English Consort Music*, ed. A. Ashbee and P. Holman (Oxford, 1996), 189–241

J.P. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997)

JONATHAN P. WAINWRIGHT

**Hatton, John Liptrot** (*b* Liverpool, 12 Oct 1808; *d* Margate, 20 Sept 1886). English composer. His father and grandfather were professional violinists. At 16 he was already organist at three churches in the Liverpool area. He also gained some experience as an actor and singer. In 1832 he moved to London, and began to compose piano pieces and songs. In 1842 he was engaged to direct the chorus at Drury Lane Theatre, where his first stage piece was performed. During this season he became friendly with the singer Joseph Staudigl, who encouraged him to write an opera for Vienna (*Pasqual Bruno*, Kärntnertor, 1844). One song from this work, *Revenge*, was published in England and became very popular. In Vienna Hatton gained a reputation for his piano playing, especially of Bach's fugues; and he took advanced lessons in counterpoint from Sechter. On his return to England he published partsongs and songs under the pseudonym 'Czapek', supposing it to be Hungarian for 'hat on'. From 1848 to 1850, and again in the autumn of 1850, he visited the USA.

For most of his life, Hatton was constantly engaged in performing, both as a pianist and as a comic singer. He was the inventor, or at least one of the earliest exponents, of a kind of popular one-man show, in which he spoke, played the piano and sang to his own accompaniment. This was a novel idea in 1846: the *Musical World* commented that 'like Malaprop's Cerberus, he was three gentlemen at once'. He had an extraordinarily wide range of taste, for he was equally at home in the most severe forms of contrapuntal exercise, in the 'sacred' manner of Mendelssohn's oratorios, in the styles of the 16th and 17th centuries, or in a kind of clowning style of singing which brought the house down wherever he went. It was often uncertain whether the place allotted to him on the programme would be occupied by one of Bach's fugues or by a comic song of his own composition.

In 1850 he became conductor of the Glee and Madrigal Union. From 1853 to 1859 he was musical director at the Princess's Theatre under Charles Kean's management, and during this period he composed and arranged incidental music for a number of Shakespeare plays. His cantata *Robin Hood*, given at the Bradford Festival of 1856, was more successful than many of his longer works. The Ballad Concerts in St James's Hall were conducted by Hatton for their first nine seasons (1866–74). In October 1875 he paid the first of several visits to Stuttgart, and he published some of his later works in Germany. During his last years he lived chiefly at Margate, though for a short time he was at Aldeburgh, where he wrote his *Aldeburgh Te Deum*.

Hatton was, above all, a very English musician. His love for the older English traditions of vocal music is shown alike in the collections he edited and in the songs and partsongs he composed. *The Songs of England*, which was edited with Eaton Faning for Boosey & Co. (1873), demonstrates not only his catholic taste but also, in the accompaniments he provided for some of the older songs, his reticence and historical knowledge. In his own music Hatton often turned to the older English poets, especially Shakespeare and Herrick, for his texts; and he steadfastly resisted the growing tendency to chromaticism, building his effects on the diatonic system, with the help of dissonance, contrapuntal interest, and an occasional touch of modality.

In some of his songs the result is only a kind of flatness that is neither distinctively Victorian nor of any other style. But the *Songs by Herrick, Ben Jonson and Sedley* (1850) form a highly successful group in which the music, well matched in style to the poems, has many touches of originality. One of the set, *To Anthea*, was made famous by Santley's singing, but it is little, if at all, superior to some of the others. In one feature only are these songs curiously imprisoned by their period – the almost unvarying uniformity of their two- and four-bar phrase structure.

Hatton was equally successful in the 'ballad' idiom, in such songs as *Good-bye, Sweetheart*, where he resisted the temptation to indulge in incidental chromaticisms; or in character songs like *Simon the Cellarer*. *The Wreck of the Hesperus*, which had an enduring popularity, is a more ambitious effort: Longfellow's poem is a melodramatic horror, but Hatton managed to produce and sustain a genuinely sinister atmosphere by fairly simple means. It cannot be said that he was equally successful in the larger forms. In his incidental music, such as that for *Henry VIII*, he provided an overture, entr'actes and dances, and one or two songs; the music is often attractive and nearly always appropriate, but it does not add up to an integral work of art.

WORKS

*printed works published in London*

Ops: The Queen of the Thames, or The Anglers [Uncle Grayling] (operetta, 1, E. Fitzball), London, Drury Lane, 25 Feb 1842, vs (1842); Pasqual Bruno (Fitzball, after A. Dumas), Vienna, Kärntnertor, 2 March 1844, 1 song (London, 1844); Rose, or Love's Ransom (3, H.S. Edwards), London, CG, 26 Nov 1864, vs (1865)

Incid music, incl. Sardanapalus, 1853; Faust and Margaret, 1854, *US-Ws*; King Henry VIII, 1855, *Ws*, vs (n.d.); King Richard II, 1857, *Ws*; King Lear, 1858; Macbeth, 1858, *Ws*; The Winter's Tale, 1858, *Ws*; The Tempest, *Ws*

Mass, Graduale, Offertorium, 4vv, org (1871); Aldeburgh Te Deum, *c*1880; Services and [26] Anthems (n.d.)

Secular choral works, with orch: Ode for St Bartholomew's Hospital, 1855, *US-Bp*; Robin Hood (cant., G. Linley), vs (*c*1856); Hezekiah (orat), London, Crystal Palace, 15 Dec 1877
*c*200 partsongs, incl. 54 listed in Baptie, and Stars of the summer night (H.W. Longfellow), 1851, *NYp*
*c*300 songs, incl. Songs by Herrick, Ben Jonson and Sedley (1850), 2 ed. in MB, xliii (1979), 59–64, and Songs for Sailors (2/1878), texts by W.C. Bennett
Pf Trio; 6 impromptus, pf; J.L. Hatton's Book for the Organ (*c*1850)

EDITIONS

*The Songs of England ... 281 Melodies ... of the last three Centuries* (London, 1873; rev. 1879, collab. E. Faning)
*The Songs of Ireland* (London, *c*1880)

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H. Simpson: *A Century of Ballads 1810–1910* (London, 1910)
G. Bush: 'Songs', *Music in Britain: the Romantic Age 1800–1914*, ed. N. Temperley (London, 1981/*R*), 266–87, esp. 270–71

NICHOLAS TEMPERLEY

**Hattori, Kōzō** (*b* Kagoshima, 10 March 1924). Japanese musicologist. He studied law at Tokyo University, and after graduating in 1949 studied aesthetics for three years. He studied music with Yosio Nomura and Yoshio Hasegawa, and, from 1959 to 1961, with Gurlitt in Germany. He taught history of western music at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) from 1952 to 1989. He became professor in 1970 and was dean of the musicology division (1986–9). His special field is the German Baroque, particularly Schütz, but his chief contribution to Japanese musicology is his translations of the works of European and American scholars (Apel, Grout and Leichtentritt). The Festschrift *Ongaku to ongakugaku: Hattori Kōzō sensei kanreki kinen ronbunshū* [Music and musicology: articles to celebrate the 61st birthday of Professor Kōzō Hattori], ed. I. Sumikura and others (Tokyo, 1986) contains his biography and a complete list of his writings.

WRITINGS

'Ongaku-shigaku ni okeru jidaiyōshiki no mondai' [The problem of 'period-style (Zeitstil)' in the history of music], *Bigaku*, no.6 (1951), 33–44
'Figūrenrere ni tsuite' [On the *Figurenlehre*], *Ongakugaku*, vii/2 (1961), 11–31 [with Eng. summary]
'Ongaku torishirabe-gakari ni kansuru shukō-bon' [Handwritten books from the former musicological institute (1879–1887)], *Oto to shisaku: Nomura Yosio sensei kanreki kinen ronbun-shū* (Tokyo, 1969), 296–327
*Ongaku kyōiku seiritsu eno kisaki* [The way to the foundation of music education] (Tokyo, 1976)
*Barokku ongaku no tanoshimi* [The pleasures of Baroque music] (Tokyo, 1979)

MASAKATA KANAZAWA

**Hatze, Josip** (*b* Split, 21 March 1879; *d* Split, 30 Jan 1959). Croatian composer. He graduated in 1902 from the Liceo Musicale in Pesaro after studying composition with Mascagni, then became a music teacher and choral conductor in Split. Together with his contemporaries Bersa and Pejačević, he was one of the founders of a modern Croatian musical style; he brought fresh nuances and international experience to the Romantic tradition in Croatia, which at the turn of the century was rather conservative. The Mediterranean tradition in which he grew up and was educated gave a characteristic flavour to his compositions, which are mostly vocal with a rich, highly personal melodic style of the bel canto type; this is particularly true of the solo songs and cantatas. For the musical stage he left two important works: *Povratak* ('The Return'), a musical drama in the style of the Italian *verismo*, and *Adel i Mara*, which draws on stylized folk elements. The first performance of *The Return* in 1911, the year in which Bersa's opera *Oganj* was also first performed, marked an important point in Croatian operatic history.

WORKS
(*selective list*)

Stage: Povratak [The Return] (musical drama, 1, S. Tucić), 1910, Zagreb, 21 March 1911; Adel i Mara (lyric folk op, B. Radica after N. Bartulović and L. Botić), 1931–2, Ljubljana, 30 Nov 1932; Žetveni vijenac [The Harvest Wreath] (ballet), 1944, unperf.
Choral: Noć na Uni [Night on Una] (cant., H. Badalić), 1902; Exodus (cant., V. Nazor), 1912; Golemi Pan [The Great Pan] (cant., Nazor), 1917; Resurrexit (cant., R. Katalinić-Jeretov), 1920; other choral works
*c*55 songs, folksong arrs.

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KORALJKA KOS

**Hatzfeld.** English firm of music publishers. *See under* ASHDOWN, EDWIN.

**Ḥatzotzerot** (Heb.). Ancient Jewish trumpets. *See* JEWISH MUSIC, §I, 4(iii).

**Haubenstock-Ramati, Roman** (*b* Kraków, 27 Feb 1919; *d* Vienna, 3 March 1994). Austrian composer of Polish origin. He studied at the Kraków Conservatory under Malawski (1934–8), and at the Lwów Conservatory under Koffler (1939–41); he also studied philosophy and musicology at the universities of Kraków and Lwów. From 1947 to 1950 he was director of the music department of Kraków Radio and secretary of the Polish section of ISCM. He was also editor of *Ruch muzyczny* and a leading Polish music critic. In 1950 he emigrated to Tel-Aviv where he undertook the development and directorship of the central music library, and worked as a teacher at the Academy of Music. In 1957 he returned to Europe. After spending time in Paris where he became familiar with *musique concrète* he went on to Vienna where he directed the reading of modern scores for Universal Edition (1957–68). In 1959 he organized the first exhibition of graphic scores in Donaueschingen. He taught periodically at the Academy of Music in Tel-Aviv and at Darmstadt (1964–5), and directed the Gaudeamus Foundation Week at Bilthoven in 1967. He was guest-lecturer in Buenos Aires in 1968, at the Swedish Royal Academy of Music in 1969 and a fellow of the German Academic Exchange Service in Berlin (1970–71). In 1973 he was appointed professor of composition at the Vienna Musikhochschule, a position he held until 1989. As one of the few descendants of the Second Viennese School to return to Austria after World War II, he continued the Schoenberg tradition in his teaching.

Works such as *Blessings* and *Recitativo ed Aria* mark the beginning of a compositional trend in Haubenstock-Ramati's works that was to embrace increasingly difficult formal problems towards the end of the 1950s. In the series of works described by the composer as *Mobiles* (*Interpolation*, 1957; *Liaisons*, 1958; *Petit musique de nuit*, 1958; *Mobile für Shakespeare*, 1958) he created variable forms in which components can be joined together at will and can be varied, repeated or combined with other components within a many-stranded texture. *Credentials*, a complex piece in which a Beckett text is unfolded as a structure of sounds and noises, rather than as a semantic structure, conforms to this principle of outwardly compact but inwardly dynamic form. The refined sonorities that play such an important role in these *Mobiles* led Haubenstock-Ramati to develop a system of graphic notation that he used in numerous subsequent chamber works (*Jeux*, *Catch*, *Multiple*, *Frame*, String Quartet no.1). The confrontation and combination of mobile and stable forms dominate compositions of the 1960s, such as the orchestral pieces *Vermutungen über ein dunkles Haus*, *Tableau I*, and especially the Kafka opera *Amerika*. In the opera, the idea of multi-dimensionality, understood both as the multiplying of musical shapes and the fanning-out of sounds in space, plays a dominant role. Received with incomprehension at its Berlin première in 1966, the opera was rehabilitated in 1992 with a performance at the Styrian Autumn festival in Graz. A new computer programme enabled the later production to achieve a more precise realization of the work's spatial structures than had been possible earlier.

For a page from *Tableau II*, *see* ALEATORY, fig.3.

WORKS

(*selective list*)

Stage: Amerika (op, 2, R. Haubenstock-Ramati, after F. Kafka), 1962–4, rev. 1992, Berlin, 1966; Comédie (1, Haubenstock-Ramati, after S. Beckett), 2 female vv, male v, 3 perc, 1967–9; Divertimento (1, Haubenstock-Ramati, after Plato and others), 2 actors, dancer/mime, 2 perc, 1968, Stockholm, 1969; Ulysses (poème choréographique, 12 scenes), tape, 1978, Vienna, Staatsoper, 1979; Unruhiges Wohnen (ballet, E. Jelinek), 1991, Linz, Posthof, 1991

Orch: Hpd Conc. (Recitativo ed aria), 1954–78; Papageno's Pocket-Size Conc., glock, orch, 1956; Chants et prismes, 1957, rev. 1967; Les symphonies de timbres, 1957; Petite musique de nuit, mobile, small orch, 1958; Séquences, vn, orch, 1958; Vermutungen über ein dunkles Haus, 1962–3 [from Amerika]; Psalm, 1967; Sym. 'K', 1967; Tableau I, 1967; Tableau II, 1970; Tableau III, 1971; Conc., str, 1975; Symphonien, 1977; Polyphonien, 1/2/3/4 orch, tape, 1978; Nocturnes I, 1981; Nocturnes II, 1982; Nocturnes III, 1985; Imaginaire, 1986–7; Beaubourg musique, 1988

Vocal: Blessings, S, ens, 1951–60; Mobile für Shakespeare, 1v, pf, cel, vib, 3 perc, 1958; Credentials (Think, Think Lucky) (S. Beckett), 1v, cl, trbn, vib + glock, 2 perc, cel, pf, vn, 1960; Prosa texte, 4 speaking choruses, 1962 [from Amerika]; Describe (W. Shakespeare), 1v, pf, 1969; Madrigal (Haubenstock-Ramati), 16-pt chorus, 1970; Chorographie (Haubenstock-Ramati), 3 16-pt choruses, tape, 1971; Sonans, 6 solo vv, tape, 1973

Chbr: Ricercari, str trio, 1948, rev. 1978; Jeux 6, 6 perc, 1960; Jeux 2, 2 perc, 1965; Jeux 4, 4 perc, 1966; Multiple I, 2 str, 1969; Multiple II, 2 ww, 2 brass, 3 str, 1969; Multiple III, 2 ww, 2 brass, 2 str, 1970; Multiple IV, 1 ww, 1 brass, 1970; Multiple V, 1 ww, 1 str, 1970; Multiple VI, 1 brass, 1 str, 1970; Konstellationen, 25 etchings, 1971; The Moon is Still Blue (Poetics I), cycle, ens, tape, 1971–2; Concerto a tre, trbn, pf, perc, 1972; Speload Mc (Poetics II), ens, live elec, 1972; Str Qt no.1, 1973; Endless, fl + b fl, 2 perc, hp, pf, cel + hpd, vc, 1975; Str Qt no.2 'In memorium Christl Zimmel', 1977; Cantando, fl, perc, hp, pf, hpd, vc, 1984; Enchaîné, sax qt, 1985; Str Trio no.2, 1985; Für Kandinsky, fl, ob, cl, 1987, rev. 1989; Cathédrale II, 2–6 hp, 1988; Invocations, ens, 1990; Pluriel, str qt/str trio/(vn, va)/(vn, vc)/(va, vc), 1991; Nouvouletta I–VIII, fl, perc, pf, hpd, hp, vc, 1992; Equilibre, 9 solo insts, 1993

Solo inst: Interpolation, 1/2/3 fl, tape ad lib, 1957; Liaisons, (vib, mar)/1 pfmr + tape, 1958; Décisions, cycle, inst, live elec, 1959–71; Catch I, hpd, 1968; Catch III, org, 1969; Frame, gui/(gui, vc, db), 1972; Hexachord I–II, 1/2 gui, 1973; Sonata, vc, 1975; Self I, b cl/cl, live elec, 1978; Self II, a sax, live elec, 1978; Song, perc, 1978; Extensions, 1/2 mar, 1987; Cathédrale I, hp, 1988; Morendo II, fl, tape, 1991; Adagio II, sax, tape, 1991

Kbd: Klavierstücke I, 1963–5; Catch 2, 1/2 pf, live elec, 1968; Pour piano, pf, live elec, 1973; Pf Sonata, 1983, rev. 1989; Miroirs I, 16 pf, 1984; Miroirs II, 8 pf, 1984; Miroirs III, 6 pf, 1984; Musik für zwei Klaviere, 1983–4; Tenebrae II, pf, tape, 1991

Principal publishers: Universal, Hansen, Ariadne

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[Untitled], *Form in der Neuen Musik*, ed. T.W. Adorno and others (Mainz, 1966), 37–9

'Zwischen Traum und Computer', *Wort und Wahrheit*, xxvi (1971), 39–45

*Musik-Graphik: Pre-Texte* (Vienna, 1980)

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'" . . . Musik, die ganz einfach leise ist . . . ": Roman Haubenstock-Ramati (1919–1994)', *Ton* (1994) [special issue]

R. Flotzinger and G. Gruber: *Musikgeschichte Österreichs*, iii: *Von der Revolution zur Gegenwart* (Vienna, 1995), 357–87

MONIKA LICHTENFELD/REINHARD KAGER

**Haubiel** [Pratt], **Charles (Trowbridge)** (*b* Delta, OH, 30 Jan 1892; *d* Los Angeles, 26 Aug 1978). American composer and pianist. He made his recital début at the age of 14 at the New York College of Music. From 1909 to 1913 he studied in Europe with Rudolf Ganz (piano) and Alexander von Fielitz (theory); he returned to the USA in 1913 to tour with the Czech violinist Jaroslav Kocian. After teaching in Oklahoma City at Kingfisher College and the Musical Arts Institute (1913–17), he served in France during World War I, and returned to New York in 1919 to study with Rosario Scalero (composition) and Modest Altschuler (orchestration). From 1920 to 1930 he taught piano at the Institute of Musical Art, continuing his own piano studies with Josef and Rosina Lhévinne (1928–31), and from 1923 to 1947 taught composition and theory at New York University. In 1935 he founded the Composer's Press, serving as president until 1966 when the firm was taken over by Southern Music. He moved to California in the 1960s.

Haubiel won first prize in the Schubert Centennial Contest in 1928 with his symphonic variations *Karma*; other of his numerous awards are the Swift Symphonic Award (for *Portraits*, 1935), the New York Philharmonic Symphony Contest award (for the Passacaglia from *Solari*, 1938) and the Harvey Gaul Prize (for Five Etudes for Two Harps, 1953). A prolific composer, Haubiel was an avowed classicist and a skilful contrapuntist; his music is characterized by a synthesis of Romantic, Classical and Impressionistic elements, combining a diatonic vocabulary with flowing and graceful melodic lines and colouristic 20th-century harmonies. Some 20 of his works have been recorded.

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Stage: Brigands Preferred (comic op, M. Leonard), 1929–46; Passionate Pilgrim (incid music, M.C. Munn), *c*1937; The Witch's Curse (fairy tale op), 1940; The Birthday Cake (operetta, H. Flexner), *c*1942; Sunday Costs 5 Pesos (Mexican folk op, J. Niggli), 1947, rev. as Berta, 1954; The Enchanted Princess, *c*1955; Adventure on Sunbonnet Hill (children's operetta, K.H. Bratton), *c*1971

Orch: Mars Ascending, 1923; Karma, sym. variations, 1928, rev. as Of Human Destiny, 1968; Vox cathedralis, 1934; Portraits (3 ritratti caratteristici), 1935; Solari, 1935–6; Suite passacaille, 1936; Sym. in Variation Form, 1937; Miniatures, str, 1938–9; Passacaglia Triptych, 1939–40; 1865 A.D., 1945; Pioneers: a Sym. Saga of Ohio, 1946, rev. 1956; American Rhapsody, 1948; A Kennedy Memorial, 1965; Heroic Elegy, 1970; several other orch works, many orch transcrs. of chbr or inst pieces

Chbr ens, 3 or more insts: Duoforms, pf trio, 1929–13; Lodando la danza, ob, vn, vc, pf, 1932; Romanza, pf trio, 1932; Pf Trio, 1932; Gay Dances, pf trio, 1932; Echi classici, str qt, 1936; In the French Manner, fl, vc, pf, 1942; Trio, fl, vc, pf, 1942; Str Trio, 1943; Trio, cl, vc, pf, 1969; numerous other works for a variety of inst ens, incl. 5 pf trios, 5 trbn qts

1–2 insts: Cryptics, bn, pf, 1932; En saga, vn, pf, 1938; Gothic Variations, vc, pf, 1943; Portraits, pf, *c*1944; Sonata, vc, 1944; Ariel, pf, c1945; Nuances, fl, pf, 1947; Shadows, vn/vc, pf, 1947; Sonata, vc, pf, 1951; 5 Etudes, 2 hp, 1953; Epochs, vn, pf, 1954; Toccata, pf, 1956; American Rhapsody, pf, *c*1964; Cryptics, vc, pf, 1973; Capriccio diabolico, pf; many others, incl. 8 vn, pf works, c30 pf works, children's pf pieces, works for 2 pf, solo org, hp, vn, fl

Vocal: 3 cants, incl. Father Abraham (E.N. Hatch), solo vv, SATB, nar, orch, *c*1945; Portals (sym. song cycle, M. Mason), high v, orch, 1963; Threnody for Love (F. Blankner), A, fl, cl, vn, vc, pf, 1965; works for chorus, orch; 1 motet; *c*10 choral partsongs; 1 choral song cycle; *c*25 songs

MSS in *US-Wc*, *CAh*, University of Wyoming, Laramie

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KATHERINE K. PRESTON/MICHAEL MECKNA

**Hauck, Justus** (*d* Coburg, 1618). German printer. He was in charge of the ducal printing house in Coburg from 1596 until his death, and from 1599 he was also a city official. He printed almost nothing but the works of Benedikt Faber, Melchior Franck and Heinrich Hartmann. Particularly interesting among his extant publications is a series of volumes, including anthologies (RISM $1609^{30a}$, $1610^{19a}$, $1611^{7}$, $1611^{8}$, $1614^{18}$, $1614^{19}$, $1616^{22}$, $1617^{22}$) which probably represent a larger original output. They comprise occasional music, written principally by the three composers mentioned above, in celebration of the weddings, birthdays, funerals or the assumption of civic office of noted Coburg inhabitants.

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STANLEY BOORMAN

**Haucourt** [Altacuria, de Alte curie], **Johannes** [Jehan de Hancour] (*fl c*1390–after 1416). French composer. Three French-texted chansons have survived in two sources, variously attributed to 'Harcourt', 'Arcourt' or 'Jo. Alte Curie'. Despite contrasts in the musical styles of these songs, it now seems clear that they are by the same man: certain archival documents use both the Latin and French versions of his name, and it has now emerged that he was still active as late as 1417 which might account for the stylistic diversity of his three extant works. Haucourt was a priest and he originated in the diocese of Noyen. The name appears in a document dated April 1393 listing the chaplains working for the Antipope Clement VII at Avignon; in the following year the composer was awarded a canonicate with a prebend at Seclin and a perpetual chaplaincy at Rouen Cathedral. He also held a rectorate at the parish church of St Vaast and canonicates at Rozoy (Laon, 1397), and Ste Opportune, Paris (from which he resigned in 1400) and a chaplaincy at Cambrai. He seems to have remained in the papal chapel through the 1390s, passing into the service of Benedict XIII. In a list of the singers employed by Benedict in 1403 the composer appears as 'Jo. Haucourt'.

Some time before 1401 he became a canon of the cathedral of Laon, where he was resident from at least 1407. Here he worked alongside several of his former colleagues from the papal chapel and other musicians connected with the Dukes of Berry and Burgundy, such as Jean Roger de Wattignies and Jean Caritet or Charité. In 1409 'Jehan de Haucour' was involved in a lawsuit against Wattignies over the chaplaincy to the altar of St John the Baptist at the parish church of Nouvion-le-Vineux, a post later occupied by Du Fay (see A. Planchart, 1993). It seems likely that it was Haucourt's contacts with French princely circles, in addition to his own musical and literary talents, that gained him entry to the Cour d'amour; he is listed as a secretary of this society in a manuscript that dates from *c*1417.

Of Haucourt's three extant songs, the rondeau *Se doit il plus* (*F-CH* 564, ed. in PMFC, xviii, 1981) displays several features of the so-called Ars Subtilior style of the 1380s and 90s, including syncopation, cross rhythms and changes of metre.

The rondeau is one of a handful of isorythmic rondeaux in the Chantilly Manuscript and is next to a similar work, *Je chante ung chant*, by Matheus de Sancto Johanne. Like Haucourt, Matheus originated in Noyon, worked in the papal chapel (in the 1380s) and applied for a canonicate at Laon cathedral (though apparently one was not granted). A direct connection between the two composers seems likely since Matheus's isorhythmic rondeau appears to quote material from Haucourt's virelai *Se j'estoye* (*GB-Ob* Can.misc.213 facs. (Chicago, 1995), ed. in CMM, xi/2, 1959), suggesting that the latter may date from as early as 1390. Though less complex in style than *Se doit il plus*, *Se j'estoye* contains some cross-rhythms caused by ornamental triplets in cadential passages. Haucourt's rondeau *Je demande ma bienvenue* (*GB-Ob* Can.misc.213 facs. (Chicago 1995), ed. in CMM, xi/2, 1959) is in the simpler style associated with rondeau composition in the early 1400s, featuring syllabic text-setting, a more uniform texture and short musical phrases.

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YOLANDA PLUMLEY

**Haudek** [Haudeck, Houdek], **Carl** [Karel] (*b* Dobřiš, Nov 1721; *d* Dresden, 25 July 1802). Bohemian horn player and teacher. From 1738 to 1744 he studied with Johann Schindelárž [Jan Šindelář], who was principal horn player at Prince Mannsfeld's court at Prague. Haudek joined Count Kinsky's orchestra in 1744 and became Konzertmeister to Prince J.A. von Auersperg in 1746. He was appointed third horn player in the Dresden *Hofkapelle* in 1747, becoming first horn about 1756 (Marpurg), probably succeeding J.G. Knechtel. The second horn player at Dresden was ANTON JOSEPH HAMPEL, with whom Haudek worked to develop the technique of hand-stopping for playing chromatic scales.

According to Dlabacž, Haudek and Hampel performed the most difficult *Duettkonzerte* in front of the entire Dresden court. Haudek's 28 horn *Duetts* (ed. C. Larkins London, 1994), require a well-developed hand-stopping technique for both horn parts. Dlabacž also mentioned solos, *Duettkonzerte* and partitas written by Haudek for his many pupils (among whom were Franz Wiesbach and Giovanni Punto). Haudek became ill in 1786 and retired in 1796 because of paralysis, though in 1800 he told Dlabacž he had completed 52 years with the Dresden orchestra. He was succeeded there by his son Carl Joseph (*b* Bohemia, 1762; *d* Dresden, 10 Oct 1832), who had taken over some of his father's duties in 1786. Carl Joseph was named *Kammermusikus* in 1826 and retired in 1827.

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REGINALD MORLEY-PEGGE/HORACE FITZPATRICK/THOMAS HIEBERT

**Haudlo, Robert de.** *See* ROBERT DE HANDLO.

**Haueisen, Wolfgang** [Wilhelm] **Nicolaus** (*b* Öhrenstock bei Gehren, 4 April 1740; *d* Frankfurt, 1 March 1804). German publisher, composer and organist. From 1769 he was organist of the reformed church in Frankfurt and conducted and played in public concerts. In 1771 he started a music publishing business, mainly for works by local composers, but by 1787 it had been taken over by the firm of André in Offenbach. Haueisen wrote four sets of three sonatas for piano, violin and cello (op.1, Amsterdam, 1770; opp.2–4, Frankfurt, 1771, lost) and two piano concertos (opp.5–6, Frankfurt, 1772–3). (*EitnerQ* also mentions three cantatas in *D-GOl.*) These are clearly the works of an organist who incorporated in them the musical qualities of that instrument and the harpsichord. Haueisen's style is simple and his themes consist of short, not particularly inventive, motifs. The sonatas were probably more popular in his day than the concertos.

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HUBERT UNVERRICHT

**Hauer, Josef Matthias** (*b* Wiener Neustadt, 19 March 1883; *d* Vienna, 22 Sept 1959). Austrian composer and theorist. He attended the Wiener Neustadt Teacher Training Institute (1897–1902) and then, apart from breaks for war service, taught in elementary schools in Krumbach and Wiener Neustadt until he was prematurely pensioned off in 1919. At the same time he was active as an organist, choral conductor and cellist. He taught himself theory and composition, passed further state examinations as a teacher of singing, the violin and the piano, and at the age of 28 began to compose. His early works, opp.1–18 (1912–19) – chiefly songs and piano pieces which Hauer described retrospectively as the 'first onset of my 12-note music' – are freely ranging miniatures of strong chromatic colouring. They are no more serial than are the contemporary pieces of Schoenberg and Webern, whose aphoristic forms and, at times, expressive gestures they share, while lacking their density and terseness of motivic elaboration.

Hauer himself lived in Vienna from 1915, and there he associated with Altenberg, Bahr, Kraus, Loos and Itten. In 1918, in close collaboration with the philosopher Ebner, he wrote his first theoretical work, *Über die Klangfarbe*. The summer of 1919 brought a decisive change of direction: Hauer discovered his 'law of the 12 notes', which required that all 12 notes be sounded before any is repeated. The compositional outworking of the 'law' was evident in the suitably titled keyboard piece *Nomos* op.19, and was first articulated theoretically in *Vom Wesen der Musikalischen*, published in 1920, hence before the earliest writings on Schoenberg's twelve-note technique. Like Schoenberg, Hauer held that each composition should be based on a specific arrangement of the 12 pitch classes, which he called the 'Konstellation' or 'Grundgestalt' ('basic shape'). But Hauer's system did not involve a fixed serial succession. Instead he understood the 12-note aggregate as a trope, i.e. an unordered series of segments, each of which was specified according to pitch-class content but not order (*see* TWELVE-NOTE COMPOSITION, §1). His investigations were focussed primarily on tropes consisting of pairs of hexachords, of

which he identified 44. The notes of a trope could be deployed in the melodic or harmonic dimensions, or in both simultaneously: Hauer's methods of building textures – from strict monody to simple, transparent counterpoint – were exhaustively explained in *Vom Melos zur Pauke* (1925) and *Zwölftontechnik* (1926).

Despite the notable differences in their compositional approaches, the points of similarity between the researches of Schoenberg and Hauer proved enough to provoke a measure of rivalry between them. Hauer had approached Schoenberg as early as 1913 with a request for an opinion of his work; at their first personal meeting, in Vienna in 1917, Hauer played extracts from his works; in 1919 Schoenberg presented some of Hauer's compositions within the Verein für Musikalische Privataufführungen; finally, in 1923, Hauer initiated a brief correspondence and discussion, but the personal and intellectual tensions between the two, Hauer effectively claiming priority over Schoenberg in the discovery of 12-note composition, made the planned cooperation impossible.

Hauer also differed from Schoenberg in his creative philosophy. The central concept of Hauer's theory was 'Melos', to which 'Rhythmus' functioned as a counter-concept; Melos was associated with atonal music and Rhythmus with tonal music. Within the field of tension between these poles – which Hauer linked with other paired ideas such as spirit and instinct, myth and language, intuition and idealism – he considered that mankind, and not only music, had evolved. For Hauer, Melos was the only true, objectively immanent and fundamental law of music, and the composer's function was to be an 'interpreter of Melos'. He detested all art that expressed ideas, programmes or feelings, demanding a purely spiritual, supersensual music composed according to impersonal rules. While Hauer continued, until the late 1930s, to write concert works in traditional genres, his music aspired increasingly towards this ideal of depersonalization and objectification, which came closest to fulfilment in the *Zwölftonspiele* of the 1940s and 50s.

From 1921 Hauer was extremely productive, composing in almost all genres using a form of 12-note notation of his own devising. The best works of this period, and indeed of his whole output, are two of the Hölderlin settings, *Wandlungen* and *Der Menschen Weg*. These are works of well-constructed melody, purposely uniform rhythm and colourful, brittle orchestral texture, the poised character of the music forming a sort of counterpoint to the voluptuous drift of the words. But only a few works of this period were performed. In 1924 Hauer was represented at Donaueschingen by the *Hölderlin-Lieder* op.12 and the String Quartet op.30, and at the Vienna Festival by the First Orchestral Suite. He won wider renown with the premières of the Seventh Orchestral Suite (1927 ISCM Festival) and *Wandlungen* (1928 Baden-Baden Chamber Music Festival). Klemperer conducted the opera *Salambo* in an incomplete concert performance in Berlin in 1930, and in the same year the Violin Concerto was given at the ISCM Festival. In 1927 Hauer received the Vienna Artist's Prize and from 1930 he was paid a state honorarium.

The political upheavals of the 1930s put an end to Hauer's public activities. His music was pronounced decadent and some of his scores were included in the touring exhibition of 'degenerate art'. In 1938 he retired completely, writing his last opus-numbered work the following year. Throughout a final period of 20 years, he wrote exclusively *Zwölftonspiele*, designated sometimes by number, sometimes by date; about 1000 such pieces were written, most of them lost. They reveal a still more thoroughly objectified and simplified technique: melodies are strictly athematic, the part-writing is undifferentiated, tempo and dynamics impose inarticulate medium values, and the scoring, whether for piano, quartet or chamber orchestra, is mostly interchangeable. The elaboration of the material is mere manipulation, the selection of fixed procedures from an imaginary catalogue – with such operations composition has become a game.

After World War II there was renewed interest in Hauer, with performances, broadcasts and essays. In Vienna in 1953 Rosbaud conducted the first performance of *Der Menschen Weg* and the Konzerthausgesellschaft accorded Hauer honorary membership. In 1954 he was granted the title of professor and in 1955 he received the Major Austrian State Prize. His artistic remoteness, prolix musical philosophy and whimsically ascetic way of life surrounded him with legend during his lifetime, and he fascinated writers of his generation to an unusual degree: there are disguised references to his person and doctrine in novels by Bahr, Stoessl, Hesse (*Das Glasperlenspiel*) and Werfel (*Verdi*). Since the 1960s, in debates on serial and minimal music and particularly on John Cage's concept of 'non-intentional' music, Hauer's compositions and writings have attracted renewed interest and a deeper appreciation of their values.

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|---|---|
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| 24 | Lied der Liebe (F. Hölderlin), female 3vv, pf, hmnm, 1923 |
| 36 | Suite no.3 (Hölderlin), Bar, orch, 1925 |
| 44 | Lateinische Messe, chorus, org, chbr orch |
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| 53 | Wandlungen (chbr orat for concert/stage, Hölderlin), 6 solo vv, chorus, orch, 1927, also designated op.I, Baden-Baden, 1928 |
| 57 | Vom Leben (Hölderlin), spkr, small chorus, small orch, 1928 |
| 58 | Emilie vor ihrem Brauttag (cant., Hölderlin), A, orch, 1928 |
| 60 | Salambo (op, 7 scenes, after G. Flaubert), 1929, inc. concert perf. cond. Klemperer, Berlin, 1930 |
| 62 | Die schwarze Spinne (Singspiel, H. Schlesinger, after J. Gotthelf), 1932, Vienna, Theater an der Wien, 23 May 1966 |
| 65 | Tanzphantasien nos.1–2, S, A, T, B, orch, 1932–3 |
| 67 | Der Menschen Weg (cant., Hölderlin), 4 solo vv, chorus, orch, 1934, rev. 1952, also designated op.II, cond. Rosbaud, Vienna, 1953 |
| 68 | Empedokles (Hölderlin), solo vv, male chorus, orch, 1935 |
| 76/2 | Frühling (Hölderlin), chorus, vns, vcs, 1938 |

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Orch: I, Aug 1940; II (Wagnerklänge), Sept 1940; III, Sept–Nov 1940; IV, end 1940; Feb 1942; May–June 1943; May–June 1943; XIX, 26 March 1945; 29 Nov 1946; 21 Jan 1947; 12 March 1949; 10 June 1950; 22 Sept 1957; chbr orch, March 1958; XVII, XXIV, fl, ob, 2 cl, bn, hn, tpt, trbn, hp, str; XXV, 6 str qts, hp; 2 others

Chbr: pf qnt, 1946; XXVII, str qt, hpd, 11 March 1946; vn, cl, Christmas 1946; cl, pf, Christmas 1946; pf qnt, 16 Jan 1947; 3 pieces, str qt, Jan 1947; cl qnt, 16 March 1947; hpd, va, 24 April 1947; zither, gui, 9 May 1947; cl, pf, 17 May 1947; cl, pf qt, Christmas 1947; str qt, Jan 1948; hpd, vn, 22 July 1948; 5 vn, Oct 1949; 5 vn, 24 May 1950; 5 vn, May 1950; 5 vn, 16 Aug 1950; 5 insts, Aug 1951; pf duet, str qt, 28 Nov 1951; pf duet, hmn, 16 July 1952; pf duet, hmn, 31 July 1952; pf, hmn, 27 Sept 1952; Hausorch (pf duet, vn, vc, accdn), 25 Feb 1955; 2 vn, hpd, Feb 1955; Hausorch (pf duet, accdn), March 1955; fl, ob, b cl, bn, str qt, pf duet, 20 May 1956; vn, vc, pf duet, 13 Sept 1956; str qt, Jan 1957; str qt, pf duet, April 1957; Heimorch (vn, vc, accdn, pf duet), Oct 1957; fl, bn/b cl, str qt, Jan 1958; str qt, pf duet, 16 April 1958; pf qnt, 26 April 1958; pf qnt, 22 May 1958; 2 vn, 2 va, 2 vc, May 1958; str qt/wind qt; fl, ob, bn, pf, str; pf qnt; pf duet, hmn; 5 vn; XXVIII, pf qnt; cl, pf qt; qnt; 4 vn

Kbd: XXII, pf, 1946; pf, Christmas 1946; pf, New Year 1947; pf duet, New Year 1947; pf duet, 21 March 1952; pf duet, April–May 1952; pf duet, 24 June 1952; pf duet, with poem of E. Lasker-Schüler, 28 June 1952; pf duet, 10 July 1952; hpd, 2 Nov 1952; pf, March 1953; hpd, 29 March 1955; pf duet, April 1955; pf duet, May 1955; pf, 2 June 1955; hpd/pf, 11 June 1955; pf duet, 13 Jan 1956; pf duet, April 1956; pf duet, July 1956; pf, Sept 1956; pf duet, Oct 1956; pf duet, July 1957; pf; org

Vocal: (Oh, diese Ideologen), 2 female vv, 2 male vv, hpd, 30 July 1947

Unspecified: XXIX, ?1946; XX, ?1946

For fuller details see Lichtenfeld (1964) and Szmolyan (1965)

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Principal publisher: Universal

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MONIKA LICHTENFELD

**Hauf, Carlous von der.** *See* HOEVEN, CARL VAN DER.

**Haug, Halvor** (*b* Trondheim, 20 Feb 1952). Norwegian composer. He studied at the Oslo Conservatory with Kolbjørn Ofstad and spent a year (1973–4) at the Sibelius Academy in Helsinki, studying with Englund and Bergman. Later he worked with Robert Simpson in London.

Since his first orchestral success with *Symphonic Picture* in 1976, Haug has been associated with an orchestral sound of an almost Romantic fullness, and with clear form and polyphonic lines. He has received several commissions from leading institutions, and his symphonic music, colourful and rhythmically varied within a moderate modern musical language, has been well received by a wide audience and performers alike. His *Insignia*, a commission from the Lillehammer Olympics of 1994, is typical of his mature style, with its blend of tonal lines interspersed with areas where colours and sound are more important. His chamber music is equally varied. His string quartet (1996) and piano trio (1995), both commissioned by leading Norwegian chamber groups, seem to step into a more experimental phase of his composition.

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Orch: Sym. Picture, 1976; Sym. Contures, 1977; Silence for Strings, 1977; Miniature Conc., hn, small orch, 1978; Poema patetica, 1980; Poema sonora (Sym. Poem no.4), 1980; Sym. no.1, 1982; Cordiale, sym. band, 1982; Sinfonietta, 1983; Sym. no.2, 1984; Human Dignity and Peace (N. Grieg), orch, children's choir, 1985; Exit, band, 1985; Winter Scenery, tone poem, 1986; Song of the Pines, str orch, 1987; Concertino, brass, perc, 1988; Norske aspekter, ov., 1993; Sym. no.3 'The Inscrutable Life', 1991–3; Insignia, 1994; Glem aldri henne (song cycle, G. Reiss-Andersen), Mez, orch, 1997

Chbr and solo inst: Sonata, vn, pf, 1973; Three Upshots, gui, 1974; 3 Inventions, gui, 1976; Fantasia, ob, 1977; Brass Qnt, 1981; Sonata elegica, vc, 1981; Str Qt no.1, 1985; Essay, a trbn, str qt, 1987; Dialogue, 2 hp, 1987; Pf Trio, 1995; Str Qt no.2, 1996

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ARVID O. VOLLSNES

**Haug, Hans** (*b* Basle, 27 July 1900; *d* Lausanne, 15 Sept 1967). Swiss conductor and composer. He studied at the Basle Conservatory and with Courvoisier and Pembaur in Munich. Returning to Switzerland he was appointed musical director at Grange and Solothurn, choirmaster and assistant conductor at the Basle City Theatre (1928–34), and then conductor of the French Swiss RO (1935–8) and of the Beromünster RO (1938–43). Later he worked as a teacher and a guest conductor in Switzerland and other countries. As a composer he had most success with his eight operas and with various radio operas and operettas; he also wrote orchestral works, chamber pieces, choruses and film scores, all in a light style drawing something from Wolf. Avoiding contrapuntal and tonal complication, his music was designedly popular in appeal. (Manuscripts of his works can be found in *CH-LAcu*.)

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FRITZ MUGGLER

**Haugk, Virgilius** (*b* Bohemia, between 1490 and 1500; *d* Breslau (now Wrocław), before 1555). German composer. In 1522 he apparently gave up a living in Neisse (now Nysa, Poland) where a Silvester Haugk, perhaps his brother, had been Kantor for a long time. From 1538 to 1544 he was Signator (i.e. Kantor or assistant Kantor) in Breslau. Around 1540 both of the main churches there, St Elisabeth and St Maria Magdalena, maintained schools, and Haugk had church and school duties. His wife's will of 1555 makes it clear that he was dead by that time.

Haugk's treatise *Erotemata musicae practicae ad captum puerilem formata* (Breslau, 1541) is a thorough, if somewhat lengthy, exposition of the rudiments of music. Even at this late date it deals fully with mensural notation so that the music of Ockeghem and Josquin and of their contemporaries may be understood. It describes Josquin as 'musicus sine controversia excellentissimus'. In some of Haugk's hymns the use of equal voices, a cantus firmus that largely merges into the surrounding texture, and imitative duo sections show Flemish influence. Others are more closely related to his more old-fashioned German contemporaries, having a migrating cantus firmus which is rarely imitated by the more melismatic free parts. His only surviving composition with German words is an ingenious five-voice motet, which uses two chorale tunes by Luther as simultaneous cantus firmi.

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Wir glauben all an einen Gott/Vater unser, 5vv, 1544[21], ed. in DDT, xxxiv (1908/*R*)

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WILFRIED BRENNECKE

**Haugland, Aage** (*b* Copenhagen, 1 Feb 1944). Danish bass. He was a soloist with the Copenhagen Boys' Choir and later studied music and medicine at the university there; he made his début with the Norwegian Opera in 1968 in Martinů's *Comedy on the Bridge*. In 1973 he became a member of the Danish Royal Opera, with which he has a permanent contract as First Bass. His British début was in 1975 as Hunding at Covent Garden, and he sang a

formidable Hagen with the ENO the same year, later recording the role with Goodall. In 1979 he made his American début at St Louis as Boris, then sang Ochs at the Metropolitan, where he has since taken several other roles, including Wozzeck. He sang King Henry in *Lohengrin* for his début at La Scala in 1981, and Hagen at Bayreuth in 1983. Haugland's big, warm and evenly produced voice has also been heard to advantage as Rocco, Fafner, Gremin, Prince Ivan Khovansky and Klingsor, the last two of which he has recorded. Notable among his other recordings are operas by Danish composers, including Heise's *Drot og Marsk* ('King and Marshal'), Nielsen's *Maskarade* and *Saul og David*, and Nørgård's *Siddhartha*.

NOËL GOODWIN

**Hauk, Günther** (*b* Chemnitz, 6 May 1932; *d* Berlin, Oct 1979). German composer. He studied at the Berlin Hochschule für Musik (1952–7), first musicology and then composition with Günter Kochan and Wagner-Régeny. From 1957 to 1959 he attended Eisler's masterclasses at the German Academy of Arts in Berlin. In 1957 he was appointed music director of the Maxim-Gorki-Theater and in 1963 of the Volksbühne, both in Berlin. His music shows the influence of Wagner-Régeny and Eisler, but there are also resemblances to Stravinsky, and Hauk's rhythm owes something to jazz. But above all, he shows an evident ability to find meaningful and witty musical responses to words and gestures.

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(*selective list*)

Stage: Adieu Olivia (musical, H. Kahlow), 1961

Inst: 2 Studies, str qt, 1955; Capriccio, orch, 1956–7; Double Conc., cl, hn, str, 1957; Verwandlungen, pf, 1958; Rondo, cl, str, 1962; Conc., tpt, orch, 1963; Fest-Ouvertüre, 1965; Divertimento, vn, chbr orch, 1969; much incid music

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ECKART SCHWINGER/R

**Hauk, Minnie** [Hauck, Amalia Mignon] (*b* New York, 16 Nov 1851; *d* Villa Triebschen, nr Lucerne, 6 Feb 1929). American soprano, later mezzo-soprano. She first studied with Gregorio Curto of New Orleans. Shortly after 1860 her family returned to New York, where she studied with Achille Errani at the suggestion of Max Maretzek, who subsequently signed her to a contract with his company. Her operatic début, when she was 14, was in Brooklyn, as Amina in *La sonnambula* (13 October 1866); her New York début was as Prascovia in Meyerbeer's *L'étoile du nord* (3 November 1866). She toured with Maretzek's company (1866–7) and sang Juliet in the American première of Gounod's *Roméo et Juliette* at the New York Academy of Music (15 November 1867). On her first trip to Europe in 1868, financed by the publisher Gustav Schirmer, she was accompanied by her mother, a constant companion and close adviser throughout her career.

In Paris Hauk studied with Maurice Strakosch and made her début in spring 1869. Her London début, at Covent Garden, was the following October with J.H. Mapleson's company, with which she was associated for many years. After appearances in Italian opera in Paris, Moscow and St Petersburg (1869–70), she sang in German opera in Vienna (1870–73) and Berlin (1874–7); in the latter she was a principal during the first season of the Komische Oper (1874). In 1878 Hauk had engagements in Brussels and London, during which she first sang the title role of *Carmen*. Later that year she toured the USA with Mapleson's troupe; she performed in both London and the USA until 1881. That year she married Baron Ernst von Hesse-Wartegg, an Austrian nobleman, journalist and author; they mounted a worldwide concert tour that lasted three years. She sang the title roles in the first American performances of *Carmen* (23 October 1878) and *Manon* (23 December 1885). Her only season at the New York Metropolitan Opera was 1890–91. She subsequently organized her own (short-lived) opera company, which presented the first Chicago performance of *Cavalleria rusticana* (28 September 1891). Her last operatic appearance in America was as Selika in Meyerbeer's *L'Africaine* (Philadelphia, 4 November 1893); her final London performance was as Santuzza in *Cavalleria rusticana* (8 February 1895). Hauk subsequently lived mainly in Switzerland with her husband; after his death in 1918 she lived in Berlin.

Hauk's voice was a mezzo-soprano of great force and richness; she was also an accomplished actress who is credited with infusing Italian opera with powerful dramatic realism. She was a quick study and had an enormous repertory (about 100 parts). She sang fluently in four languages and was best known for her performances of Carmen (which she sang some 500 times), although *L'Africaine* became a popular vehicle late in her career.

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H. WILEY HITCHCOCK/KATHERINE K. PRESTON

**Hauksson, Thorsteinn** (*b* Reykjavík, 4 Aug 1949). Icelandic composer. He studied the piano (R. Sigurjónsson) and composition (Sigurbjörnsson) at the Reykjavík College of Music, graduating in 1974. He received the master's degree from the University of Illinois, where he studied with Salvatore Martirano and Ben Johnston (1975–80). He then undertook research at IRCAM, Paris (1978–80), developing computer techniques which resulted in his Etudes and Sonata (both 1980). He continued his graduate studies at Stanford University with Chowning (1980–87). After his return to Iceland he was appointed to teach composition and electronic music at the Reykjavík College of Music.

Hauksson's research into the acoustical properties of sound has had a significant impact on his composition. Both the Two Etudes (1980) and *Are we?* (1980) use techniques associated with SPECTRAL MUSIC, the latter taking the overtone spectra of brass instruments as the basis for the electronic sounds. *Ad astra* (1982) is a slow-moving piece comprised of multiple layers of *Klangfarbenmelodien*, while the work *Bells of Earth* combines computer-manipulated sounds (including that of a bell

sculpture in Kunitachi, Japan) with the full symphony orchestra. His largest work *Psychomachia*, still in progress in 1999, was conceived originally as a piece for soprano and cello, but was later extended to incorporate two other works, *Sapientia* (1990) and *Ever-Changing Waves* (1995). His work on *Psychomachia* has led him to develop a more retrospective musical language, which includes elements of traditional polyphonic writing alongside the contemporary techniques characteristic of his output as a whole.

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(*selective list*)

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ÁRNI HEIMIR INGÓLFSSON

**Haultemant, Nicolas.** *See* HOTMAN, NICOLAS.

**Haulteterre.** *See* HOTTETERRE family.

**Haulteterre** [Hauteterre, Hotteterre], **Elisabeth de** (*fl* 1737–68). French composer and violinist. She did not come from La Couture where the Hotteterre family of musicians originated, and there is no demonstrable connection between her and that family. In April 1737 the *Mercure de France* reported that 'Miss Hotteterre, young lady recently arrived from the provinces, has played [at the Concert Spirituel] several times on the violin various sonatas by Mr Leclair with all the intelligence, vivacity, and precision imaginable'. At the end of 1740 her *Premier livre de sonates* for violin and continuo appeared in Paris, dedicated to Jean-Marie Leclair *l'aîné*. An 'investigation of bowstrokes for novices' included in this book suggests that she gave lessons on the violin. The publication of her second *Concerto à cinq*, for four violins, organ and cello, dedicated to Princess Adélaïde, was reported in the *Mercure* of January 1744. A second book of violin sonatas is listed in a catalogue of Le Clerc *l'aîné* from 1751. The next and final known mention of her appeared in 1768 (*Avant-courier*, 14 November, and *Mercure*, December) when the publication of a *Deuxième recueil d'airs choisis*, with accompaniments for the harp composed by 'Madame Lévesque, formerly mademoiselle de Haulteterre', was announced. These notices, and the title-page of a previously published *Recueil de chansons* with accompaniments for harp or harpsichord, probably indicate the correct spelling of her name and suggest that she may have taught voice or harp as well as violin. None of her violin compositions seems to have survived.

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JANE M. BOWERS

**Haultin, Jérôme** (*fl* 1574–1600). French typefounder. He was active in London from 1574 to 1586; later he managed the firm of his uncle PIERRE HAULTIN.

**Haultin, Pierre** (*d* ?La Rochelle, ?1589). French typographer and printer. In 1572 he began issuing music books at La Rochelle, including eight sets of Lassus partbooks (four *Mellange* collections, 1575–7, and four collections of *Moduli*, all 1576) and two books of Jean Pasquier's *Cantiques et chansons spirituelles* (1578), as well as at least five editions with music of the psalm paraphrases of Marot and Bèze (1572–86). Haultin's nephew, Jérôme, active as a typefounder in London from 1574 to 1586, managed the firm in La Rochelle between 1590 and 1600, where he issued at least nine more psalm books as well as the 1598 edition of Le Jeune's *Dodecachorde*. Jérôme Haultin's heir was his son-in-law, Corneille Hertman, who issued Le Jeune's *Les pseaumes … à 4 et 5 parties* (1608) and more psalm books (the latest known one dated 1616). One more psalm book (1623) bears the imprint of Hertman's successor, Pierre Pié de Dieu.

Early in his career, Haultin, who was Hugenot, was highly respected as a type designer. In 1547 he cut music punches and struck the matrices for the Parisian printer NICOLAS DU CHEMIN. Probably he also cut the two other music faces which were used in his own editions and those of his heirs. The larger of these, with several substitutions of the sorts (e.g. some note heads and the treble clefs), is the same face that appears in the partbooks printed in London by Thomas Vautrollier (Lassus: *Recueil du mellange*, 1570, also Byrd and Tallis: *Cantiones sacrae*, 1575), as well as in the madrigal partbooks printed by Thomas East, Thomas Snodham and their successors. The smaller Haultin face was probably also used in various French Huguenot and Dutch music books, although it is difficult to identify conclusively.

There seems to be no likely basis in fact for two assertions made about him. In his *Traité historique et critique*, Pierre Fournier maintained that Haultin cut the first punches for music type about 1525, but this statement conflicts with what is known about PIERRE ATTAINGNANT and the origins of French music typography. The typographer Guillaume Le Bé (ii), in his 'memorandum' of 1643, reported that Haultin was active as early as 1500; however, if there was an older Pierre Haultin, nothing is known of him. Most scholars now believe that both Fournier and Le Bé were simply in error.

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DONALD W. KRUMMEL

**Haunreuther, Erasmus.** *See* ROTENBUCHER, ERASMUS.

**Hauptdreiklang** (Ger.). Major TRIAD. *See also* COMMON CHORD.

**Hauptklang** (Ger.). *See under* KLANG (ii).

**Hauptmann, Moritz** (*b* Dresden, 13 Oct 1792; *d* Leipzig, 3 Jan 1868). German composer, theorist and teacher. After studying the violin and composition with Spohr (1811), Hauptmann worked as a violinist in Dresden (1812–15). From 1815 to 1820 he was the private music teacher to Prince Repnin's household in Vienna. After two more years in Dresden he went to Kassel as court chapel violinist under Spohr and remained there for 20 years. During that time he developed a reputation as composer and theorist. In 1842 he was appointed Kantor of the Thomasschule in Leipzig, on the recommendation of Spohr and Mendelssohn. The next year he was appointed teacher of theory and composition at the newly founded Leipzig Conservatory. Also in 1843 he was editor of the *Allgemeine musikalische Zeitung*. In 1850 he became a founder-member of the Bach-Gesellschaft; he edited three volumes and remained president of the society until his death. Hans von Bülow, Ferdinand David, Salomon Jadassohn, Joseph Joachim and C.F. Weitzmann were among his many students.

In his compositions, theoretical works and historical endeavours, Hauptmann displayed a taste for classical proportion, formal order, metrical clarity and tonal logic. His sacred and secular vocal pieces, as well as his instrumental compositions, were well received and were a staple of the choral repertory.

In his principal theoretical work, *Die Natur der Harmonie und der Metrik* (1853), Hauptmann aimed at a philosophical understanding of musical phenomena rather than a technical knowledge of them, an approach that he felt filled a gap among contemporary theory texts. For Hauptmann, the principles underlying music must be universally true of human thought. His basic principle comprises the elements unity, opposition and (re)union (higher unity). Hauptmann's direct source may have been Hegel's dialectic, idealist philosophy in general, Goethe or Lutheran theology, or some combination of these. In any case, Hauptmann's theory is often termed 'Hegelian'. It has been called 'deductive, transcendental and dialectical' (Rummenhöller, 1963).

For Hauptmann, the concepts of unity, opposition and reunion underlie all musical elements. They structure chords, scales, keys, key relationships, chord progressions, dissonance and its treatment, and non-harmonic notes. They also structure metrical formations and rhythmic phenomena.

A major triad proceeds from the root ('positive unity'), which determines the fifth (opposition) and major third (reunion) above it. The minor triad proceeds from the fifth ('negative unity'), which is determined by the root (opposition) and major third (reunion) below it. This conception of the major and minor triads as opposites, one conceived upwards from the root and one conceived downwards from the fifth, was highly influential on later 'harmonic dualists', including Riemann.

A strict proponent of just intonation, Hauptmann determined key orientation in part by tuning: the sixth degree of C major (A) would be lower than the second degree of G major. Since just intonation eliminates enharmonic equivalence, he considered enharmonic progressions unnatural.

Hauptmann's metrical theory recognizes a basic two-beat unit of strong followed by weak. Duple metre (one unit) is considered 'unity', triple metre contains two overlapping units (opposition) and quadruple metre combines two separate units (reunion). Hauptmann considered any 'metrical first' element to be automatically accented.

WORKS

*printed works published in Leipzig unless otherwise stated*

SACRED VOCAL

2 masses: f, solo vv, chorus, op.18 (?1842); g, solo vv, chorus, orch, op.30 (1842), with grad and off

Herr, Herr, wende dich zum Gebet, cant, solo vv, chorus, 4 trbn, org, op.38 (*c*1854)

Lauda anima mea, off, 4vv, org/pf, op.15 (?*c*1840)

16 motets (for solo vv and chorus unless otherwise stated): Salvum fac regem, Domine, 4vv, op.9 (*c*1820); Salve regina, 4vv, org/pf, op.13 (Berlin, 1822); Nimm von uns, Herr Gott, op.34 (1852); 3 Motetten, op.36 (1852): Komm, heiliger Geist, Herr, unser Herrscher, Ehre sei Gott (with 2 hn, 3 trbn); 3 Motetten, op.40 (*c*1855); 3 Motetten, op.41 (*c*1856); Wie lieblich sind deine Wohnungen (Ps lxxxiv), op.45 (*c*1859); Wer unter dem Schirm des Höchsten sitzet (from Ps xci), op.48 (*c*1860); Herr, wer wird wohnen (from Ps xv), op.51 (1861); Ich danke dem Herrn (from Ps cxi), op.52 (*c*1861)

46 other sacred songs: 6 in op.33, solo vv, chorus (*c*1852); 6 in op.35, S, S, A (1852); 6 in op.42, 4vv (1856); 3 in op.43, chorus, orch (*c*1857); 3 in op.44, chorus (1858); 3 in op.53, chorus (*c*1865); 12 in op.54, S, S, A (*c*1865); 3 in op.56, chorus (*c*1865); Sei mir gnädig, Gott, solo vv, 2 choruses, op.57 (*c*1865); 2 Marienlieder, Mez, pf, op.58 (*c*1865); Nun schwebt auf Engelsflügeln, S, A, B, pf, in Deutsche Jugend, iii/3 (1873)

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Ops: Mathilde (K. Pichler), Kassel, 1826 [2 pieces pubd in F. Hauser: Gesanglehre (1866): Dort, wo in reine Lüfte, romance, Dies also ist der Ort, recit and cavatina]; Der Matrose, 1838 (K. Birnbaum), collab. Spohr, J. Baldewein and E. Grenzebach, Kassel, 9 Jan 1839, *D-Km*

Secular vocal: works for ens, incl. [12] Zweistimmige Lieder (K. Strass), pf acc., op.46 (1859); 12 Lieder (F. Rückert), 4 male vv, op.49 (1861); 12 Kanons, 3vv, pf, op.50 (1861); songs, acc. vn, pf and pf

Inst: chbr works, incl. 3 Sonaten, pf, vn, op.5 (?1815); 2 str qts, op.7 (Vienna, ?*c*1820); Divertissement, vn, gui, op.8 (Vienna, ?*c*1820); 3 Sonaten, pf, vn, op.23 (?*c*1840); pf pieces

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ed. O. Paul: *Die Lehre von der Harmonik* (Leipzig, 1868, 2/1873)

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*Aufgaben für den einfachen und doppelten Kontrapunkt, zum Gebrauch beim Unterricht aus Studienhefte seiner Schüler* (Leipzig, n.d.)

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*See also* HARMONY, §4

JANNA SASLAW

**Hauptsatz** (Ger.). First SUBJECT GROUP.

**Hauptstimme** (Ger.: 'main part'). The name given by Schoenberg and Berg to a polyphonic part in a passage of 12-note or other rigorously non-tonal music that is of primary importance; *Nebenstimme*, 'subsidiary part', is applied to a part of secondary importance. In performance, *Hauptstimmen* and *Nebenstimmen* are to be treated as important melodic lines and articulated more prominently than other, accompanimental parts. In Schoenberg's and Berg's scores they are indicated by bracket-like signs attached to the letters H and N. To these Berg added a sign attached to HR, for *Hauptrhythmus*, to indicate a prominent recurring rhythmic motif; similarly he used a sign attached to CH to mark off sections of the chorale melody used in the second movement of his Violin Concerto. Webern did not use the *Hauptstimme* and *Nebenstimme* signs in his scores, but the issue they were designed to address was nevertheless of great concern to him. Indeed, Leopold Spinner argued in 'The Abolition of Thematicism and the Structural Meaning of Twelve-Note Composition' (*Tempo*, no.146 (1983), 2–9) that the concept of *Hauptstimme* is the key to the homophonic design of Webern's 12-note works.

□

**Haupttonarten** (Ger.: 'primary keys'). With reference to a given tonality, the keys of the tonic (I), subdominant (IV) and dominant (V). In minor keys the mediant often rivals the subdominant (and even the dominant) in importance as a temporary tonic.

**Hauptwerk** (Ger.: 'chief department'; Dut.: *Hoofdwerk*). Like GREAT ORGAN, *Grand orgue* and *organo primo* in some of their usages, *Hauptwerk* today denotes the main manual of an organ. *Werk* itself is an equivalent to *opus* used in church documents (Utrecht, *c*1400) or theoretical manuscripts (Arnaut de Zwolle, *c*1450, *F-Pn* lat.7295), and was first used to refer to the organ in general (Schlick, *Spiegel der Orgelmacher und Organisten*, 1511). It soon meant by implication the main manual, i.e. the first to be planned, that with the main chorus – as distinct from (a) the CHAIR ORGAN, (b) the POSITIVE below or above the main chest, and (c) the pedals (*see* PEDAL). Praetorius (1619) still used OBERWERK to refer to this main manual, since it was placed above the player; other terms had been *Principael* (referring to its purpose of supplying the *Blockwerk*), *Werk* (Gorinchem, 1518), *Manual* (Schlick, 1511), *der vulle Orgel* (Hamburg, 1548), *Prinzipall-Lade* (Münster, 1610). Terminology became stable early in the 17th century, but it was some time before *Hauptwerk* (Würzburg, 1614) became the most usually accepted term. The contents of the *Hauptwerk* and its relationship to the other departments are the history of the organ itself.

PETER WILLIAMS

**Hauricq** [Haurkus], **Damianus.** *See* HAVERICQ, DAMIEN.

**Hausa music.** Hausa music in northern NIGERIA stands in a select company of arts in West Africa that not only flourish within their own traditions but also extend their cultural hegemonies outside national boundaries. With its major creative centres in the cities and towns of the sultanate of Sokoto, the emirates of Katsina and Kano, and to a lesser extent those of Zaria and Bauchi, its audiences are found not only in Nigeria itself, but also in NIGER, Chad, Benin, Ghana and Sierra Leone. Although regional differences often mark individual performances, Hausa music nevertheless exhibits an overall stylistic unity that separates it from the music of neighbouring cultures.



1. BACKGROUND. Early accounts of the music, that is from the time of its origins in the early Hausa kingdoms before the 16th century up to the arrival of the British at the turn of the 20th century, are rare. There is evidence, however, for a considerable, though perhaps superficial, North African influence up to and including the 18th century. Initially this influence reached the Hausa states via the empires of Songhai and Mali in the west, and Bornu in the east. Its major impact appears to have been on ceremonial music, which served the rising power of the Hausa states, especially on the fall of the Songhai empire at the end of the 16th century. Although our knowledge in this respect is almost wholly confined to the borrowing of instruments that originated in the Maghrib, in the case of ceremonial instruments, borrowings clearly went hand in hand with a transfer, although modified, of their role. Thus the KAKAKI (a long trumpet; fig.1), which was associated with military power in the Hausa states and which was introduced into state ceremonial music during the 16th century, was in use by the Songhai cavalry at the beginning of that century. The TAMBARI (a large kettledrum; fig.2), to this day a symbol of sovereignty, relates both in material form and ceremonial usage to the court *ṭabl* at Fez at the beginning of the 16th century. The ALGAITA oboe derives from the Maghribi *ghayṭa*, but does not appear in a ceremonial role in Hausa music until the 18th century.

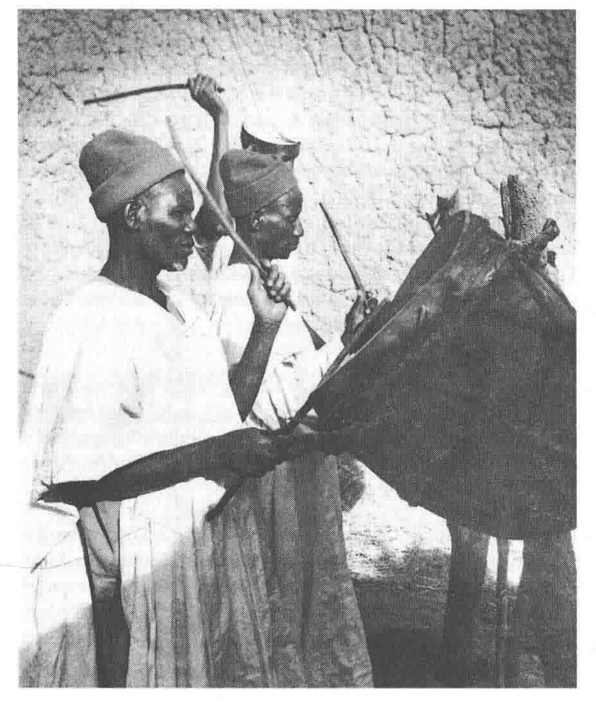
These borrowings were not, however, confined to ceremonial music. The GOGE (a single-string bowed lute or fiddle), condemned by religious teachers as an agent of immorality, stems from the Maghribi *ghugha*. Reciprocal borrowings also took place. The *shantu*, a women's

1. *Kakaki (trumpet)*

percussion tube, was carried across the Sahara from Hausaland and Bornu and reached North Africa as a by-product of the trade in female slaves. Most instrument borrowings followed the north–south route and after various assimilations were in turn passed on until they finally reached the southern and coastal areas of West Africa. A notable example is the hourglass drum, which was first noted in the Maghrib at the beginning of the 14th century. It occurred in Hausa music at a fairly late date in various forms as the KALANGU, the *jauje* and the *kotso*, and finally reached the West African coast at the beginning of the 18th century. Thus the Yoruba set of double-headed *dundun* drums, the Akan *donno* drum and the single-headed Yoruba *koso* (directly linked to the Hausa *kotso*) are but three examples of an instrumental migration that spanned almost four centuries.

Islamic attitudes to music, and in particular those upheld by Usuman D'an Fodiyo in his reformatory *jihad* against the Hausa states at the beginning of the 19th century, did not impose any lasting restrictions on music, nor did they effect any notable changes in musical practices that had their roots in the pre-*jihad* or *Hab'e* states and which continued to flourish in the post-*jihad* emirates. D'an Fodiyo himself proclaimed that 'A drum should only be beaten for some legitimate purpose, such as for calling a meeting, announcing the departure of an army, when it pitches camp or returns home and the like'; he continued, 'How much worse, then, is what the ignorant people do playing musical instruments for entertainment and singing?'. Nevertheless, the rich variety of present-day music stems directly from 19th-century practice, and in particular from the three types of music that predominated: state ceremonial, court praise-song and rural folk music.

2. STATE CEREMONIAL MUSIC. Ceremonial music, or *rok'on fada*, remains, as in the 19th century, a symbol of traditional power. As such, it is as opposed to change as the power that bred it. It is still largely dominated by instruments of external origins and, with its highly



2. *Tambari (kettledrum)*



3. *Farai (trumpet)*

functional role, maintains itself apart from the mainstream of musical developments. This separation, particularly in musical aesthetics, has led to the rejection of state ceremonial music by large sections of the society who see its instruments as the prestige symbols of the authority they serve rather than hear them as makers of music.

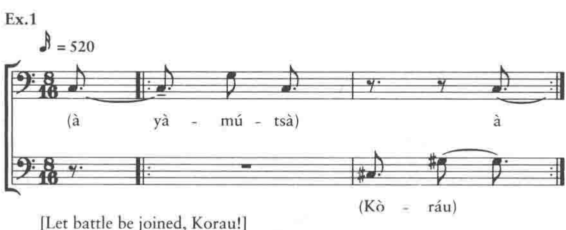
The most important ceremonial instruments are the *tambura* (sing. *tambari*), the state drums, and *kakakai* (sing. *kakaki*), the long state trumpets. Less important ceremonial instruments include the *farai* (a short wooden trumpet; fig.3), the *k'afo* (a side-blown animal horn) and the GANGA (a double-headed snared drum; fig.4); these are probably indigenous to this part of Africa.

The occasions for state ceremonial today are ultimately controlled by the emir as traditional head of state and successor to a *Hab'e* kingdom. Although variations occur between emirates, the main occasions are usually *sara*, the weekly statement of authority on Thursday evenings outside the emir's palace; *Babbar Salla* and *K'aramar Salla*, the major religious festivals, on which the emir rides in procession to and from the mosque; and *nad'in sarauta*, the installation of emirate officials, including that of the emir himself. Other occasions for state ceremonial are the emir's departure or return from a journey, visits from other emirs or figures of national importance and such occasions as weddings and births within the emir's family. Senior emirate officials often have their own bands, and, while these do not use the same instruments as the state bands at the central court, they play on similar occasions and generally model their performances on those of the state musicians.

Two major state bands are found in almost every emirate and comprise a consort of either five or six *tambura* or the more heterogeneous combination of the *kakaki*, the *farai* and the *ganga*. The inclusion of the *k'afo* in this second ensemble is rare, the usual composition of the band being a solo *kakaki* with six or more chorus trumpets, one or two *farai*, and up to 12 *ganga*. The symbolic rather than musical status of these two bands is reflected in their performances, which, on certain occasions, are in close proximity to and in competition with each other. The double-reed *algaita*, though sometimes an instrument at an emir's central court, is more often an instrument of his senior officials. In combination with one or more lesser snared drums, or *gangar algaita*, it is used as a solo instrument or in groups.

Performance on ceremonial instruments, and in particular the ensemble of *kakaki*, *farai* and *ganga*, is usually based on the melodic and rhythmic realization of a normally unverbalized text known as a *take*. The instrumentalists are joined by a vocalist who acclaims his patron through the performance of a *kirari*. *Take* texts are usually epithetical and are further distinguished from *kirari* texts by being traditional to the office they celebrate rather than to the office holder and patron. Their instrumental realization is possible because Hausa is both a tonal and a quantitative language, that is, its meaning depends in part on syllabic pitch and length. Texts are thus 'performed' on instruments by an imitation of the sequences of pitch and to a lesser extent length values that mark their spoken forms. The musical realization of a *take* for the office of the Emir of Katsina as performed by a solo *kakaki* and chorus is shown in ex.1. The trumpets,

Ex.1




solo and chorus, produce their 2nd and 3rd partials, the chorus being pitched a semitone higher than the solo. Acute and grave accents mark high and low tone syllables in the text, and the sequence of long and short syllables is shown in its scansion.



4. *Ganga (double-headed drum)*

3. Court praise-song. While appointments in ceremonial music, whether as overall head or as a section leader, are made primarily on hereditary grounds, appointment as a praise-singer is almost always on musical grounds. Because praise-singing is not always a hereditary profession, its standards are on the whole more rigorous than those of ceremonial music. *Yabon sarakai*, praise of officials in song, is the most generally esteemed form of music in Hausa society today. Two styles of praise-song can be distinguished, the first based on the urban classical traditions of the past and the second a product of popular music of more recent origins. Songs in the classical tradition are performed by professional singers devoted exclusively to this art form. As court musicians, they depend on the patronage of a single patron, and the more powerful a patron, the more competition there is for his patronage. The best praise-singers thus gravitate to the courts of a limited number of office holders. Praise-songs in the style of popular music are performed by freelance musicians who compose for a number of patrons, generally those who offer the greatest rewards. There is therefore a tendency for praise-song, whether classical or popular, to centre on a selected group of officials within an emirate.

The instrumental accompaniments to classical praise-songs are supplied by the singer together with his *masu amshi* (chorus) on drum sets traditionally associated with this kind of court music. The instruments most frequently used are the *banga* and *tabshi* (fig.5), both small kettledrums, and the *jauje* and *kotso*, hourglass drums of which the former has a double membrane and the latter a single.
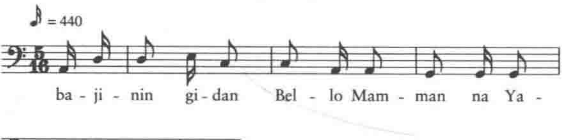
The classical praise-singer composes songs that reinforce his patron's authority by lauding his ancestry, religious devotion, authority, chivalry, generosity and other attributes. He equally undermines the authority of his patron's rivals by ridiculing their inadequacies. While the song text is thus of prime importance, so is the more musical consideration of how it is sung. So interdependent are these two aspects of performance, especially in the interplay of language tones and quantities with musical pitches and rhythms, that the singer's art cannot be evaluated separately in terms of either the text or its setting.
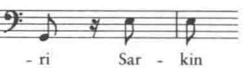
Fragments of praise-songs from the past survive in the public's memory, but the present-day flowering of this genre is largely attributed to the genius of the most celebrated court praise-singer of all, Narambad'a (*c*1890–*c*1960). Narambad'a lived and worked in Sokoto under the patronage of Sarkin Gobir Na Isa Amadu, district head and great-grandson of Usuman D'an Fodiyo. His best songs, such as *Dodo Na Alkali*, *D'an Filinge* and above all *Bakandamiya*, set a standard by which court songs to this day are judged. His most notable successors include Jan Kid'i, D'an K'wairo with his brother Kurna, and Sa'idu Faru, all from Sokoto; Mamman Sarkin Tabshi from Katsina and Aliyu D'an Dawo. They show their indebtedness to Narambad'a by indirect borrowings from his works and by modelling their compositions on his formal structures.

Narambad'a divided his songs, as did his predecessors, into solo stanzas with recurrent chorus refrains. The chorus was allowed to join in the solo stanza towards its end and from there to proceed to the refrain. D'an K'wairo has extended this practice by involving each member of his chorus as a soloist in his own right, each contributing his own stanza to what is nevertheless D'an K'wairo's composition. Narambad'a periodically repeated individual lines, or pairs of lines within a stanza, thus obtaining a balance of length between successive stanzas and at the same time adding emphasis to the lines repeated. In Sarkin Tabshi's songs, repetition occurs in almost every stanza and may range from a couple of lines to the complete stanza. In his longer songs, the refrain itself appears periodically as a stanza with chorus repetition, which divides the composition into major sections each comprising a group of stanzas.

In Narambad'a's songs, lines are on the whole of balanced length. In the songs of his successors, notably Sa'idu Faru and Sarkin Tabshi, not only are lines of balanced length, but the choice of words within lines is so strongly controlled by the song's metre that the whole composition can often be scanned as written poetry. Song metres are relatively restricted in their variety and are in most cases based on a division of the implicit bar into five, six or eight units, notated as semiquavers. The division into five units, as in ex.2 from the refrain of
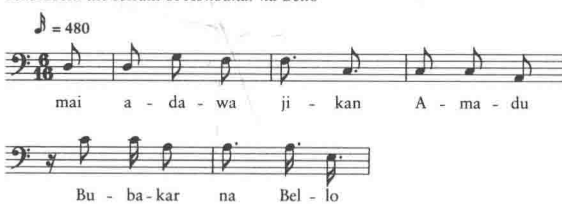
Ex.2 From the refrain of *Zuwa Tariya Alhaji Maccid'o*
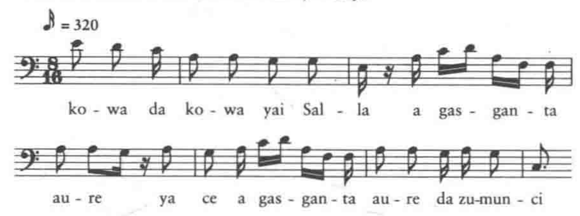






*Zuwa Tariya Alhaji Maccid'o* by Sa'idu Faru, is perhaps the most classical and at the same time most intractable of the metres, allowing almost no rhythmic variation between bars. The division into six units, as in ex.3 from

Ex.3 From the refrain of *Abubakar na Bello*




the refrain of *Abubakar na Bello* by Aliyu D'an Dawo, allows the use of hemiolas between successive measures. The division into eight units, as in ex.4 from the refrain

Ex.4 From the refrain of *Sardauna Namijin Tsaye*




of *Sardauna Namijin Tsaye* by D'an K'wairo, allows a contrast similar to that of a hemiola in the alternation of a sequence of equal lengths (2 : 2 : 2 : 2) with a sequence of unequal lengths (3 : 2 : 3). In almost every song, similar cadential patterns are used to mark the ends of stanzas. Narambad'a frequently reserved the cadential use of his tonic for the end of the stanza and its refrain, and later



*5. Sarkin Tabshi Alhaji Mamman, praise-singer to the Emir of Katsina, with a tabshi (kettledrum)*

singers have often emphasized the tonic by making it the note of lowest pitch in the song as a whole, as in ex.4.

4. TRADITIONAL FOLK MUSIC AND MODERN POPULAR MUSIC. An important feature of Hausa society before the arrival of the British was the separation of urban society centred on the court and its nobility from rural peasant communities on whose agriculture the political system largely depended. The musical outcome was an equally marked separation of urban art music, with its focus on court praise-song, from traditional rural folk music. Under British administration, established at the beginning of the 20th century, the traditional territorial officials were made directly responsible for rural administration and were required to live in the districts for which they held office. The concentration of court musicians in the emirate capitals was dispersed, and court praise and ceremonial music put into closer contact with rural music. In addition, the gradual development of new industries brought a migration of rural workers to the towns; new urban middle and working classes began to emerge, with radio programmes directed at them and gramophone records produced for them. Thus the rapid growth of a popular urban music became possible, drawing its performers from traditional folk music and its forms and styles from urban as well as rural models.

Rural music itself survives with diminished audiences today, and in continual competition with the newer popular music. The latter, together with classical praise-song, now reaches the most distant country areas through radio broadcasts and gramophone recordings. The last strongholds of folk music lie in traditional dancing, such as young girls' *asauwara*, and in *bori*, the pre-Islamic religious acceptance of possession by gods.

Popular music thus flourishes as the real rival of court praise-song, competing with it in two main respects. It appeals to the same general urban audience and is similar to praise-song in the artistry of its leading exponents. Its leading singer, Muhamman Shata, is better known than Narambad'a or his classical successors, and Shata's song *Bakandamiya* stands as a direct challenge to Narambad'a's most celebrated composition, from which it borrows its title and some of its characteristics.

While it rivals court praise-song, popular music is distinguished from it in its use of instruments, whether for the accompaniment of song or for virtuoso display. The *kalangu* (hourglass drum) and its set, originally beaten for butchers and for young people's dances, is now the most popular of the accompanimental instruments because of the example set by Muhamman Shata. The *goge*, used by such virtuosi as Audu Yaron Goge and Garba Liyo, and its smaller counterpart the *kukuma*, popularized by singers like Ibrahim Na Habu, are the main rivals of the *kalangu*. The *kuntigi* (a single-string plucked lute) has a leading exponent as an accompaniment instrument in D'an Maraya, and the *garaya* (a two-string plucked lute), originally identified with songs in praise of hunters, is now used in its various sizes by all kinds of singers.

Because popular song is mostly directed at general audiences rather than at individual members of the ruling classes, it does not have to conform to the same proprieties as court praise-song. Its performers are freer in their choice of subjects for composition, and freer in the place and manner of their performances. Its songs, as exemplified in the compositions of Shata, not only praise the social leaders and the eminent but also denounce them; in the same way gamblers, thieves, drunkards, delinquents, pimps and prostitutes are both praised and ridiculed. Popular song is performed not only at the houses of the illustrious but also in hotels and bars where the general public may pay for admission.

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ANTHONY KING

**Hausegger, Siegmund von** (*b* Graz, 16 Aug 1872; *d* Munich, 10 Oct 1948). Austrian conductor and composer. He studied music with his father, Friedrich von Hausegger, a writer on music and advocate of Wagner, and also with Karl Pohlig and Wolf Degner. After beginning his career at the Graz opera in 1895, he held conducting posts in Munich (as joint director of the Kaim Orchestra's Modernen Abende concerts, 1899–1902), Frankfurt (director of the Museum Concerts, 1903–6), Hamburg (conductor of the Philharmonic concerts from 1910) and Berlin (with the Blüthner Orchestra). From 1920 to 1936 he was conductor of the Munich Konzertverein orchestra (later the Munich PO), in which capacity he became a noted interpreter of Beethoven and Liszt, and gave the first performances of the original versions of Bruckner's Ninth and Fifth Symphonies (1932, 1936). He was director and later president of the Akademie der Tonkunst, Munich (1920–34), where his conducting pupils included Karl Höller and Eugen Jochum.

As a composer Hausegger followed in the tradition of the New German School, excelling in symphonic programme music, while manifesting at the same time certain of Brahms's post-classical tendencies. A collection of his articles on music appeared as *Betrachtungen zur Kunst* (Leipzig, 1920).

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□

**Hauser.** Bohemian, later German, family of musicians.

(1) **Franz** [František] **Hauser** (*b* Krasowitz [now Krasovice], nr Prague, 12 Jan 1794; *d* Freiburg, 14 Aug 1870). Baritone and teacher. Having studied with Tomášek in Prague, he sang first with the Prague opera (1817–21, making his début as Sarastro), then in Kassel (1821–5, under Spohr), Dresden (1825–6, under Weber), Frankfurt (1826–9) and Vienna (1829–32). In 1832 he visited London with Wilhelmine Schröder-Devrient. Later engagements took him to Leipzig (1832–5, as regisseur as well as singer), Berlin (1835–6) and Breslau (1836–8). He also made regular guest appearances throughout Germany. On his retirement in 1838 he settled in Vienna as a singing teacher. In 1846 he was appointed director of the newly founded Munich Conservatory. On its reorganization after Wagner's arrival he retired in 1864 and lived at Karlsruhe and Freiburg. According to early critics his style was pure though he was considered cold as an actor; but he gave satisfaction to Weber and was later praised for his interpretations of Mozart's and Rossini's Figaro, Bertram, William Tell and Spohr's Faust. His wide interests won him the friendship of many leading artists and composers, including Mendelssohn, Schumann and Moritz Hauptmann, with whom he often corresponded. As a teacher he was much respected, and among those whom he instructed or advised were Henriette Sontag and Jenny Lind. Hauser's *Gesanglehre für Lehrende und Lernende* (Leipzig, 1866) had a wide circulation. He was an important collector of art and music, with a particular interest in the works of J.S. Bach. His fine library included music manuscripts and letters of Bach, and he was closely involved in the revival of interest in Bach's music. He served as a consultant for the preparation of the Bach Gesellschaft edition, and prepared a thematic catalogue of Bach's works.

(2) **Moritz Hauser** (*b* Dresden, 28 Aug 1826; *d* Königsberg [now Kaliningrad], 31 May 1857). Composer and conductor, son of (1) Franz Hauser. He studied with Mendelssohn and Hauptmann in Leipzig and was music director at Königsberg. He wrote an opera, *Der Erbe von Hohenegk* (Leipzig, 1855), and a number of violin pieces.

(3) **Joseph Hauser** (*b* Frankfurt, 29 Sept 1828; *d* Karlsruhe, 4 May 1903). Baritone, son of (1) Franz Hauser. He had a repertory of more than 130 roles, and also appeared widely as a concert singer. Wagner wanted him to sing Kurwenal in 1865 and Alberich in 1869, but he was refused leave of absence to do so. He was, however, noted as a Wagner singer, and sang the role of Sachs. He inherited and extended his father's collection of manuscripts and instruments.

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JOHN WARRACK/DOUGLASS SEATON

**Häuser, Johann Ernst** (*b* Dittichenroda, nr Rossla, 24 Feb 1803; *d* before 1874). German teacher, writer on music and composer. He studied at the University of Leipzig and became a teacher (later professor) of the history of literature at the Gymnasium in Quedlinburg. Beside literary works he published a dictionary of music, a collection of anecdotes about musicians, and other writings on music; he also left more than 100 compositions for piano and organ.

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RUDOLF ELVERS

**Hauser** [Houser], **William** (*b* Bethania, NC, 23 Dec 1812; *d* Wadley, GA, 15 Sept 1880). American composer and tune-book compiler. He was a Methodist minister and also worked as a physician. In 1841 he moved to Georgia, settling eventually in Wadley. He compiled *The Hesperian Harp* (Philadelphia, 1848) which, with 552 pages, was the largest shape-note tune-book in common use in the South. In four-shape notation, it contains 36 of Hauser's own compositions as well as many original arrangements of tunes from earlier publications. With Benjamin Turner, Hauser issued a second tune-book, *The Olive Leaf* (Philadelphia, 1878), in seven-shape notation, which included 48 of his own works. Much of the music reflects the northern influence of gospel hymns.

*See also* SHAPE-NOTE HYMNODY, §2.

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JOHN F. GARST

**Hausmann, Robert** (*b* Rottleberode, 13 Aug 1852; *d* Vienna, 18 Jan 1909). German cellist. He went to the Brunswick Gymnasium in 1861 and studied there with Theodor Müller for about seven years. At the opening of the Berlin Hochschule für Musik in 1869, Hausmann became one of its first cello students, working there under Joachim's direct supervision until 1871; Joachim then introduced him to Piatti, with whom he had lessons both in London and at Cadenabbia. Hausmann then went to Dresden as cellist of the Hochberg Quartet, of which he was a member from 1872 to 1876; during this time he was coached by F.A. Kummer. Appointed second teacher at the Berlin Hochschule, he became sole teacher in 1879; in the same year he replaced Wilhelm Müller in the Joachim Quartet, of which he remained a member until Joachim's death in 1907.

Having made his début in London on 30 April 1877, Hausmann became a frequent and honoured visitor there and gave many important British premières. His association with Brahms led to his playing in a number of world premières, including that of the second Cello Sonata op.99 (written for Hausmann) in 1886. In the summer of 1887 he and Joachim enthusiastically edited and rehearsed Brahms's Double Concerto, giving the first performance on 18 October at Cologne.

A versatile and gifted musician, Hausmann excelled in chamber music; he was also a keen and skilled performer on the bass viol. He inherited his uncle's fine Stradivari cello, dated 1724 and now known as 'the Hausmann'. He never used an endpin, but had great technical command and a tone which has been variously described as 'round', 'unusually powerful', or 'trombonelike'.

LYNDA MACGREGOR

**Hausmusik** (Ger.). Music intended for performance in the home by family and friends for their own entertainment and edification. Associated particularly with the music of the middle class as opposed to that of the aristocracy, the term is peculiar to Germany and retains a sociological significance not found in similar terms such as the English 'music at home' or 'household music'. Any suitable chamber music can be considered 'Hausmusik'.

Early uses of the term include Johann Staden's *Hauss-Musik* (Nuremberg, 1623–8), containing simple three-part settings of sacred songs with instrumental accompaniment, and Johann Rist's *Frommer und Gottseliger Christen alltäglichen Haussmusik* (Lüneburg, 1654). Although the 18th century brought a profusion of music composed for the dilettante and amateur musician, the term was not in common use again until the middle of the 19th century. W.H. Riehl included 'only simple, easy German Hausmusik' in his song collection *Hausmusik* (Stuttgart, 1855, 2/1860). This and later anthologies (e.g. Hugo Leichtentritt's *Deutsche Hausmusik aus vier Jahrhunderten*, Berlin, 1905–7; Hugo Riemann's *Hausmusik aus alter Zeit*, Leipzig, 1906) emphasized the gulf that had developed between art music, with its increasing harmonic and technical complexities, and music suitable for amateurs. The youth and singing movements in Germany in the early 20th century brought new political and social importance to *Hausmusik*. Music publishers, educators and musical instrument dealers collaborated in making music available for amateur performers, and composers such as Hindemith wrote music expressly for this purpose. Many publications devoted to *Hausmusik* enjoyed wide circulation, and since 1932 St Cecilia's Day has been celebrated as a 'day for *Hausmusik*' in most German cities.

*See also* CHAMBER MUSIC.

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**Hausorgel** (Ger.). *See* CHAMBER ORGAN.

**Hausse** (Fr.). *See* FROG.

**Haussermann, John (William)** (*b* Manila, Philippines, 21 Aug 1909; *d* Denver, CO, 5 May 1986). American composer. His father was the attorney general of the first American civil government in the Philippines and wrote the city charter for Manila before moving with his family to New Richmond, Ohio, in 1915. Afflicted with cerebral palsy from childhood, Haussermann studied music at the Cincinnati Conservatory (1924–7) and at Colorado College, before going to Paris in 1930 to study organ with Dupré. While in Paris he became friends with Ravel and began serious study of composition with Le Flem. In 1934 Haussermann moved to Cincinnati, where he founded a contemporary concert series. That year, Goossens led the Cincinnati SO in the first performance of the *Nocturne*; he subsequently performed many of Haussermann's orchestral works, including his best-known composition, the Voice Concerto (1942).

After moving to Briarcliff, New York, Haussermann had an organ built jointly by Aeolian-Skinner and Holtkamp, and loaned it to the 1939 New York World's Fair, for which he established an organ committee that sponsored recitals and compositions. He occasionally made public appearances as an organist, performing his own compositions and improvisations. In 1940 he was a founder of the American Colorlight Music Society, which promoted the theories of Skryabin and Lászlo. He dictated his compositions painstakingly by playing a single note at a piano which an assistant confirmed at a second instrument. Haussermann's works have a Chopinesque fluency and are rhythmically propulsive (though regular) and metrically fluid, with a French sensibility in their whole-tone harmonies. They are deft reminiscences of music of a bygone era, whose freshness and fluency belie the difficulty of their inception.

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SUSAN FEDER

**Hausskeller, Simon.** *See* CELLARIUS, SIMON.

**Häussler, Gustaw Adolf Paweł** (*b* Lübben, 15 Jan 1850; *d* Kraków, 19 May 1940). Polish violin maker. He settled in Kraków, where he soon became famous as a violin maker and repairer, succeeding his uncle, Christianie (1802–67), in the violin workshop. Barcewicz, Sarasate, Ševčik, Huberman and other leading violinists trusted him with their priceless instruments for repairs and adjustments. He still continued to make violins in the old Stradivari style. He received a bronze medal at the Kraków Exhibition (1887) for six such violins, and a gold medal at the National Exhibition in Lemberg [Lwów] (1894) for six others. As well, he imported instruments from the Kreuzinger factory in Kraslice, Bohemia, carefully corrected them, and labelled them 'Gustaw Häussler korygował' ('corrected by Gustaw Häussler'); these instruments were notable for their sound. He is also credited with the invention of special violin-making pliers.

JÓZEF POWROŹNIAK/JACEK PODBIELSKI

**Haussmann** [Haussman, Hausmannus, Husmannus, Husmanus], **Valentin** (*b* Gerbstedt, nr Eisleben, *c*1560; *d* probably Gerbstedt, *c*1611–13, before 11 Nov 1613). German composer, music editor, musician and poet. He usually styled himself 'Valentinus Haussmannus Gerbipolensis' or 'V.H.G.'. No documentation of his Gerbstedt period survives (much of the documentation concerning the town has been destroyed by fire), but his dedications provide a rich variety of biographical information. The descendant of immigrants from Nuremberg, he attended schools in Quedlinburg and Wernigerode (about 1570–80) and the Gymnasium Poeticum in Regensburg (about 1585–90, during the Kantorship of Andreas Raselius). After he finished his schooling he was tutor to a gentleman in Steyr, and it was during this time that his contacts with the Protestant Landesschule in Linz began. In the 1580s and 90s he was often in southern Germany. He made frequent trips to Nuremberg (in 1591, 1592, 1594 and 1597 at least), where his friend Paul Kauffmann published many of Haussmann's works. He was also in Regensburg, Steyr, Eger, Ulm and Tübingen and Strasbourg. Throughout his life, he maintained an address in Gerbstedt, where he was probably organist; Daniel Friderici studied with him there during the period 1595–8. But he continued to travel, both locally (Delitzsch, Magdeburg, Leipzig, Hanover, Wolfenbüttel and Dresden) and more widely: in the years 1598–9 he spent long periods in Prussia and northern Poland, and there is also evidence of journeys to northern Germany. He is not heard of after 1610. A *Mortuus Hausmannus viviet in aede poli* appeared in Johannes Jeep's *Studentengärtlein*

in 1614 (the foreword is dated 'St Martin's day, 1613', i.e. 11 November).

Most of Haussmann's compositions are secular, including German songs, dances, canzonettas and madrigals. His texted works were suited to performance with voices alone, instruments alone or the two combined. Haussmann is an important figure for the popularization of Italian secular vocal music in Germany: he published German contrafacts of works by Marenzio, Vecchi, Gastoldi and others and also composed works of his own in the Italian style. Of his church music, two eight-part masses, a magnificat, motets and sacred songs survive. He also composed a number of occasional works, including a *Threnodia* (1592), on the death of Ludwig Rabe, professor of theology at Ulm and Strasbourg. Haussmann's instrumental works include a variety of dance forms as well as works in free forms: fantasias, fugues and a set of variations on the passamezzo. During his trips to Prussia and Poland in 1598–9 he collected and edited Polish dances both with and without texts (*Venusgarten*, 1602, and *Rest von Polnischen und andern Täntzen*, 1603).

The popularity of Haussmann's secular music in his own lifetime is evident from the many reprints and transcriptions. In 1600, Johann Rude of Leipzig published eleven lute transcriptions of song settings from Haussmann's *Florum musicae*, Zachaeus Faber published secular contrafacts of songs from his *Schöne Geistliche Brautlieder* (1601), and his melodies were borrowed by Melchior Franck, Sweelinck and Scheidt.

WORKS

Edition: *Valentin Haussmann: Ausgewählte Instrumentalwerke*, ed. F. Boelsche, DDT, xvi (1904/*R*) [D]

*published in Nuremberg unless otherwise stated*

SECULAR VOCAL AND INSTRUMENTAL

Neue teutsche weltliche Lieder ... lieblich zu singen, und auff Instrumenten wol zu gebrauchen, 5–6vv (1592)

Eine fast liebliche art derer noch mehr teutschen weltlichen Lieder, 4–5vv (1594)

Neue teutsche weltliche Canzonette, lieblich zu singen, und auff Instrumenten zugebrauchen, 4vv (1596)

Neue teutsche weltliche Lieder, mit höfelichen kurtzweiligen Texten, lieblich zu singen, und auff Instrumenten zugebrauchen, 5–6vv (1597)

Andere noch mehr neue teutsche weltliche Lieder, nach art der Canzonetten, auff schöne lustige Text lieblich gesetzt (1597)

Neue liebliche Melodien, unter neue teutsche weltliche Texte, derer jeder einen besondern Namen anzeiget, dess mehrern theils zum Tantze zugebrauchen, 4vv (1598, 2/1600, 3/1602, 4/1604, 5/1606)

Neue artige und liebliche Täntze, zum theil mit Texten, dass man kan mit menschlicher Stimme zu Instrumenten singen, zum Theil ohne Text gesetzt, 4vv (1598, 2/1599, 3/1600, 4/1602, 5/1604, 6/1606); 10 ed. in D

Fragmenta, oder 35 noch übrige neue weltliche teutsche Lieder, 4–5vv (1602)

Venusgarten, darinnen 100 ausserlesene gantz liebliche, mehrerntheils polnische Täntze, unter welche ersten 50 feine höfliche amorosische Texte, von ihme Haussmann gemacht und untergelegt seind, 4/5vv (1602); 8 ed. in D [1 sacred Ger. in contrafact, 1610[12]]

Fasciculus neuer Hochzeit und Braut Lieder, 4–6vv (1602)

Extract auss ... fünff Theilen der teutschen weltlichen Lieder ... mit lustigen kurtzen lateinischen lemmatibus gezieret: der erste Theil, 5vv (1603, 2/1611) [incl. some previously pubd wks]

Der ander Theil dess Extracts auss ... fünff Theilen der teutschen weltlichen Lieder ... diser Theil, 4vv (1603, 2/1611) [incl. some previously pubd wks]

Rest von polnischen und andern Täntzen, nach art, wie im Venusgarten zu finden, colligirt, und zum Theil gemacht, auch mit weltlichen amorosischen Texten unterlegt, 5vv (1603[14]); 15 ed. in D; 8 ed. in The Renaissance Band, vi (1978)

Neue Intrade ... fürnemlich auff Fiolen lieblich zugebrauchen: nach disen sind etliche englische Paduan und Galliarde anderer Composition zu finden, 5–6vv (1604); 7 ed. in D; 5 ed. in Thesaurus Musicus, lxii (1986)

Neue Paduane und Galliarde ... fürnemlich auff Fiolen lieblich zugebrauchen, 5–6vv (1604); 6 pavan/galliard pairs, 2 fugues, ed. in D, 2 ed. in GMB

Musicalische teutsche weltliche Gesänge, nach art der italianischen Canzonen unnd Madrigalien, 4–8vv (1608)

Melodien unter weltliche Texte, da jeder einen besondern Namen anzeiget, umb ein guten Theil vermehret, von neuem auffgelegt, 5vv (1608) [incl. works from Neue liebliche Melodien, 1598, and Venusgarten, 1602]

Ausszug auss ... zweyen unterschiedlichen Wercken ... mit und ohne Text, 4–5vv (1608–9) [incl. works from earlier pubns]

5 tricinia, 1607[25]; canzonetta, 4vv, 1610[19] Ger. song, 5vv, *Liebliche Frohliche Ballette* (see editions below)

12,000 mägdelein, 4vv, *D-Rp*

SACRED VOCAL

Psalmus XLVI (Omnes gentes), 5vv (Königsberg, 1588, probably 1598)

Manipulus sacrarum cantionum, 5–6vv (1602)

Man wird zu Zion sagen, 8vv, 1603[1], 1618[1]

Ad imitationem cantionis italicae Fuggi pur se sai &c. missam, 8vv ... cum duabus moctetis, 10, 14vv (1604)

Adoramus te, O Christe, 5vv, Munich, 1609[14]

All Treu und Lieb verkehret sich, 4vv, 1622[15]

Ergo tuus natalis adest, 10vv, *D-Bsb*

Es weinet Zion, 4vv, *Rp*

Magnificat, 8vv (autograph, 1591), *Rp*

Quaerite primum regnum Dei, 5vv, *H-Bn*

Haurietis aquas, transcr. for org, 8vv, *PL-Wn*

Jubilate Deo omnis terra, transcr. for org, 5vv (1591), *D-Rp*

Cum autem venerit filius hominis, transcr. for org, 6vv (*c*1580); lost, formerly Stadtbibliothek, Breslau [now Wrocław]

Missa super Dum petit armigeros, 8vv; lost, formerly Stadtbibliothek, Breslau [now Wrocław]

Choral im Glauben des Herrn Lutherj, 6vv [for the Mayor of the city Frankfurt am Main, 1604]; lost

Gib fridt zu unser Zeit, 5, 6, 8vv [for the Council of the city, Linz, 1608]; lost

Pater noster, 6vv [for the Council of the city, Hanover, 1597]; lost

OCCASIONAL

Threnodia (Justorum animae) in obitum reverendi et clarissimi viri D. Ludovici Rabus, 6vv (Tübingen, 1593)

Epithalamium (Quis plausus; Ergo diu vivat) nuptiis ... Joannis Keckii ... cum ... Sabina de Holtzhausen, 6vv (Magdeburg, 1597)

Ode sapphica adversus turcae ... immanitatem (Heu dolor; Dextra si serust tua nos), 6vv (Magdeburg, 1597)

Teutsche Villanel aus dem 10 cap: der Sprüche Salomonis (Zunicht wird hie des Menschen Raht) Auff den Nahmen ... Zacharias Kreelen, 5vv (Königsberg, 1598, 2/1646)

Harmonia melica (Tempus adest) nuptiis Georgii Reimanni ... et Catharinae ... Ketneri, 5vv (Königsberg, 1598)

Hochzeit Lied (Darnach hab ich gerungen) Zu Hochzeitlichen Ehren Dem David Schitzing, 5vv (Königsberg, 1598); lost, formerly Staats- und Universitätsbibliothek, Königsberg [now Kaliningrad]

Zwei Brautlieder zu Ehren des herrn Lucas Levit, 5vv (Königsberg, 1598); lost, formerly Stadtbibliothek, Elbing [now Elblag]

Harmonia melica pro felicissimi novi anni ... viris (Königsberg, 1599); lost, formerly Stadtbibliothek, Elbing [now Elblag]

Mariaeburgo civitati in Borussia (Urbs Mariaeburgum fortissima), 5vv (Königsberg 1599); lost, formerly Staats- und Universitätsbibliothek, Königsberg [now Kaliningrad]

Villanellae nuptiales duae (Lob ehr und preis; Mein Schatz, was b'deut die frewde) Zu Hochzeitlichen Ehren ... Laurentio Schmit ... und ... Mariae Gedickens, 4vv (Frankfurt an der Oder, n.d., *c*1600)

Hochzeit Gesang zu Hochzeitl. Ehren gestellet Herr Christoph Stissern, ?8vv (Leipzig, 1606); lost, mentioned in *Göhler*

Epigramma musicum (Magnatum decus) altissimo Principi ac Domino ... Joan: Georgio Marchioni Brandenburgensi, 6vv (autograph, 1595), *F-Sschlaefli*

In natalem ornatissimi & praestatissimi viri Domini Joannis Hartmanni (Gratia Musarum tibi nomen), 5vv (autograph, 1601), *Flensburg Landeszentralbibliothek Schleswig-Holstein*

Ein Musicalisch Gesang (Man saget war) Dem ... Johan Beuchter ... Zu Ehren, 5vv (autograph, 1605), *F-Sm*
Psalmus CXXVII (Beati omnes) Honori nuptiarum ... Nicolai Ferberi ... et ... Magdalenae Beichterinae, 8vv (autograph, 1605), *Sm*
Erhalt uns, Herr, 8vv [for the Council of the city, Eger, 1592]; lost
Symphonia advers. Türcam, 4vv [for the Council of the city, Delitzsch, 1595]; lost

EDITIONS

Auszugauss L. Marentii 4 Theilen seiner italianischen Villanellen und Neapolitanen, mit teutschen Texten gezieret, 3vv (1606)
Canzonette Horatii Vecchi unnd Gemignani Capi Lupi ... mit teutschen Texten beleget, 3vv (1606[13])
Johann-Jacobi Gastoldi und anderer Autorn Tricinia ... mit teutschen weltlichen Texten, 3vv (1607[25]) (incl. 5 works by Haussmann)
Liebliche fröliche Ballette welche zuvor von T. Morlei unter italianische Texte gesetzt ... mit unterlegung teutscher Texte, 5vv (1609) (incl. 1 work by Haussmann)
Die erste Class der Canzonetten Horatii Vecchi ... mit Unterlegung teutscher Texte, 4vv (1610[19]) (incl. 1 work by Haussmann)
Die ander Class der Canzonetten Horatii Vecchi ... mit Unterlegung teutscher Texte, 4vv (1610)
Die dritte Class der Canzonetten Horatii Vecchi ... mit Unterlegung teutscher Texte, 4vv (1610)

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MARTIN RUHNKE/KLAUS-PETER KOCH

**Hausswald, Günter** (*b* Rochlitz an der Mülde, 11 March 1908; *d* Stuttgart, 23 April 1974). German musicologist. In Leipzig he studied the piano with Max Pauer, composition with Karg-Elert and theory with Hermann Grabner at the Musikhochschule (1928–30), and musicology with Kroyer, Zenk and Schultz and music psychology with Krueger at the university (1928–33); he took the doctorate there in 1937 with a dissertation on the instrumental works of J.D. Heinichen, and completed the *Habilitation* at the Dresden Technical College in 1949 with a study of Mozart's serenades. After working as a schoolteacher (1933–45) and as a music critic in Dresden he became Dramaturg of the Dresden Staatsoper (1947–53), lecturer in music history at the Dresden Musikhochschule and lecturer in musicology at the University of Jena (1950–53). Subsequently he worked for Bärenreiter in Kassel (1956–9), edited the monthly *Musica* (1958–70) and directed programme planning for South German Radio in Stuttgart (1960–68). He collaborated on the complete editions of Bach, Gluck, Mozart and Telemann and published many performing editions of instrumental works by Binder, Danzi, Fasch, Heinichen, Pepusch, Pisendel, Stölzel and Vivaldi. He also wrote several studies of individual composers and of opera in Germany.

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**Hauta-Aho, Teppo** (*b* Janakkala, nr Hämeenlinna, 27 May 1941). Finnish composer and double bass player. He studied the double bass with Oiva Nummelin and in Prague with František Pošta. From 1965 to 1972 he played the double bass in the Helsinki PO and from 1975 in the Finnish National Opera orchestra. He has also performed as a soloist and as a chamber musician, and has played jazz.

As a composer Hauta-Aho is self-taught. Essentially his style is freely tonal, but sometimes, as in his double bass concerto *Hippovariaatioita putkessa ja ilman* ('Hippo-Variations Within a Tube Without', 1983, revised 1985), he has exploited various historical styles. Sometimes again he has broadened his expression into modernist elements, as in perhaps his best-known work, the Fantasy for trumpet and orchestra (1986), which won the Queen Maria José composition award in Geneva. Hauta-Aho has composed a good deal of music for the double bass and an extensive amount of chamber music. In addition he has written music of pedagogical use for young players.

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(*selective list*)

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KIMMO KORHONEN

**Hautbois** (i) (Fr.). Oboe. *See* OBOE, §II.

**Hautbois** (ii) (Fr.). *See under* ORGAN STOP.

**Hautbois baryton** (Fr.: 'baritone oboe'). *See* OBOE, §III, 5(i).

**Hautbois d'amour** (Fr.). Oboe d'amore. *See* OBOE, §III, 3(ii).

**Hautbois d'église.** A group of conical-bore double-reed aerophones of the SHAWM type, unique to the Protestant region of western Switzerland, and in use between about 1750 and 1810. The group is formed of three members (see illustration): a treble, the *dessus de musette*, often referred to simply as 'hautbois'; a tenor, the *basse de musette* (Ger. *Musettenbass*; the French term was coined by Gustave Chouquet in his 1884 catalogue of the Paris Conservatoire collection); and a bass, known as the *basson d'amour*, a term coined by the anonymous author (?F.W. Galpin) of the *Catalogue of the Crosby Brown Collection*, vol.i (New York: Metropolitan Museum of Art, 1904), p.148, no.883, due to the instrument's spherical brass bell, analogous to that of the oboe d'amore and other period woodwind instruments.

Documented original extant specimens include 28 tenors and 14 basses, but only five trebles, indicating that the latter were the least frequently used. The *dessus* and *basses de musette* have a wide, sharply conical bore and thin walls, usually of maple. None of the six tone holes is doubled and all are of large diameter. Both types are built in three sections and terminate in a wide flaring bell. On all three instruments the lowest hole has a brass key which bears the maker's mark, and the reed fits into a pirouette. The *dessus de musette* are pitched in C and are about 61 cm in length, similar to an oboe pitched in Cammerton. The *basses* are pitched an octave below the *dessus*, and have a long, coiled, brass crook equipped with a pirouette. They measure about 81 cm, with another 45 cm in the crook. Brass keys cover the first, third, fourth and sixth holes. The resulting tone is powerful, but not strident. The *bassons d'amour* are about 116 cm in length including the bell, are in F, and some examples have two thumb-keys in addition to the low-F key.

Although several makers are represented among the extant instruments (approximately 35 have been identified), the majority were made by a single maker with the mark 'I.IR'. Chouquet's identification of this as J.-J. Riedlocker is now known to be false, and Staehelin has shown that this was Jean (or Jacques) Jeanneret (*fl* 1864–86) of La Chaux du Milieu, near Neuchâtel.

The church ensemble, which at its fullest consisted of two trebles, a tenor and a bass, was employed only in the accompaniment of psalms, primarily in the smaller parishes of German-speaking Protestant Switzerland, where wind instruments had recently been readmitted to the service (and were eventually replaced by organs). Textless part-books containing music for psalms survive in several locations, the title page of one example dated 1781, at Gurzelen, referring to the 'Neue Hobua u[nd] Facot Music'. Often only the tenor and bass part-books are present, the lack of treble parts reflecting the proportion of surviving instruments, and indicating that the *basse de musette* and *basson d'amour* were used for instrumental support rather than playing the familiar melody lines.



*Three members of the hautbois d'église family: (a) dessus de musette; (b) basse de musette by Jean (or Jacques) Jeanneret, c1765; (c) basson d'amour by Jeanneret, c1765 (all Historisches Museum, Basle)*

A possible French origin is suggested by the similarity, primarily in the keywork, of the *basse de musette* to an instrument depicted in the frontispiece of Pierre Borjon de Scellery's *Traité de la musette* (Lyons, 1672; *see* OBOE, fig.3), but also found in contemporary large oboe types.

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MICHAEL FINKELMAN

**Hautbois de Poitou** (Fr.: 'Poitou oboe'). A straight wind-cap shawm (oboe family; *see* WIND-CAP INSTRUMENTS). It was described by Mersenne (1636–7), who illustrated three sizes and stated that 'the range of each of these *hautbois* is similar to that of the shawms', instruments with a range of almost two octaves. Wind-cap instruments do not normally overblow, being restricted to a range of about a 9th. The three sizes illustrated by Mersenne apparently had as their lowest notes *d′* (or *c′*), *f* and *F* (or *E*); the bass had a bore which doubled back on itself like a bassoon. These three instruments and a small bagpipe with one drone called a 'cornemuse' (not to be confused with the wind-cap CORNAMUSA (i)), which doubled the descant *hautbois de Poitou*, formed a regular consort in the *grande écurie* of the kings of France until well into the 17th century. Indeed this consort survived at least in name throughout the *ancien régime*, though it probably no longer functioned as a musical unit in the 18th century. In both *Harmonicorum instrumentorum* and *Harmonie universelle* Mersenne included a composition for this combination of instruments by Henry le Jeune, one of the French royal composers. The *hautbois de Poitou* survived in France as a folk instrument into the 19th century.

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HOWARD MAYER BROWN/BARRA R. BOYDELL

**Hautbois pastoral** (Fr.). A small oboe with a penetrating tone. *See* OBOE, §III, 6.

**Hautboist (i)** (Fr. *hautboïste*). Oboist. The term was also used for a player of a double-reed instrument, either the SHAWM or the oboe (*see* OBOE, §II), who may sometimes also have played other instruments.

**Hautboist (ii)** (Ger., pl. *Hautboisten*). *Hautboisten* formed an ensemble of instruments for festive, hunting and military music (sometimes called an *Hautboisten-Chor*). Before the introduction of the oboe (hautboy) in the mid-17th century, the ensemble included shawms; such ensembles, often consisting of two treble instruments, a tenor and a bass, continued in use into the 18th century. In the late 17th century and the early 18th a common formation was two or three oboes, two tenor oboes and two bassoons; by the 1720s horns had replaced the tenor oboes in many places. Other instruments, such as the trumpet, and, from the middle of the 18th century, the clarinet, were also used. By the early 19th century the term had come to mean 'military band', and an *Hautboist* could be a player of any wind instrument.

See also BAND (i), FELDMUSIK and HARMONIEMUSIK.

□

**Hautboy (i).** An oboe. The term 'hautboy' is sometimes used to designate the instrument with two or three keys, in use from the mid-17th century to the beginning of the 19th; *see* OBOE, §II.

The term has also been used for a double-reed instrument or a player (also called 'hautboist') of such an instrument, sometimes used for all members of an ensemble of wind instrument players, who often also played other instruments. Before the appearance of the oboe (hautboy) in the mid-17th century, it was often used for the SHAWM, or for a shawm player. Shakespeare, for example, directed in *Antony and Cleopatra* (Act 4 scene iii) that 'Music of the hautboys' sound from below the stage.

**Hautboy (ii).** *See under* ORGAN STOP.

**Hautcousteaux, Arthur.** *See* AUX-COUSTEAUX, ARTUS.

**Haut-dessus** (Fr.: 'high treble'). The uppermost part in a vocal or instrumental ensemble. The term is mostly used where there is a divided treble, the second part being called the BAS-DESSUS.

**Haute** [Hawte], Sir **William** (*b c*1430; *d* 2 July 1497). English composer. He was a member of a prominent Kentish family and a first cousin, on his mother's side, of Elizabeth Woodville, the queen of Edward IV. From the time of her marriage, Haute's career in public life closely paralleled the successes and reverses of the Woodville family. He was knighted during the festivities for the queen's coronation in May 1465, and received a steady flow of royal commissions (such as his two appointments as Sheriff of Kent) throughout the reign of Edward IV. After the accession of Richard III in 1483, Haute joined the Duke of Buckingham's rebellion, and when it failed he was named among the 'rebels and traitors' for whose capture Richard offered '300 marks ... and great thank of the king's grace'. After the marriage of Henry VII to Elizabeth of York (Elizabeth Woodeville's eldest daughter), Haute again received royal commissions until his death, although on a more limited scale. His son William (*b* before 1462; knighted 1492; *d* probably before 1497) was also musical; a third Sir William, perhaps a grandson, died in 1539.

Three compositions attributed to Haute survive: two *Benedicamus Domino* settings for two and three voices in *GB-Cmc* Pepys 1236 (ed. in CMM, xl, 1967) and a three-voice *Stella celi extirpavit* in the Ritson MS (*GB-Lbl* Add.5665). These are the work of a competent and original composer, with a marked interest in imitative techniques.

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SYDNEY ROBINSON CHARLES

**Haute-contre** (Fr.). A high tenor voice, cultivated in France until about the end of the 18th century. Rousseau defines *haute-contre* as the shrillest ('les plus aiguës') and highest ('les plus hautes') of the male voices, in opposition to the BASSE-CONTRE, the lowest and deepest. Although the term is always translated in English Baroque treatises and dictionaries as COUNTERTENOR (for example Cotgrave, 1611; Pepusch, 1724; Bailey, 1726; Prelleur, 1731; Rousseau/Waring, 1779), Rousseau (1768) gives 'altus' as a synonym and equates the voice with the Italian CONTRALTO, which he says is 'nearly always sung by the *bas-dessus* [or second soprano], be they women or castratos': that is, the *haute-contre* is a male voice equivalent in range to the contralto or second soprano parts sung by women or castratos. Although the relation of the terms *haute-contre* and countertenor seems therefore natural, given that both are male voices in the same

register, this association has led to the mistaken understanding that the *haute-contre* was a falsettist. Joseph de Lalande (*Voyage en Italie*, 2/1786) makes it clear this was not the case. He writes that 'the tenor goes from C to *g′* in full voice and to *d″* in falsetto or *fausset*: our *haute-contre*, ordinarily, after *g′* goes up in full voice to *b♭′*; while the tenor after *g′* goes up into falsetto'. Above this pitch, however, the *haute-contre* singers must 'force their natural means by contracting their throats; but in this manner they lose in charm what they gain in range' (N.E. Framery, *Encyclopédie méthodique: Musique*, i, 1791).

The *haute-contre* was primarily a soloist. Lully assigned the principal male role in eight of his 14 operas to this voice. Among the finest of *haute-contre* singers was Pierre de Jélyotte (1713–97), for whom Rameau wrote most of his principal *haute-contre* title roles. By the beginning of the 19th century, the *haute-contre* was largely replaced by the more powerful natural tenor. The voice always had its detractors. Rousseau wrote that 'the *haute-contre* is not natural in a man's voice; one must force it to carry it to this pitch: whatever one may do, it always has some harshness and is rarely in tune'.

The term *haute-contre* was also used at times as a synonym for *haute-taille* in French choral music. For example, Lalande labels the parts in his *grands motets* (from top to bottom): *dessus*, *haute-contre* (or *haute-taille*), *taille*, *basse-taille* and *basse-contre*. The *haute-taille* and *haute-contre* are also conflated in Rousseau (explicitly in the English translation of William Waring, 1779). Similarly, *haute-contre* is sometimes used, instead of *haute-taille*, to identify the highest of the three *parties intermédaires* of the string orchestra played by the violas. The term was also used, confusingly, to refer to the second part of any instrumental group, such as *haute-contre de hautbois* (second oboe) or *haute-contre de violon* (second violin). *See also* ALTO (i).

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OWEN JANDER/ELLEN T. HARRIS

**Haute-contre de hautbois** (Fr.). A mezzo-soprano oboe in A, in use in France during the second half of the 17th century. *See* HAUTE-CONTRE, and OBOE, §III, 2(i).

**Hauteterre** [Hauterre]. *See* HOTTETERRE family.

**Hauteterre** [Hauterre], **Elisabeth de.** *See* HAULTETERRE, ELISABETH DE.

**Hautman, Nicolas.** *See* HOTMAN, NICOLAS.

**Hauville, Antoine de** (*fl c*1553–*c*1572). French composer. In 1560 he published ten sacred chansons under the title *La lyre chrestienne avec la monomachie de David & Goliath, & plusieurs autres chansons spirituelles* (Lyons, 1560). Six of the texts were by Guillaume Guéroult, who also wrote the dedicatory epistle to Marguerite of Savoy, explaining that the new collection was prompted by the success of his *Susanne un jour*. Two duet settings of graces by Clément Marot attributed to 'A. Hauville' were published in Richard Crassot's collection of four-voice psalms (Lyons, 1564), and two secular chansons for four and five voices are attributed simply to 'Hauville' in anthologies published at Paris (RISM 1553[20] and 1572[2], the latter ed. in SCC, x, 1994). He may also be identifiable with or related to the 'Adriano Hauville' or 'Hawil' who published two five-voice madrigals in a Venetian collection (1570[15]) and a four-voice mass in a Milanese print (1588[4]).

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FRANK DOBBINS

**Havana** (Sp. La Habana). Capital of Cuba. Although founded on its present strategic site about 1519 and a key port for the defence of the Spanish Indies throughout the colonial period, Havana became the official capital only in 1607. It was already a city of 50,000 inhabitants when the diocese of Havana was created in 1787. Until then it lacked the kind of cathedral music establishment that gave Mexico City, Lima and La Plata (Sucre) their colonial fame. The first Havana musicians were adventurers; for instance: the Flemish drummer Juan de Emberas ('of Antwerp') who was being paid 36 ducats annually in 1557; the fife-and-drum players, three trumpeters, harpist, and players of viol and psaltery who left Havana on 10 February 1566 for Florida in Menéndez de Avilés's ships. The music played in churches and at Corpus Christi celebrations is documented from the end of the 16th century, as is the establishment of councils and brotherhoods where the African population and their creole descendants met and where music and dance were cultivated. The celebration of Epiphany, with its parades by the guilds of the 'Nation's Negroes', provided one of the city's most typical scenes and gave rise to the Havana Carnival.

In 1605 Gonzalo de Silva became the city's first known music teacher, giving lessons in organ and singing, and in 1689 the first boys' choir was formed at the San Ambrosio school. The founding of several institutions in the 17th century, together with the economic development of Cuba's western region, stimulated the growth of cultural activity in the capital. The Real y Pontificia Universidad de La Habana, founded in 1728, was crucial in the development of Cuban intellectual life.

The most important ecclesiastical composer born in Havana before 1800 was Esteban Salas y Castro (1725–1803). His extant copies of works by Juan del Vado, Sebastián Durón, Juan Francisco Barrios and Melchor de Montemayor attest his acquaintance with Baroque literature of the peninsula. In 1796 Francisco Manuel Lazo de la Vega became *maestro de capilla* of Havana Cathedral. By 1850 a cathedral music archive of 623 works was amassed, including nine Haydn symphonies, many European sacred works, scores by Lazo de la Vega and by his successors Juan Nepomuceno Goetz, José Francisco Rensoli, Joaquín Gavira, and by the Havana Cathedral veteran Cayetano Pagueras.

On 12 October 1776 the first Havana playhouse, the Teatro Coliseo (renamed the Principal in 1803), opened with a Metastasio opera, *Didone abbandonata* (composer not known). On 24 October 1790 the first Spanish *tonadilla*, Pablo Esteve y Grimau's *El catalán y la buñuelera*, was sung in Havana; between then and 1832, 200 more *tonadillas* were staged, the most popular of which was Blas de Laserna's *Isabela*. After the *tonadilla* lost favour, the *guaracha*, sung with gourds, rattles, guitars and accordion, took its place. In October 1800 Iriarte's melodrama *Guzmán el Bueno* was mounted in

the Coliseo. On 25 January 1801 the Teatro del Circo opened with Grétry's *Zémire et Azor*, followed by his *Le tableau parlant*, J.-F. Edelmann's *Ariane dans l'isle de Naxos*, Gibert's *Les trois sultanes* and Monsigny's *Le déserteur*. The social dances then in favour in Havana were the minuet and *contradanza*. From 1811 to 1832 a local company gave 80 opera productions annually, including works of Paisiello, Cimarosa, Spontini and Rossini. Mozart's *Don Giovanni* received its New World première at the Havana Teatro Principal on 3 November 1818, when the 18-piece orchestra was conducted by the local black *maestro* Ulpiano Estrada.

The first Cuban music periodical, published in Havana in 1812, was *El Filarmónico Mensual*. Music publishing was initiated in 1822 by a Frenchman, Santiago Lessieur. In 1832 the younger J.-F. Edelmann settled in Havana and founded in 1836 a music publishing house that issued *morceaux caractéristiques* by him and his Havana-born pupils Manuel Saumell Robredo (1817–70), Pablo Desvernine (1823–1910) and Fernando Arizti (1828–88). Around the mid-19th century numerous societies were founded, including the Liceo Artístico y Literario (1844–79), the Sociedad de Música Clásica (1866) and the Sociedad Filarmónica, which promoted solo and chamber concerts. While in Paris, Sebastián Iradier (1809–69) published the most successful habanera of the century, *La paloma: canción americana* (1859); it was approached in popularity only by his *El arreglito* (1864), quoted by Bizet. However, in the 1850s the *zapateo* and *contradanza* still remained the most popular society dances in Havana. Local musicians of African descent, such as Tomás Buelta y Flores (*d* 1844), excelled in *contradanzas*. The first artist to incorporate Cuban black drummers in a public concert in Havana was L.M. Gottschalk, who aroused frenzied enthusiasm when he played there in 1854, 1857 and 1859. His Havana friend Nicolás Ruiz Espadero (1832–90) became the most widely known Cuban composer of his generation through his miniatures published in Paris. At the close of the century the unrivalled master of the *danza*, Ignacio Cervantes Kawanag (1847–1905), headed a roster of Havana-born celebrities that included Claudio Brindis de Salas (1852–1911), Rafael Díaz Albertini (1857–1928), Cristóbal Martínez Corres (1822–72) and Gaspar Villate (1851–91). Villate was the first Havana-born composer to have an opera performed there (*Zilia*, 29 January 1881).

The Teatro de Tacón was inaugurated on 28 February 1838, and gave its first opera, *Norma*, the following year. *Ernani*, which opened the seasons of 1846–8, introduced Verdi to Cuban audiences. The first Spanish zarzuela to be sung there was Hernando's *El duende* on 4 January 1853. On 31 January 1901 *El náufrago* received its première at the Tacón, with both music and a libretto based on Tennyson's *Enoch Arden* by Eduardo Sánchez de Fuentes (1874–1944), who composed five other operas produced in Havana. Lacking Cuban indigenous melodies on which to base a symphonic work, Sánchez de Fuentes incorporated a Haitian melody in his grandiose *Anacaona* for chorus, orchestra and piano (1928). The first 20th-century Cuban symphonist to avail himself of African themes was Amadeo Roldán (1900–39); the other founder of Afro-Cuban musical nationalism was Alejandro García Caturla. Both profited from the ethnomusicological researches of the Havana-born anthropologist Fernando Ortíz. Gonzalo Roig (1890–1970), Ernesto Lecuona (1895–1965) and César Pérez Sentenat (1896–1973) reorganized the Havana SO in 1922.

In 1924 the Spanish musician Pedro Sanjuán (1886–1976) founded the Havana PO, which was directed by Roldán from 1930 until his death in 1939. Established in 1918, for more than half a century the Sociedad Pro-Arte Musical was the foremost promoter of concerts in the country, bringing to the stage of the Teatro Auditorium (later renamed the Teatro Amadeo Roldán) internationally renowned soloists such as Menuhin, Heifetz, Rubinstein and Casals. Alongside the orchestras and other institutions dedicated to promoting concert music, the Sociedad Coral de La Habana (Havana Choral Society) was also prominent. Directed by María Muñoz de Quevedo, it was responsible for the premières of many choral works, especially in the 1930s. Havana remained on the touring itinerary of various opera, ballet and zarzuela companies, and musicians such as Erich Kleiber, Juan José Castro, Koussevitzky, Monteux, Ansermet and Stravinsky (conducting mainly his own works) were invited to conduct the Havana PO. In 1934 José Ardévol founded the Havana Chamber Orchestra (Orquesta de Cámara de La Habana), which for over 20 years performed music by native composers, the Baroque and Classical repertory and, above all, numerous 20th-century works.

After numerous attempts, the first systematically organized conservatory was founded in Havana in 1885 by Hubert de Blanck. In 1899 Carlos Alfredo Peyrellade founded a rival Conservatorio de Música y Declamación, thus initiating a prolonged 'war of conservatories' that ended only in 1935 with the reform of the so-called Conservatorio Municipal. The Conservatorio Municipal de La Habana was founded in 1903 by Guillermo M. Tomás (1868–1933), and until 1959 it was the only free music school. In the 1940s it saw the founding of the Grupo de Renovación Musical, directed by Ardévol; the birth of the specialist magazines *Conservatorio* and *La Música*; and the emergence of the Sociedad Cultural Nuestra Tiempo (1951–61), under the presidency of Harold Gramatges, whose objective was to disseminate the newest trends in contemporary culture.

After 1959 free instruction in music was extended to several institutions, not only in the capital, but throughout the country. The Escuela Nacional de Arte, which became the centre for music and the other arts, was founded in Havana in 1962, and professional training continued at the Conservatorio Municipal (later renamed the Conservatorio Amadeo Roldán). The musical vanguard gathered strength in the 1960s, led by the composers Leo Brouwer, Juan Blanco and Carlos Fariñas and the conductor Duchesne Cuzán. Works by both Cuban and foreign composers were performed which incorporated such compositional devices as serialism, aleatory techniques and electro-acoustics. Three important institutions were founded in Havana in the 1970s and 80s: the Instituto Superior de Arte (1976), whose music faculty offers courses in practical music-making, musicology and composition; the Estudio Electroacústico (1977) at the Instituto Cubano de Amistad con los Pueblos, directed by Juan Blanco, which in 1990 became the Laboratorio Nacional de Música Electroacústica; and the Estudio de Música Electroacústica y por Computadoras, created at

the Instituto Superior de Arte in 1989 and directed by Carlos Fariñas.

Havana is the home of most of Cuba's performing institutions, notably the National SO (founded in 1960), the Coro Nacional (1960), the main dance companies – Cuban National Ballet, Danza Contemporánea and Conjunto Folklórico Nacional – and the national opera company, the Teatro Nacional Lírico. The city also contains several institutions devoted to musical heritage and research, such as the Museo Nacional de la Música, the Centro de Información y Documentación Musical Odilio Urfé and the Centro de Investigación y Desarrollo de la Música Cubana. Similarly, the majority of Cuba's competitions and festivals linked to both popular and serious music are held in Havana. Among the longest-established festivals are the Festival de Guitarra, directed by Leo Brouwer; the Festival de Música Contemporánea, sponsored by the Musicians' Association of the Cuban Writers' and Artists' Union; and the Festival de Jazz, organized by the Instituto Cubano de la Música.

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ROBERT STEVENSON/VICTORIA ELI RODRÍGUEZ

**Havas, Kato** (*b* Kezdivásárhely, 5 Nov 1920). British violinist and teacher of Hungarian birth. She studied with Imre Waldbauer, Antal Molnar and Kodály at the Franz Liszt Academy of Music, Budapest, and made her début recital at Carnegie Hall, New York, in 1939, followed by concert tours and broadcasts throughout the USA. During this time she began to develop a new method of violin teaching which focussed on the problems of mental stress and physical tension; through her teaching and writings this 'New Approach' brought her an international reputation. She founded and directed the International Summer School and Purbeck Festival of Music (1966–79) and the International Music Festival of Oxford and Summer School for Strings (1980–90). Havas played a violin by Zanoli dated 1723.

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MARGARET CAMPBELL

**Havelka, Svatopluk** (*b* Vrbice, 2 May 1925). Czech composer. He studied musicology and music education at Prague University (1945–9) and composition privately with Jirák (1945–7). After posts with Czech Radio and in the army, he began working as a freelance composer in 1954. In 1990 he was appointed professor of composition at the Prague Academy of Musical Arts. His style was initially influenced by the folk music of his native Moravia; subsequently he has used more complex structures, especially in large-scale orchestral and choral works from the 1960s and 70s. Since the late 1970s his compositions have been strongly influenced by his Christian faith, inspired by biblical subjects, and he has composed religiously inspired chamber works as well as monumental choral-orchestral pieces. Havelka is a prolific composer of film music, writing scores for over 200 films including several of the Czech 'New Wave' in the 1960s. He has received many Czech music awards, including two State Prizes.

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MILAN SLAVICKÝ

**Havergal, William Henry** (*b* High Wycombe, Bucks., 18 Jan 1793; *d* Leamington, Warwicks., 19 April 1870). English composer. He was educated at Merchant Taylors' School, London, and St Edmund Hall, Oxford (BA, 1815; MA, 1819). He was ordained in 1816, and was a curate successively at Bristol, Coaley (Gloucs.) (1820), and Astley (Worcs.) (1822). He became rector of Astley in 1829, rector of St Nicholas, Worcester, in 1845 and soon after an honorary canon of Worcester Cathedral. In 1860 he retired to the country vicarage of Shareshill (Staffs.); from 1867 to his death he lived at Leamington. As a result of an accident in 1829 he suffered from impaired vision and other disabilities. He was twice married, and several of his children were writers; one, Frances Ridley Havergal (1836–79), became well known for her religious poetry, and edited her father's psalms and chants after his death. His eldest son, Henry E. Havergal (1820–75), was also a clergyman and a composer of hymn tunes and chants.

Havergal began to publish cathedral music in the 1830s; his Evening Service in A won him the Gresham Prize Medal in 1837. In 1844 he began to produce a series of publications aimed towards the improvement of psalmody. In these works Havergal drew attention to the classical school of English parish-church music, and also brought a number of German chorales into English use. His lead was soon followed by others, and it represents his main contribution to musical history. It provided a strong foundation for the development of the Victorian hymn tune, avoiding both the vulgarity found in many commercial hymnbooks and the extreme austerity of the Gregorian movement. His most popular tune is 'Consecration' (1869).

He wrote a number of songs and rounds for the young, as well as many hymns, sacred songs and carols for the periodical *Our Own Fireside*. He also selected, harmonized and arranged much vocal music. He published two volumes of *Sermons* (London, 1853) and *A History of the Old Hundredth Psalm Tune* (New York, 1854) as well as many other sermons and religious essays.

WORKS

*all published in London*

A Collection of Original Airs and Harmonized Tunes Adapted to Hymns of Various Measures, op.2 (1826)
An Evening Service and 100 Antiphonal Chants, op.35 (1836)
An Evening Service, Magnificat and Nunc Dimittis, op.37 (1837)
Give Thanks, anthem (1841)
ed.: *A Reprint of all the Tunes in Ravenscroft's Book with Introductory Remarks* (1845)
Old Church Psalmody, op.43 (1847)
100 Psalm and Hymn Tunes, op.48 (1859)

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M. Frost, ed.: *Historical Companion to Hymns Ancient and Modern* (London, 1962), 117, 674

WILLIAM BARCLAY SQUIRE/NICHOLAS TEMPERLEY

**Havericq** [Haverick, Hauricq, Hauricqz, Haurkus], **Damien** [Damianus] (*fl* 1538–56). Netherlandish composer. His surviving works appear primarily in the musical anthologies of Antwerp publishers. In his use of a pervading imitative texture, overlapping phrases, long asymmetrical melodies and constant reworking of motivic material, his music reflects the Netherlandish style of the mid-16th century. In spite of a tendency to avoid literal repetition in his chansons, the six-voice *Si mon traveil* begins with a reiteration of the initial phrase. He probably used Sandrin's four-voice chanson on the same text as a model; the opening motifs are strikingly similar, and the form and modes of both settings are the same.

WORKS

Motets: Dum praeliaretur Michael, 4vv, 1556[4]; Gaudent in coelis animae sanctorum, 5vv, 1557[3]; Impetum inimicorum, 4vv, 1556[5]; Laetare Anna sterilis, 5vv, 1556[6]
Chansons: A tout jamais, 4vv, 1556[17]; Ayez pite de vostre amant, 4vv, 1545[16]; C'est grand plaisir, 6vv, *GB-Lbl* Roy.App.49–54, 57; Dictez ouy c'est ung mot, 5vv, 1556[17]; Ne le refuse mye, 4vv, 1538[19]; O doulx amour, 4vv, 1548[5]; Si mon traveil, 6vv, *Lbl* Roy.App.49–54, 57

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JANE A. BERNSTEIN

**Havestadt (Hosfelman), Bernhard** [Bernardo] (*b* Cologne, 27 Feb 1714; *d* Münster, ?28 ?Jan 1781). German philologist and compiler of music. He became a Jesuit missionary in 1732 and in 1746 left for Chile, where he arrived in 1748. After the Jesuits were expelled from the Spanish Americas in 1767 he returned to Germany, and ten years later he published a linguistic treatise, *Chilidúgú, sive Res chilenses, vel Descriptio status tum naturalis, tum civilis, cum moralis regni populique chilensis* (Münster, 1777). It contains two sections critical for an understanding of the role of music in missiology. In the dictionary of the Araucanian language, sections 561–4 are devoted to native musical terminology. Part 6 includes 16 hymn texts in the Araucanian language set to European melodies with basso continuo; most of the texts are based on Catholic acts of charity and contrition. Also included are songs for the arrival of civic and ecclesiastical officials. While innumerable missionaries left accounts of the practice of making translations from the Catechism and setting them to European melodies, Havestadt was exceptional in publishing both texts and melodies with basso continuo.

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ALFRED E. LEMMON

**Haville, Adriano.** *See* ANVILLA, ADRIANO.

**Havingha, Gerhardus** (*b* Groningen, 15 Nov 1696; *d* Alkmaar, 6 March 1753). Dutch composer, organist and carillonneur. He probably received musical instruction from his father, Petrus Havingha (*c*1650–1728), organist in Groningen. Gerhardus was appointed organist first in Appingedam and then, from 1722 until his death, at the Laurenskerk in Alkmaar. On his arrival in Alkmaar, he found the organ in a state of disrepair and proposed a reconstruction after contemporary German principles (including equal temperament) by Franz Caspar Schnitger, a son of Arp Schnitger; this was approved by the city magistrate and was carried through, although strenuously opposed by some citizens of Alkmaar. Havingha defended his position in an apologia entitled *Oorspronk en voortgang der orgelen* (Alkmaar, 1727/*R*), which was answered by pamphlets stating the opposing case.

Havingha published a volume of harpsichord suites, *VIII Suites gecomponeerd voor de clavecijmbal off Spinet* (Amsterdam, 1724/*R* 1990; ed. J. Watelet, MMB, vii, 1951; some ed. L. Cerutti, Padua, 1995). The suites follow the usual early 18th-century pattern with a French-style overture followed by an allemande, a courante, a sarabande and a couple of other short dance pieces, mostly closed by a gigue. The style incorporates both French *brisé* writing and German-style keyboard polyphony, a combination typical for Dutch keyboard music of that period. One suite is in A♯ minor, another in B♭ minor. Other compositions, including ensemble sonatas and suites written for the Alkmaar collegium musicum which Havingha directed, have not survived. Havingha translated David Kellner's *Treulicher Unterricht im general Bass* (Hamburg, 2/1737) into Dutch with his own comments and additions, as *Korte en getrouwe onderregtinge van de generaal bass, of bassus continuus* (Amsterdam, 1741, 2/1751).

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RUDOLF A. RASCH

**Havrylets', Hanna Oleksiïvna** (*b* Vidiniv, Ivanofrank province, 11 April 1958). Ukrainian composer. She graduated from the Lvov Conservatory in 1982, having studied with V.V. Flys, and then took a postgraduate course with M.M. Skoryk in Kiev. In 1992 she returned to teach composition there after a period working as a reviewer. Her work is notable for its spontaneity, openness of feeling and sincere lyricism, and though stylistically traditional and chamber-like in conception, is not retrogressive. She makes use of Ukrainian folk genres in several compositions: the *plach* ('lament') is used as a basis for *In memoriam*, the *duma* for her Symphonic Poem and the *kolomiyka* for the Viola Sonata and the Saxophone Quartet; she herself has claimed that 'national roots are the only stimulus for our creative fantasy'. Her natural melodic gift is evident in her many vocal works.

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(*selective list*)

Orch: Pf Conc., 1982; Sym. Poem, 1983; Va Conc., 1984; Sym. no.1, 1989; Chbr Sym. [no.2] 'In memoriam', 1995

Vocal: Pohlyad v dytynstvo [A Glimpse of Childhood] (chbr cant., M. Vinhranovs'ky), 1990

Chbr and solo inst: Elegiya, str qt, 1981; Ww Qnt, 1984; Ww Qnt no.2, 1990; Sax Qt, 1992; Rapsodiya-dialog, fl, pf, 1993; Ekslibrysy, vn, 1994; In B, s sax, 1995; Autumn Music, t sax, pf, 1996; Str Qt, 1996; Sonata, va, pf

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NINA SERGEYEVNA SHUROVA

**Hawaii** [Hawai'i]. The principal island of the Hawaiian archipelago (formerly called the Sandwich Islands) in the North Pacific Ocean. Since 1959 the name has denoted the 50th state of the USA, and includes all the islands in the archipelago, of which seven are inhabited; the two main cities are Honolulu (on Oahu) and Hilo (on Hawaii). The state is well known for its cultural pluralism; the music now most widely identified as Hawaiian is a blend of simply harmonized European-style melody, Hawaiian language (or mixed Hawaiian and English) texts, and a distinctive performance style; there has also been a reawakening of interest in the styles of chant and dance attributed to the period before European contact (*see* POLYNESIA, §II, 4). The most extensively performed types of music in modern Hawaii are continental American popular music, PAN-PACIFIC POP and Western art music, discussed below.

Western music was introduced in 1778 with Captain James Cook's discovery of the islands. Native Hawaiians willingly assimilated Western music; by 1816 King Kamehameha I (*c*1793–1819) had a band of Western instruments. In the middle years of the century musical life became more varied. The strongly European outlook of Kamehameha IV (1854–63) and Kamehameha V (1863–72) created a climate favourable to Western music that persisted among the aboriginal royalty for the rest of the century, manifested in their frequent attendance at events involving Western music and drama, and occasionally in an even more active role: Kamehameha IV acted as stage manager for a local presentation of scenes from *Il trovatore* and *Martha* in 1861, while Queen Emma sang in the chorus; likewise, Princesses Bernice Pauahi Bishop and Miriam Likelike sang in the chorus of *HMS Pinafore* in 1881. The Amateur Musical Society, founded in 1853, was active in presenting concerts of vocal music for 40 years. The first opera presented in the islands was Donizetti's *La fille du régiment*, staged by professional singing actors in 1854. Nearly 40 operas and operettas were performed more or less complete in 19th-century Hawaii, some by local amateurs, but most by itinerant opera companies, which assumed financial risks in coming to the islands. After one of these groups, the DeFolco Opera Company, failed in 1916, opera and operetta were seldom performed until the founding of Hawaii Opera Theatre in 1960. The 1925 performance of *Prince of Hawaii*, an operetta by a part-Hawaiian, Charles E. King (1874–1950), an intimate of Hawaiian royalty, was an important contribution to a small body of specifically Hawaiian music dramas.

In 1872 Henry Berger (1844–1929), who had been trained in Berlin, was appointed as educator, composer, conductor of the Royal Hawaiian Military Band and director of music to the royal family, a position he held until 1915. Berger set King Kalākaua's (1874–91) text *Hawaii ponoi* as the national anthem (later the state song). Royal patronage of and participation in music ended with the deposition of Queen Lili'uokalani after her brief reign (1891–3). The opening of the Hawaiian Opera House in 1896 was the occasion for a gala performance of *Il trovatore*, the orchestra directed by Berger. The prima donna and stage director was Hawaii-born Annis Montague (1846–1920), who had had an international career as an opera singer; she was the daughter of early lay missionaries to Hawaii, Amos and Juliette Cooke; many of the Hawaiian royalty, including Lili'uokalani, learned music from Juliette at the Chiefs' Children's School in the 1840s.

Early immigrants from Europe (especially those from the British Isles, Germany, Scandinavia and Portugal's Madeira Islands), from Puerto Rico and from Asia (China, Japan, Korea, Okinawa and the Philippines) introduced their own musical traditions which their descendants have retained in varying degrees. More recently Vietnamese, the Lao, Pacific Islanders (especially Samoans and Tongans) and black Americans (mostly military personnel and their dependants) have added their own musics to those already represented.

Small orchestras were active during 1881–4 and 1895–1902; a more permanent group, the Honolulu Symphony Society, was founded by a group of Honolulu businessmen in 1902. Its performing contingent, the Honolulu SO, continues to perform. Initially the orchestra was composed mostly of amateurs. The most important of its early music directors was the British composer Fritz Hart (served 1931–49), who had also conducted the Melbourne SO. Under the Hungarian composer-conductor George Barati (1950–67) the Honolulu SO became fully professional; following him as directors were Robert LaMarchina (1967–78) and Donald Johanos (1979–93). Because of a wage dispute, the orchestra's 1993–4 season was cancelled. Many professional orchestra musicians left the islands during the work stoppage; the Honolulu

Symphony Society came to an agreement with the musicians late in 1994 and concerts were resumed in 1996 under the Chinese-Canadian Samuel Wong. The Honolulu Symphony Society has attempted to appeal to a broader audience base in its recent seasons.

Both the Honolulu Symphony Society and Hawaii Opera Theatre perform at the Neil Blaisdell Center Concert Hall (cap. 2107). The Opera Theatre became fully independent in 1980 and produces three operas in its annual season. The Honolulu Chamber Music Series brings nationally and internationally known chamber groups to Honolulu. A second chamber music series features three groups of Honolulu SO players: the Galliard String Quartet, the Spring Wind Quintet and Honolulu Brass. Other musical organizations are the Hawaii Youth Symphony, the Oahu Civic Orchestra, the Maui SO and its Chorus; the Royal Hawaiian Band in Honolulu and on the island of Hawaii the Hawaii County Band and West Hawaii Band. The Oahu Choral Society performs with the Honolulu SO; other choruses include the Hawaii Vocal Arts Ensemble, the Hawaii Youth Opera Chorus, the Kauai Chorale and the Gleemen of Honolulu, a group which dates back to the 19th century. A recently established Hawaii International Jazz Festival is becoming an annual feature of musical life in the islands. The Hawaii Music Educators' Association, associated with the Music Educators National Conference, is active in the state.

The most noted composer of Western art music born in the islands is Dai-Keong Lee (*b* 1915), of Chinese descent, who came into national prominence with orchestral works in the 1940s. Composers and teachers formerly at the University of Hawaii at Mānoa are Neil McKay (*b* 1924), Allen Trubitt (*b* 1931) and Armand Russell (*b* 1932). Two Japanese-American composers born in Hawaii, Byron Yasui (*b* 1940) and Takeo Kudo (*b* 1942), and the Virginia-born American Donald Womack (*b* 1966) teach at the university. Living in Kona is Jerré Tanner (*b* 1939). All these composers have written numerous instrumental and vocal works, including some that have blended Western music with elements from the musics of other cultures, especially Polynesian or Asian, found in the islands.

The University of Hawaii (founded 1907) has campuses at Hilo and Mānoa, Honolulu; the Music Department at Mānoa offers the PhD degree in ethnomusicology, musicology, composition and music education. Courses in music are also given at the University of Hawaii Hilo campus, Brigham Young University, Oahu, Chaminade University and at the community colleges.

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DALE E. HALL

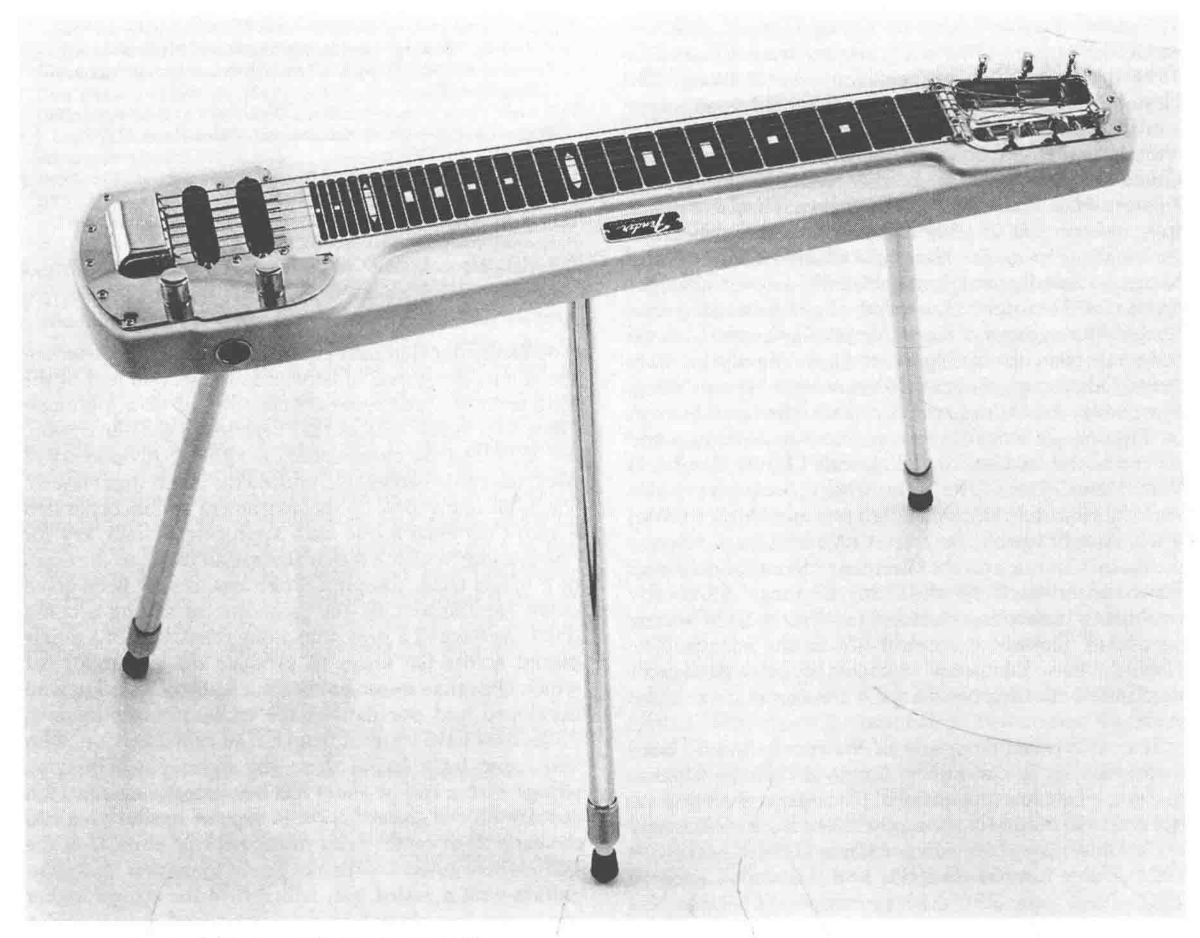
**Hawaiian guitar** [lap steel guitar, steel guitar]. A variant of the guitar, developed in Hawaii in the second half of the 19th century. Early types are classified as chordophones: lutes; later types, such as that depicted in the illustration, are classified as chordophones: zithers. Around 1830 Mexican cattle herders introduced the guitar into Hawaii. The Hawaiians took up the instrument and incorporated it into their own music with appropriate 'slack key' or open tuning in which the strings are all tuned to the notes of a major triad. Joseph Kekuku has usually been given credit for introducing the technique of sliding a comb (later the back of a penknife) along the strings of a guitar placed across the knees to produce the glissandos for which Hawaiian music has become known. Kekuku, who developed and popularized the technique beginning in 1885, may have learnt it from a man called Davion, who had come from India; there the technique of playing strings with a rod or slider has been used since the 19th century on the *goṭṭuvādyam* (a type of fretless vīṇā). In the early 20th century this music became popular in the USA, where guitar companies began to market Hawaiian guitars with a raised nut, which held the strings higher above the fingerboard than on a normal guitar, and a steel bar as an accessory for slide playing (hence the name 'steel guitar'); the use of other objects, such as a bottleneck, for a similar sort of slide playing developed in blues at much the same time, and later became common in country music. Many musicians who played in Hawaiian style adopted the RESONATOR GUITAR during the early 1930s, while others took up the earliest manufactured ELECTRIC GUITAR, the Rickenbacker 'Frying Pan' (1932), a small steel guitar that was designed to be played across the lap. Leg-mounted electric steel guitars were introduced by the Gibson company during the 1930s. By the 1950s some models had as many as four necks. Another type, the PEDAL STEEL GUITAR, incorporated knee-levers and several pedals for rapid alterations in tuning.

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HUGH DAVIES/R

**Haward.** English family of spinet and harpsichord makers. Three members of the family were active in London in the 17th century. Charles Haward (*fl c*1660–87) worked in Aldgate Street, and Queen Anne owned a virginal made by him. John Haward (*d* ?1667) made a harpsichord fitted with registration pedals (which Thomas Mace described in his *Musick's Monument*, 1676/*R*, p.235). Thomas Haward was living in Bishopsgate in 1656 and in the parish of St Giles, Cripplegate, in 1663.



*Hawaiian guitar (model De Luxe 6) by Fender, 1957–80*

An important English harpsichord dated 1622, formerly thought to be by one of the members of the Haward family, is now attributed to JOHN HASARD. Charles Haward's 1683 harpsichord (now at Hovingham Hall) is the only firmly recorded English harpsichord from the second half of the century. While the special instrument constructed for Thomas Mace had a buff stop, the 1683 harpsichord has a lute stop, a more remarkable feature. It also has a rounded tail, and stops piercing the cheekpiece; its scale is short, its bridge and specification (8′, 8′) italianate, while its four roses suggest rather the influence of English virginals. Such commixtures were not uncommon in English, French and German harpsichord making before *c*1725, and the end results often make it difficult to discern dominant trends.

Charles Haward left at least 11 bentside spinets. In his diary for 4 April 1668 Pepys noted that he 'called upon one Haward, that makes virginalls, and did there like of a little espinette ... . I had a mind to a small harpsichon, but this takes up less room' (see also his entries for 10, 13 and 15 July). The scale was often rather short in the treble and the soundboard of small dimensions in the bass. The rack, keyboards and other details of jacks and keys remained standard for all spinets well into the 18th century. But how much can be credited to Charles Haward and how much to his contemporaries, such as Player and Keene, is not clear. Nor is it known how far Mace's foot-operated stop-changing, or his specification of 8′, 8′, lute, 4′ and buff, were applied in the standard models produced by either John or Charles Haward. For details of surviving Haward instruments see Boalch.

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DONALD HOWARD BOALCH, PETER WILLIAMS/ CHARLES MOULD

**Hawdon, Matthias** (*b* Newcastle upon Tyne, 1732; *d* Newcastle upon Tyne, 19 March 1789). English organist and composer. His father, Thomas Hawdon, was a parish clerk at All Saints', Newcastle. Matthias Hawdon was organist at Holy Trinity, Hull (1751–69), succeeding his teacher William Avison, at Beverley Minster (1769–76) and, from December 1776, at St Nicholas's, Newcastle upon Tyne. He directed the Newcastle subscription concerts, assuming duties previously undertaken by Charles or Edward Avison, and in 1778 conducted performances at a four-day festival held at the Assembly Rooms, which prominently featured the music of Handel. Three days after his death, and according to his own wish, Hawdon was buried in St Nicholas's, beneath the Harris-Snetzler organ. His son, Thomas, was appointed organist of Holy Trinity, Hull, in 1787, and in 1789 moved on to

All Saints', Newcastle, where he remained until his death in 1793.

Hawdon's compositional style wavered between late Baroque and *galant*, as is implicit in the title and content of his *Six Sonatas Spirituel or Voluntarys*. His responsiveness to Avison's musical influence may, as Harley observed, be manifest in the nomenclature of the *Six Conversation Sonatas* (announced in 1778); Sadie includes these works by Hawdon with others of similar type within an appreciable, though brief, north-east of England vogue. Though at times displaying routine features, Hawdon's compositions in general are pleasing, and his organ music, in particular, reflects his admiration for Handel. His hymn tune 'Beverley' has remained in use.

WORKS
*published in London*

An Ode to the King of Prussia, and Six Songs, ? op.1 (*c*1760)
6 Conversation Sonatas, hpd/pf, 2 vn, vc, op.2 (1778)
2 Concs., B♭, F, org/hpd, insts, ? op.3 (*c*1780)
A first Sett of 6 Sonatas Spirituel or Voluntarys, hpd/org/pf, op.4 (*c*1782)
The Opening of an Organ: a Choice Set of IX Voluntaries (*c*1794)
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GERALD GIFFORD

**Haweis, Hugh Reginald** (*b* Egham, 3 April 1838; *d* London, 29 Jan 1901). English clergyman, lecturer and writer. Haweis showed great aptitude for music and studied the violin with Antonio James Oury. At Cambridge University he formed a quartet society and became solo violinist of the Cambridge University Musical Society. Graduating in 1859, two years later he passed the Cambridge examination in theology and was ordained deacon, then priest in 1862. After some short-term curateships, he was appointed perpetual curate of St James's, Marylebone, in 1866, a position he held until his death.

Haweis was a Broad Churchman with powers of dynamic extempore preaching that drew packed congregations to St James's, where his Sunday evening services unconventionally included orchestral music and oratorio performances. In 1867 he married Mary Eliza Joy (1848–98), who gained prominence through her writings on household decoration. In 1884 Haweis supplanted J.A. Fuller Maitland as music critic of the *Pall Mall Gazette*, earning the latter's contempt. He was also editor of *Cassell's Magazine* and music critic for *Truth*, and contributed numerous articles on music to other journals and reviews. His writings, sometimes condescending in tone, are nevertheless sincere on the benefits of art and music for the masses. His widely read *Music and Morals* (London, 1871, 16/1891/*R*) argued that the experience of music has a direct influence on the moral character of the listener, and expounded theories of colour and music anticipating those of Skryabin. *My Musical Life* (London, 1884, 4/1891), in which Haweis recognized the potential of music as a healing force, included reminiscences of contemporary musicians such as Mendelssohn and eye-witness accounts of performances at Bayreuth of the *Ring* (1876) and *Parsifal* (1883). In Wagner's music Haweis saw a vindication of his own ideas on music and the emotions. He also wrote several theological books, displayed a considerable knowledge of lutherie in *Old Violins* (London, 1898/*R*) and in *Travel and Talk* (London, 1896) gave an account of his extensive travels worldwide as a lecturer.

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ROSEMARY WILLIAMSON

**Hawel, Jan Wincenty** (*b* Pszów, nr Wodzisław Śląski, 10 July 1936). Polish composer and conductor. At the Katowice Conservatory he studied music education, composition with Szabelski and conducting with K. Stryj. In 1968 he joined the staff of the conservatory and in the years 1981–7 served as rector. For many years he conducted several of the region's amateur choirs and song and dance troupes, making a number of recordings for Katowice radio and television. In 1981 he was appointed conductor of the chamber orchestra of the Silesian Philharmonic. His works employ serial technique, aleatory devices in instances such as the Third Quartet, and in later works a style of writing reminiscent of the Polish sonorism of earlier years. Notable among his works are the popular *Oratorium polskie* and the Sinfonia concertante, which took second prize at the 1972 Fitelberg Competition.

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(*selective list*)

Syms.: no.1, str, 1962; no.2 'Sinfonia concertante', org, orch, 1972; no.3, 1974; no.4, solo vv, chorus, pf, org, orch, 1977; no.5 'Kameralna', wind qnt, 2 str qts, db, pf, 1978; no.6 'Sinfonia concertante', pf, orch, 1979
Other orch: Kontrasty, 1964; Konstrukcje, 1965; Pieśń o radości [Song of Joy], wind, perc, 1980; Medytacje, str, 1983; Concertino, hpd, str, 1985; Odgłosy lata [Sounds of Summer], 1985
Vocal: Profile, male chorus, orch, 1962; Impresje leśne [Woodland Impressions] (orat, L. Kiełkowski), spkr, chorus, orch, 1969; Magnificat, 31 pfmrs, 1974; Pieśń o nocy [Song of Night] (K.I. Gałczyński), male/female chorus, 1974; Mały koncert wokalny [Short Vocal Conc.], chorus, 1975; Nasz dzień [Our Day] (Gałczyński), chorus, 1978; Ballada warszawska (W. Broniewski), chorus, 1979; Hymnus (J. Kochanowski), chorus, wind, 1980; 3 poematy (C. Miłosz), 1v, inst ens, 1981; Psalm nadziei [Psalm of Hope] (Broniewski), chorus, 1981; Oratorium polskie, S, T, B, spkr, boys' chorus, mixed chorus, orch, 1981
Chbr and solo inst: Str Qt no.1, 1959; Studium, org, 1967, Divertimento, trbn, pf, perc, 1968; Passacaglia, pf, 1968; Variations, pf, 1968; Muzyka kameralna, fl, 2 pf, perc, 1969; Str Qt no.2, 1972; Concertino, hpd, 2 str qts, 1978; Koncert, gui, 1978; Partita, hpd, 1979; Sonata morska, vc, 1979; Str Qt no.3, 1980; Concertino, accdn qnt, 1983; other str qts, sonatas
Principal publisher: PWM

MIECZYSLAWA HANUSZEWSKA/R

**Hawes, Maria.** English singer, daughter of WILLIAM HAWES (i).

**Hawes, William (i)** (*b* London, 21 June 1785; *d* London, 18 Feb 1846). English singer, conductor and composer.

He was a Chapel Royal chorister from 1793 to 1801 and then a violinist in the Covent Garden theatre orchestra; he also taught singing and was appointed deputy lay vicar at Westminster Abbey (1803) and Gentleman of the Chapel Royal (1805). In 1814 he was appointed Master of the Choristers at St Paul's Cathedral, and in 1817 Master of the Children of the Chapel Royal, holding both posts until his death. A harsh disciplinarian and a confirmed pluralist, Hawes was too much engaged in other pursuits to devote himself to the boys' education and welfare, though they lived at his house. He was an original associate of the Philharmonic Society and an active promoter of the Regent's (later Royal) Harmonic Institution, becoming a principal shareholder in 1823–7. For a short time he was lay vicar of Westminster Abbey (1817–20) and for many years conductor of the Madrigal Society and organist of the Lutheran Chapel of the Savoy. After 1804 his connection with the stage, for which he produced a long series of adaptations of continental operas with musical interpolations of his own, occupied ever more of his time. In 1824, under the impresario S.J. Arnold, he acted as musical director of the English Opera House (Lyceum) where many of those adaptations were staged, among them Weber's *Der Freischütz* (1824), Salieri's *Tarare* (1825), Mozart's *Così fan tutte* (1828) and Marschner's *Der Vampyr* (1829). Hawes also wrote several original operettas, including *The Irish Girl* (1830) and *Comfortable Lodgings* (1832), some songs for various plays, a requiem, and a monody on the death of Princess Charlotte (1817), and published various collections of glees, madrigals (notably an edition of Morley's *Triumphs of Oriana* in 1818), chants, psalm tunes and other church music. The contralto Maria Billington Hawes (1816–86) was his daughter. (*DNB*, J.A. Fuller Maitland; *Grove1*, W.H. Husk; *SainsburyD*)

W.H. HUSK/BERNARR RAINBOW/LEANNE LANGLEY

**Hawes, William (ii).** *See* HOWES, WILLIAM.

**Hawil, Adriano.** Composer, possibly related to or identifiable with ANTOINE DE HAUVILLE.

**Hawker, Peter** (*b* London, 24 Dec 1786; *d* London, 7 Aug 1853). English writer and musician. He served in the British Army retiring from active service in 1813. Although he is remembered chiefly as a writer on sport and an improver of firearms, he deserves notice as a music enthusiast, who studied the piano in England and on the Continent and whose several English residences were frequented by musicians. In 1818 he spent three months studying harmony and composition in the London academy of J.B. Logier; in 1821 he was a piano student of H.J. Bertini in Paris and, at an unspecified date, of F.W.M. Kalkbrenner. Hawker promoted Logier and his system of musical education in an anonymous publication, *Advice to a Nobleman on the Manner in which his Children should be instructed on the Pianoforte* (London, 1818, 5/1840). In 1819 Hawker's invention of hand moulds 'for running over the keys of a pianoforte in a mathematically true position' was accepted for manufacture by Chappell in London and Pleyel in Paris. The hand moulds, similar to those invented by Logier, were patented on 1 November 1820. Hawker wrote a companion textbook, *Instructions to Young Performers . . . on the Pianoforte* (London, *c*1820, 3/1840), and this, along with his invention, was described and reviewed in the *Quarterly Musical Magazine and Review*, iii (1821), p.336. Hawker travelled to the Continent in 1821 to circulate his patent and publications on music, and in 1834 he visited Logier's academy in Dublin to present his 'old friend and master' with a copy of his 'book on music', *Advice* (London, 4/1834). Several eminent contemporary musicians approved his invention, including Muzio Clementi, J.B. Cramer and Ignaz Moscheles. In 1837 he devised and had manufactured his 'new-invented tambourine'; and in 1842 his march, the *Prince of Wales's Quick Step*, was performed by the Coldstream Guards. His *Journal of a Regimental Officer* was published in 1810: other diary entries were published posthumously (edited by R. Payne-Gallway, London, 1893/*R* and E. Parker, London, 1931).

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JAMIE C. KASSLER

**Hawkes & Son.** English firm of instrument makers and publishers. *See* BOOSEY & HAWKES.

**Hawkins, Coleman (Randolph)** [Bean, Hawk] (*b* St Joseph, MO, 21 Nov 1904; *d* New York, 19 May 1969). American jazz tenor saxophonist.

1. Life. 2. Musical style.

1. LIFE. He was taught the piano, cello and tenor saxophone, and by the time he was 12 he was performing professionally at school dances. He went to high school in Chicago, then (by his own account) attended Washburn College in Topeka, Kansas, for about two years, during which time he studied harmony and composition.

In the spring of 1921 Hawkins was playing in the orchestra of the 12th Street Theater in Kansas City. That summer Mamie Smith performed at the theatre and offered Hawkins a position touring from coast to coast with her group the Jazz Hounds. From June 1923 he worked freelance in New York. Fletcher Henderson employed him to record with his band in August and engaged him when he formed a band to play at Club Alabam in early January 1924. Hawkins remained with the group until March 1934, making numerous recordings and attracting worldwide notice. In his first substantial recorded solo, on *Dicty Blues* (1923, Voc.), he revealed an authoritative style, big sound and fast vibrato.

In 1934 Hawkins contacted the English bandleader and impresario Jack Hylton and arranged to tour the country on his own with local groups. His success was such that he decided to stay in Europe, performing with the Ramblers early in 1935 in The Hague, and then playing freelance in Paris, Zürich (with the Berry's) and elsewhere; he also made numerous recordings with the Ramblers, the Berry's and other groups assembled for studio sessions. Perhaps the most famous of these sessions was one in Paris on 28 April 1937 that included Django Reinhardt and Benny Carter; Hawkins played with fervour and rhythmic drive, even beginning his solo on *Crazy Rhythm* (1937, Swing) with repeated riffs. He returned to New York in July 1939.

American musicians, generally unaware of Hawkins's European recordings, anxiously awaited his return. He formed a nine-piece band and opened at Kelly's Stable on 5 October 1939. At the end of a studio session a few days later he improvised two choruses on *Body and Soul* (1939, Bb), a recording which was a commercial and

musical success and which re-established his importance to musicians while introducing him for the first time to a mass audience. He then formed a big band with which he played in New York and went on tour. In 1941 he resumed working with small groups, however, and for the next two years played mostly in Chicago and the Midwest before returning to New York.

Hawkins spent most of 1945 in California, performing and recording with a group that included the modernists Howard McGhee and Oscar Pettiford (this ensemble also appeared in the film *The Crimson Canary*). He returned to the East Coast, then joined a Jazz at the Philharmonic tour which took him back to California in April 1946. During the next five years Hawkins usually joined these tours for at least a few concerts, while spending most of the year with his own groups in New York. He returned to Europe in May 1948, in late 1949, in 1950 and again in 1954, the last as part of Illinois Jacquet's tour of American service bases. He continued to lead recording groups with such talented new players as Miles Davis, Fats Navarro, J.J. Johnson and Milt Jackson. Around 1948 he recorded a fascinating unaccompanied improvisation, *Picasso* (Clef), a feat that was still beyond many of the younger generation.

During the late 1950s Hawkins continued to appear at all the major jazz festivals, often as the leader of a group with Roy Eldridge. He joined the Jazz at the Philharmonic tour of 1957, the 'Seven Ages of Jazz' tours in 1958 and 1959, travelled to Europe for brief engagements and played on television in 'The Tonight Show' (1955) and 'The Sound of Jazz' (1957). He also recorded prolifically during this time, beginning with a series of albums for the subsidiaries of Prestige in 1958, and followed by several for Impulse, including his only collaboration with Duke Ellington (1962). During the 1960s he appeared in films and on television. He often recorded and performed at the Village Gate and the Village Vanguard with a quartet comprising Tommy Flanagan, Major Holley and Eddie Locke.



*Coleman Hawkins*

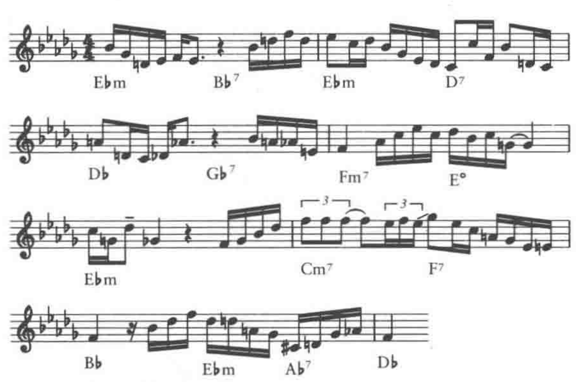
Hawkins began to exhibit signs of emotional distress during the last two years of his life and was seriously affected by alcoholism. He collapsed while playing in Toronto in February 1967, and again in June while on the last tour of Jazz at the Philharmonic. He travelled to Europe with Oscar Peterson's trio and played for a month at the end of the year in Ronnie Scott's club in London with an English rhythm section, but a tour of Denmark at the beginning of 1968 was cancelled owing to his ill-health. His last concert was on 20 April 1969 at the North Park Hotel, Chicago.

2. Musical style. Hawkins's powerful and original style was largely responsible for the popularity of the tenor saxophone as a jazz instrument. On his early recordings he made much use of the characteristic technique of the day – heavily articulated slap tonguing – but he later developed a more legato approach which eventually became the norm. During his years with Henderson he absorbed musical ideas from many non-saxophonists, including his fellow band members. Most important among these was Louis Armstrong, whose smooth melodic lines and sense of swing strongly influenced Hawkins, as may be heard on the recordings made from the end of September 1924 to November 1925. By 1926 Hawkins was also being impressed by the harmonic ideas of Art Tatum. On *The Stampede* (1926, Col.) he develops question-and-answer phrasing after the fashion of Armstrong along with his own trills and triplet ornaments. On the third take of *St. Louis Shuffle* (1927, Vic.) he introduces highly technical patterns and chromatic sequences, which have achieved virtuoso complexity by *Wherever there's a will, baby* (1929, Vic.). A comparison of the two issued versions of this piece shows that the patterns are memorized and repeated verbatim at crucial points, such as at the beginning and the middle, but the rest is freely improvised. A week later Hawkins recorded a solo on *One Hour* (Vic.) that won acclaim among musicians for its richness of ideas, sensitive tone and rhythmic flexibility; he also mingled speech-like rubato phrases with moments in double time. All of Hawkins's playing is characterized by intense emotional conviction.

Hawkins continued to experiment with a complex rubato approach for the next few years, creating highly elaborate structures even at fast tempos, as on *New King Porter Stomp* (1932, OK). His solo on *Can you take it?* (1933, Voc.), however, suggests a return to playing on the beat, and demonstrates his increasing ability to improvise memorable and logically constructed melodies. At the same session Henderson's band recorded a tune by Hawkins, *Queer Notions*, which explores the whole-tone scale. Hawkins's celebrated recording of *Body and Soul* (1939) is notable for its relaxed virtuosity, warmth of sound, harmonic ingenuity, consistent use of double time and intricate development of motifs (ex.1).

Hawkins was a brilliant musical thinker who was remarkably open to new developments in jazz as well as classical music; this was reflected in both the personnel and the repertory of his groups. In February 1944 he led a band that featured Dizzy Gillespie, Max Roach and others in what are generally considered to be the first bop

**Ex.1** From *Body and Soul* (1939, Bb), bars 25—32; transcr. L. Porter




all notes at phrase endings have vibrato

recordings. Another session later the same year was the earliest to include Thelonious Monk.

By the late 1950s Hawkins's tone had hardened somewhat, and he developed a fierce approach to the blues. He still found new ideas during a sensitive, rhythmically complex treatment of *Body and Soul* (1959, on *Playboy Jazz All-Stars Album*, Playboy). He easily accepted the new bossa nova songs, recording some in 1962, but had more difficulty during a session the following year which paired him with Sonny Rollins and Paul Bley, both of whom were exploring ideas related to those of Ornette Coleman.

Young saxophonists continue to find inspiration in Hawkins's recordings. His influence has endured, even though it was somewhat eclipsed during the 1940s by that of Lester Young and later by that of John Coltrane – a testament to the intelligence and technical authority of his music. Hawkins recorded an interview for Riverside in 1956, *Coleman Hawkins: a Documentary*.

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LEWIS PORTER

**Hawkins, James** (*b* 1662–3; *d* Ely, 18 Oct 1729). English organist, copyist and composer. He seems to have had a lifelong, if informal, connection with St John's College, Cambridge. Statements that he was a chorister there do not rest on any documentary evidence (indeed, some authorities identify him with a Worcester chorister, 1671–4), but he was almost certainly the same 'Mr Hawkins' who was paid for training the choir at St John's during 1681–2, and Tudway, who was personally acquainted with him, later described him (*GB-Lbl* Harl.7342) as 'sometime organist of St John's College' (probably until 1682). Hawkins also inscribed one of his anthems, *Behold, O God our defender* (*Lcm*), to 'the Great, Good and Just Nonjurors of St John's College in Cambridge' (thereby disclosing his own sympathies); in 1719 he took the degree of MusB at St John's; and one of his sons, William, was educated there. His first permanent appointment, however, was at Ely Cathedral, where at Michaelmas 1682, after an interregnum following the death of John Ferrabosco, he became organist; at the same time he also became Master of the Choristers in succession to Robert Robinson, the two posts having for some time been separate.

Except for a few slight and insignificant items, Hawkins's compositions are all for the church. About 75 anthems (56 in his autograph) and 17 services (6 in his autograph, one of them an unusually complete setting of the morning, communion and evening service, scored for strings, solo voices and full choir) survive (*Cu*). His music evidently enjoyed limited circulation, for transcripts of some of these pieces, together with a few others, also survive elsewhere (*Lbl*, *Lcm*, *Ob*). He was a vigorous and sometimes imaginative exponent both of the older imitative style and of the declamatory and ensemble-verse techniques of the Restoration, but much of his work is of uneven quality. He also, however, made careful copies (new among the Ely manuscripts at *Cu*) of a wide variety of sacred music by his contemporaries and seniors, including Purcell. His transcriptions, some of which he pieced together from fragments of old partbooks, are of considerable value to the scholar; one of them is the only source of the 1685 coronation anthem *I was glad*, ascribed to Blow by a later hand, but now attributed to Purcell. Hawkins helpfully supplied material to Tudway when the latter was forming his manuscript collection for the library of Lord Harley; Tudway seems to have reciprocated this assistance, and also tried to persuade Harley's librarian, Humfrey Wanley, to acquire what was believed to be the original score of Tallis's 40-part motet, which Hawkins owned. He referred, in correspondence with Wanley (*Lbl* Harl.3782), to 'honest James Hawkins'.

It appears that his zeal for extending the repertory of the cathedral choir outran the wishes of the chapter, which in October 1693 resolved 'that the organist shall not be allowed any bill for pricking books, setting any chorus or composing any anthems or doing anything else for the church unless his design shall be first allowed before he performs it'. His career illustrates the gradual emergence of the cathedral organist from a conventual-like seclusion to become the leading professional musician of the neighbourhood, since (by permission of the chapter and subject to his maintaining the proficiency of the choir) he undertook teaching at Bury St Edmunds and elsewhere.

He was buried in Ely Cathedral, where a memorial inscription (now obliterated) declared him to have been in his 67th year when he died, and 46 years organist of the cathedral, the latter figure being apparently no more than approximate. One of his sons, also named James, was organist of Peterborough Cathedral, 1714–50.

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WATKINS SHAW/BRUCE WOOD

**Hawkins,** Sir **John** (i) (*b* London, 29 March 1719; *d* London, 21 May 1789). English music historian and antiquary, author of an important early history of music.

1. Life, 1719–76. 2. The *History*. 3. Late years.

1. Life, 1719–76. Hawkins's father was a carpenter and a Freeman of the Haberdashers' Company, who described himself as 'Citizen and Haberdasher'. The family claimed descent from the Elizabethan admiral Sir John Hawkins, but are not included in the elaborate genealogical table in Mary S. Hawkins's *Plymouth Armada Heroes* (Plymouth, 1888). His mother, Elizabeth, was the daughter of Thomas and Mary Gwatkin of Fownhope, Herefordshire. Little is known about John Hawkins's schooling; according to Chalmers, he was sent 'first to one school, and afterwards to a second, where he acquired a tolerable knowledge of Latin' (the second may have been Mr Samuel Watkins's academy in Spital Square). About 1736 he studied for a year under an architect, Edward Hoppus, and then was articled to a city attorney and solicitor, John Scott, under whom he had a hard life. Rising at four in the morning, he applied himself diligently to legal study and to the works of 'the most celebrated authors', becoming familiar with both law and literature, particularly poetry. In 1742 he was able to set up as an attorney, first at his father's house and from March 1751 at his own premises in Clement's Lane, Lombard Street.

From 1739 Hawkins published a number of essays on general topics. He began to devote his leisure to music, becoming a close friend of the blind organist and composer John Stanley, for 11 of whose solo cantatas he provided the texts, and for whom he wrote a poem 'To Mr John Stanley. Occasion'd by looking over some compositions of his lately published' (printed in the *Daily Advertiser*, 21 February 1741). He also introduced himself to William Boyce by sending him a 15-line verse *In vain philander at my feet* in November 1741. Boyce set the poem to music: it was published in the *Universal Magazine* of July 1751; his last composition was to be a setting in 1777 of a poem by Hawkins on the death of William Gostling. Among Hawkins's musical friends was Handel, of whom he was able to give some personal recollections in his *History of Music*. He became a habitué of several musical clubs which held weekly or monthly gatherings; his *History* gives a detailed and picturesque account of one of these (in the Chiswell Street home of the celebrated type-founder William Caslon). He may have played the violin and cello: about 1740 he participated in regular private concerts in a tavern in Gracechurch Street with such professionals as Stanley, who played first violin, the cellist Andrea Caporale, the oboist Thomas Vincent and the flautist Simon Balicourt. Between 1743 and 1748 he joined the Academy of Ancient Music, becoming acquainted with J.C. Pepusch, who may have stimulated his interest in antiquarianism and in 16th-century music; and in November 1748 he became a member of the Madrigal Society.



*John Hawkins: portrait by James Roberts, 1786 (Faculty of Music, Oxford)*

Another important friendship was with Samuel Johnson, whose Ivy Lane Club he was invited to join in 1749, thus being one of the earliest members. The club ceased to exist in 1756; about seven years later Johnson founded the 'Turk's Head Club', or simply 'The Club', of which Joshua Reynolds, Edmund Burke and Oliver Goldsmith were members, as well as Hawkins and others. Some years later, Hawkins retired from the club, apparently owing to the displeasure of his fellow members at his rudeness towards Burke. (His own explanation differed – that he did not take supper or like late hours; but Johnson described him as 'a most *unclubable* man', and his subsequent number of shattered friendships bears that out.)

On 24 March 1753, at St George's, Bloomsbury, Hawkins married Sidney Storer, daughter of a Highgate attorney to whom he had acted as assistant. There were apparently five children, including John Sidney (1757–1842), a lawyer and writer on literary and antiquarian subjects who also wrote *An Inquiry into the Nature and Principles of Thorough Bass on a New Plan* (1817), Laetitia Matilda (1759–1835), a popular novelist and her father's amanuensis and biographer (much of the known information about Hawkins comes from her writings), and Henry (1761–1841), also a lawyer and writer. The Hawkinses' first home was in Austin Friars, Broad Street, where they held fortnightly musical gatherings, but in 1759 a legacy of £30,000 from Sidney's brother made further legal practice unnecessary and he moved to Twickenham, where his neighbours included Horace Walpole, David Garrick, the actress Kitty Clive, the poet Paul Whitehead, the astronomer the Rev. George Costard and others. He was eventually to alienate many of his friends by a series of petty lawsuits, including one in 1763 over 20,000 nailholes allegedly made in his greenhouse wall by his neighbour, an enthusiastic gardener. At Twickenham he indulged his hobby of fly-fishing; his

interest is reflected in his prompt publication (1760) of an annotated edition of Walton and Cotton's *Compleat Angler*. He was also able to indulge his interest in music and literature, building up a fine collection of rare treatises, manuscripts and prints. In about 1749–52, supplied by Handel with information, he wrote a brief life of the composer Agostino Steffani as a preface to copies of Steffani's works; and in 1771 he contributed notes to the Oxford University Press's splendid reissue of Hamer's popular edition of Shakespeare. He also supplied additional notes to the 1773 edition by George Steevens, including an important definition of the catch 'Thou knave' in Act 2 of *Twelfth Night*, to which he also supplied the music which he had discovered in *Deuteromelia* (1609). About this time, according to Chalmers, Oxford University offered Hawkins an honorary doctorate, but no record of the offer exists; his daughter stated that he was offered the distinction of election as a Fellow of the Royal Society, which he refused.

In September 1761 Hawkins was sworn Justice of the Peace for Middlesex, and in 1763 he was elected chairman of the Quarter Sessions, an important position which he held for over 15 years. As a magistrate he acquired a reputation for severity, though not for lack of fairness. It was commonly believed that his knighthood, on 23 October 1772, was bestowed either for his vigorous action in suppressing the election riots at Brentford in 1768 and in Moorfields in 1769, or, according to Boswell, on his presenting an address to the king on behalf of the Middlesex bench. In fact, Hawkins applied for his honour, as a letter dated 19 October 1772 to a Secretary of State, Lord Rochford, reveals:

> Sir John Fielding, who is chairman of a jurisdiction subordinate to that of the county of Middlesex . . . has received the Honour of Knighthood, and the Justices of the county would look on it as a sanction to their choice, if I, their Chairman, might receive at his Majesty's hands, the same mark of his royal favour.

This and another letter to Lord Rochford, also of October 1772 (both in *GB–Lpro*), show Hawkins's jealousy and resentment of Fielding, half-brother of the novelist Henry Fielding and his successor in the Westminster magistracy. Laetitia Hawkins stated that in about 1769 her father was offered a seat in parliament, on account of his skilful drafting of a bill to reform the Turnpike Trust, but that he refused.

2. The 'History'. For many years, Hawkins had been accumulating material for a *General History of the Science and Practice of Music*, mainly from his own research in the British Museum (from October 1761 to May 1775); from his own extensive collection of manuscripts, which now included much of Pepusch's library (he probably acquired it in 1763); from the Bodleian and college libraries at Oxford and Cambridge; from the private libraries of John Stafford Smith and William Boyce; and from information supplied by Horace Walpole, the Rev. William Gostling (son of the famous bass John Gostling), George Steevens, the Duchess of Portland and others. Hawkins was engaged for 16 years on his mammoth task, which finally appeared in five quarto volumes (the fifth incorporating an *Account . . . of the Academy of Ancient Music* previously published separately in 1770), finished between 1771 and 1776 and published complete in November 1776, almost seven months after the publication of the first volume of Charles Burney's rival history. (These seem to have been the earliest histories of music published in England, apart from a 24-page pamphlet *Brief History of Musick*, by Peter Prelleur, of about 1730.)

At first Hawkins's work was warmly received; large extracts and favourable reviews appeared in several newspapers, including the *Critical Review*, the *Gentleman's Magazine* and the *London Magazine*. The *Gentleman's Magazine* pointed out a few inaccuracies, and a parody of a footnote entitled 'The Wonderful Power of Musick in its Effects on Mice and Spiders' appeared in the *St James's Chronicle* on 31 December 1776. But in general Hawkins amazed his contemporaries by his erudition and discernment. The work and its author, however, soon became the victims of a sordid intrigue motivated by the jealousy of Hawkins's rival Burney. This took the form of a series of vicious attacks in the press, mostly anonymous, written by Burney's friends at his instigation. Several of these appeared as a number of 'Gossip Joan' narratives and letters in the *Morning Post*, but the most damaging campaign was conducted in the *Monthly Review* by William Bewley, who in his reviews expressed many of Burney's own opinions about Hawkins's book. Bewley criticized Hawkins in particular for extolling the beauties of 16th- and 17th-century music at the expense of modern musical styles, especially the current trends in opera, which Hawkins found 'most unnatural and absurd', while the instrumental music of the day was 'noise without harmony': a view in direct contrast to Burney's idea of music history as a continuous development which was reaching its zenith in his own day. Some aspects of Hawkins's work invited criticism, including the 'lack of any visible plan' pointed out by Bewley – it was arranged systematically into five volumes each containing four books mostly of ten chapters, with little regard to grouping of subject matter and with no chapter headings or table of contents. Hawkins's rather pompous turn of phrase (derived from his legal training) also came under fire, together with his attention to minute details of musicians' domestic lives and his digressions on interesting but often irrelevant subjects (such as the observation on the effect of music on animal life which drew the satirical parody in the *St James's Chronicle*). Bewley concluded his reviews by stating that Hawkins's work could not properly be called a history, although it contained 'fit materials for an history'; the whole, he said, was 'blended and confounded with an inordinate mass of other matter, on which candour itself, in one of its most generous fits, cannot honestly bestow a more favourable appellation than that of *rubbish*'. (On these reviews, Samuel Johnson made the memorable comment: 'I think them very impartial: I do not know an instance of partiality'.) Burney's parting shot was a long satirical poem written by himself and circulated among his friends in manuscript, entitled *The Trial of Midas the Second or Congress of Musicians* (now in *GB-Mp*), in which Hawkins is prosecuted by Science, Taste, Wit, Candour and Fame, condemned by the judge (Boyce), and his effigy and worthless volumes thrown into Fleet Ditch. The sales of the *History* declined; a contributory factor may have been the prohibitively high price (six guineas). The *History* was reprinted in 1853 and 1875.

A comparison of the histories by Burney and Hawkins is inevitable, although they are complementary rather than conflicting. Hawkins's contains valuable information about early 18th-century musical society in London,

largely collected from survivors of the period, and emphasizes the achievement of 16th-and early 17th-century composers, who were treated condescendingly by Burney. Burney, on the other hand, had a considerably greater knowledge and insight into European musical trends and society and his musical analyses are technically superior to those of Hawkins. His literary style also was celebrated for its grace and wit, qualities which Hawkins lacked; and his work was better organized than Hawkins's. In many respects, however, Hawkins was a pioneer, to whose work Burney owed a great deal although he publicly ignored Hawkins's accomplishment. William Chappell and others charged that Burney 'copied especially John Hawkins, without acknowledgment, and disguised the material by altering the language'. Some sections of Burney's *History* are, in fact, based in whole or part on Hawkins's work.

3. LATE YEARS. In 1784 Johnson died, appointing Hawkins as one of his executors. He was asked by a syndicate of London booksellers to write a life of Johnson and to prepare a complete edition of his works (both published in 1787), though a series of anonymous articles (by George Steevens) in the *St James's Chronicle* attacked Hawkins and promoted James Boswell as a more worthy biographer of Johnson. Although Hawkins's *Life of Samuel Johnson* offers valuable information derived from his long and close association with Johnson, and from his attempt to portray the man in relation to his social background, it suffers from garrulity and irrelevance, while the literary style is even more tortuous and smattered with legal mannerisms than that of the *History*. The publication drew unfavourable reviews from all quarters: not content with virulent parody of Hawkins's style, the critics accused him of malevolence towards his subject and of presenting Johnson with 'a dark uncharitable cast'. The book went into one more edition in 1787 before it was superseded by Boswell's work in 1791.

In 1777 the country home at Twickenham was abandoned and the Hawkins family moved to a house, bought in 1761, in Hatton Garden. A series of burglaries induced them to move once more, to Westminster, where on the evening of 23 February 1785 a fire destroyed most of Hawkins's library and collection of prints. (He had previously donated his treatises and some music manuscripts to the British Museum.) He subsequently lived at Broad Sanctuary, Westminster, where he wrote his final literary effort, 'Memoirs of Dr William Boyce', as a preface to the 1788 reissue of Boyce's *Cathedral Music*. In May 1789 he had a stroke while taking the waters at Islington Spa, and shortly after his return home he suffered a second, fatal one. He was buried in the cloisters of Westminster Abbey on 28 May 1789. Hawkins was little mourned; the remarks of his contemporaries indicate that he was not popular. Reynolds described him as 'mean and grovelling'; Bishop Percy said he was 'detestable'; Jeremy Bentham stigmatized him as 'a most insolent, worthless fellow'. Horace Walpole maintained that he was 'a very honest, moral man, but of no brightness and very obstinate and contentious'. Johnson declared him 'an honest man at bottom' but said that he was 'penurious' and had a 'degree of brutality and a tendency to savageness that cannot easily be defended'. However, as a magistrate Hawkins always discharged his duty conscientiously; he twice surprised his musical and literary rivals Burney and Boswell by his courtesy and civility; and his friends and their dependants benefited considerably from his generosity, especially the families of Boyce and Gostling. The only known portrait of him, by James Roberts (1786), which was much disliked by his children, was given by the artist to the Music Room at Oxford (see illustration).

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*An Account of the Institution and Progress of the Academy of Ancient Music* (London, 1770) [slightly altered version also in *A General History of the Science and Practice of Music*, v]

'An Account of Dr. Croft's Life', preface to W. Croft: *Cathedral Music or Thirty Select Anthems in Score* (London, *c*1775)

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P.A. Scholes: *The Life and Activities of Sir John Hawkins* (London, 1953/*R*)

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B.H. Davis: *A Proof of Eminence: the Life of Sir John Hawkins* (Bloomington, IN, 1973)

K.S. Grant: *Dr. Charles Burney as Critic and Historian of Music* (Ann Arbor, 1983)

PERCY A. SCHOLES/R

**Hawkins, John (ii)** (*b* Montreal, 26 July 1944). Canadian composer and pianist. He studied at the Conservatoire de Musique du Québec in Montreal with Lubka Kolessa (piano), among others, and at McGill University, where his teachers included István Anhalt (BMus 1967, MMA 1970). As a pianist, he has appeared in concert and on recordings with Société de Musique Contemporaine du Québec and New Music Concerts, Toronto. In 1970 he was appointed to a post at the University of Toronto, where he has organized and participated in lecture-recitals on 20th-century vocal works (from 1994).

Hawkins' compositional style aims to be both contemporary and accessible. *Remembrances* (1969) quotes elements from Beethoven, Brahms and Mahler, while *Breaking Through* (1982) calls upon Broadway idioms. *Three Archetypes* (1984, rev. 1986) was commissioned by the CBC as a test piece for the 1986 Banff International String Quartet Competition. Later works include *The First Fable* (1988), a theatre piece for children, and the chamber ballet *Buffalo Jump* (1993). *Dance Variations* (1983, rev. 1986) has been recorded.

WORKS
(*selective list*)

Stage: The First Fable (theatre piece), spkr, S, Mez/A, chbr ens, 1988; Buffalo Jump (chbr ballet), nar, chbr ens, 1993

Inst: 5 Pieces, pf, 1967; Remembrances, chbr ens, 1969; 2 Pieces, orch, 1970; Études, 2 pf, 1974; Dance, Improvisation and Song, cl, pf, 1981, rev. 1982; Dance Variations, perc qt, 1983, rev. 1986; 3 Archetypes, str qt, 1984, rev. 1986; Music for an Imaginary Musical, chbr ens, 1994

Vocal: 3 Cavatinas (W. Whitman, W.B. Yeats, J. Burroughs), S, chbr ens, 1967; Prelude and Prayer (e.e. cummings), T, orch, 1980; Breaking Through, 1v, pf, perc, 1982; Nightsong (D. Thomas), Bar, mar, str qt, 1995; If there are any heavens ... (cummings), S, chbr ens, 1996

CLIFFORD FORD

**Hawkins, John Isaac** (*b* nr Taunton, 14 March 1772; *d* Elizabeth, NJ, 24 June 1854). English engineer, inventor and piano maker. He spent part of his life in the USA and is best known for his invention of the upright piano and the self-propelling pencil. (Matthias Müller invented the upright piano independently in Vienna about the same time.) Previously, upright pianos were either grands or squares turned on end and placed on a stand, but Hawkins's achievement was to use the space below the keyboard down to the floor. He called his piano a 'portable grand' and patented it in 1800 in Philadelphia and London, his father, Isaac Hawkins, acting as his agent in England. The patent contains a wide range of additional inventions including the addition of metal bracing to support the wooden structure, and mechanical wrest pins that worked in a metal-covered wrest plank (*see* PIANOFORTE, §I, 6). This was the first use of metal to stabilize the frame in any piano, and the compensation frame was later developed further by a number of makers, notably the Stodart firm. Hawkins also used an outer covering of cloth on top of layers of leather on the hammers. Two of Hawkins's surviving pianos (in the Marlowe A. Sigal Collection, Newton Center, Massachusetts, and in the Smithsonian Institution, Washington, DC) are fine examples of cabinet work, both incorporating a keyboard that folds up and handles on either side for easy transport. Hawkins advertised that his pianos could be purchased 'at little more than half the price of imported grand or square pianofortes', but his instruments were never popular: in April 1802 Thomas Jefferson complained that his piano would not stay in tune. The 1885 International Inventions Exhibition catalogue states that Hawkins brought his upright piano to London, and that daily performances were given on it but with no success: 'the ingenuity and even genius displayed in its invention being unsupported by that first desideratum of a Pianoforte, good tone'.

Hawkins also invented the 'claviole' (*see* CLAVIOLA (i)), a bowed keyboard instrument in the shape of an upright piano. It was shown in London in 1813–14, whereupon Hawkins abandoned his pursuit of its manufacture owing to the expiration of his patent. Hawkins returned to the USA in 1848.

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W.E. Mann: *Piano Making in Philadelphia before 1825* (diss., U. of Iowa, 1977)

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M. Cole: *The Pianoforte in the Classical Era* (Oxford, 1998)

M.D. Friesen: *'Mentor-General to Mankind': the Life and Work of John Isaac Hawkins in America* (thesis, Northern Illinois U.) [forthcoming]

MARGARET CRANMER/MICHAEL D. FRIESEN

**Hawlata, Franz** (*b* Eichstätt, 26 Dec 1963). German bass. He studied at the Musikhochschule in Munich with Haefliger, Hotter and Erik Werba. His stage début was in 1986 at the Theater am Gärtnerplatz in Munich, where he was under contract and built his repertory. He has since appeared in many major houses in a wide variety of roles, among them Baron Ochs at the WNO, Covent Garden and the Metropolitan (début 1995), Rocco in *Leonore* on tour and on disc with John Eliot Gardiner, and Osmin in *Die Entführung aus dem Serail* (Salzburg Festival, 1996). At the Vienna Staatsoper he was admired as Nicolai's Falstaff (1994) and with Covent Garden (at Sadler's Wells Theatre) as Kecal (*The Bartered Bride*) in 1998. In the Italian repertory Hawlata's roles include Sparafucile and Colline. Among his recordings his Mephisto in Spohr's *Faust* and Water Goblin in *Rusalka* are outstanding. His strong, flexible bass and gifts as an actor make his Osmin, Caspar (*Der Freischutz*) and Ochs among the most admirable of the day.

ALAN BLYTH

**Hawte, William.** *See* HAUTE, WILLIAM.

**Hawthorne, Alice.** *See* WINNER, SEPTIMUS.

**Hawthorne** [Hathorne], **Nathaniel** (*b* Salem, MA, 4 July 1804; *d* Plymouth, NH, 19 May 1864). American novelist and writer. He worked in the customs houses of Boston (1839–41) and Salem (1845–9) and was US Consul at Liverpool, 1853–7. His writings, which include five novels and several volumes of short stories, have inspired more musical adaptations than the fiction of any other American. There are more than 11 operas on *The Scarlet Letter*, the earliest, of *c*1855, by Lucien H. Southard (1827–81). Walter Damrosch's version is to a libretto by G.P. Lathrop, Hawthorne's son-in-law; 20th-century settings include those of Vittorio Giannini and Walter Kaufmann.

The most frequently set short stories are *Dr. Heidegger's Experiment*, *Rappaccini's Daughter* and *Young Goodman Brown*. Howard Hanson based part of his *Merry Mount* on Hawthorne's *The May-Pole of Merry Mount* and Bruce Saylor set *My Kinsman, Major Molineux*. Programme music includes Cecil Burleigh's *Land of Olympus* for piano and J.T. Howard's *Mosses from an Old Manse*, for string orchestra. The scherzo of Ives's Second Piano Sonata is an impressionistic picture of Hawthorne.

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H.E. Johnson: *Operas on American Subjects* (New York, 1964)

M.A. Hovland: *Musical Settings of American Poetry: Bibliography* (Westport, CT, 1986)

MICHAEL HOVLAND

**Haxby, Thomas** (bap. York, 25 Jan 1729; *d* York, 31 Oct 1796). English maker of harpsichords, spinets, pianos, organs, barrel organs, citterns and violins. He was the son of Robert Haxby, a joiner, from whom he presumably learnt his woodworking skills. In 1750 he became parish

clerk of St Michael-le-Belfry, York, and at about the same time he was appointed a singing man of York Minster; he held both posts until his death. He opened a music and instrument shop 'at the Organ Blake Street' in York on 15 June 1756. No mention was made of his making instruments until he became a freeman of York in 1758, but from 1754 he received an annual salary for tuning and repairing the organ in York Minster. He repaired the organ of Leeds Parish Church in 1760 and built a new organ for St Mary's, Scarborough, in 1762. His largest instrument was the organ for St James's, Louth (1768; two manuals, 15 stops); this was replaced by Gray & Davison in 1857, but survived until 1868 in the church of St Thomas, Agar Town, in north-west London. On 28 December 1770 he was granted a patent (no.977) for a 'single harpsichord' (two 8′ stops, 4′, lute and harp), which produced ten registrations by the use of one pedal. A 1764 spinet is described in Koster. Haxby built a barrel organ in 1782.

In the *York Courant* of 14 October 1788 Haxby announced the disposal of his printed music business to Samuel Knapton, who succeeded him at a new shop in Blake Street. Haxby's brother-in-law and nephew, who had both worked for him for some years, particularly in finishing his instruments, took over his instrument business on his death, renaming it Tomlinson & Son (*York Herald*, 5 November 1796).

Haxby's surviving square pianos are carefully made and attractive with tasteful nameboard decoration. His annual production increased to 24 instruments by 1787 and reached 36 in 1790. They were numbered and dated on the bottom key-lever, and were based on the earliest English models (up to five octaves, single action with overdampers). Haxby sometimes replaced the handstops with pedals, one of which operated a lid swell. He was a finer craftsman than many of his contemporaries in London.

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MARGARET CRANMER

**Haxthausen, August (Franz Ludwig Maria)** Freiherr von (*b* Bökendorf, nr Brakel, Westphalia, 3 Feb 1792; *d* Hanover, 31 Dec 1866). German folksong collector. He was educated as a geologist, mineralogist and lawyer, and, as a distinguished agricultural historian, made extensive journeys through Prussia and Russia. Stimulated by his generation's interest in folksongs, and by his family's enthusiasm for the collections of fairy tales and sagas of the brothers Grimm, he abandoned a political career after the revolution of 1848 to devote himself to theosophical, geological and musical studies, and to the collecting of folksongs. He planned a *Werk vom deutschen Volksgesang*, on which the brothers Grimm and Joseph Görres were supposed to collaborate, but this work was never realized. Haxthausen therefore published only the sacred songs in his collection under the title *Geistliche Volkslieder mit ihren ursprünglichen Weisen* (Paderborn, 1850); of the remaining songs, only those collected in Westphalia were published, 12 years after his death, by A. Reifferscheid (*Westfälische Volkslieder*, Heilbronn, 1879). In editing his collections, Haxthausen was concerned with a scientifically exact, unaltered text, which nevertheless could be used for practical performance.

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HORST LEUCHTMANN

**Hay, Edward Norman** (*b* Faversham, 19 April 1889; *d* Portstewart,10 Sept 1943). Northern Ireland composer and critic. He was born in England but brought up in Coleraine, Co. Londonderry. Study in Belfast led to a BMus degree from Oxford and FRCO in 1911 and the degree of DMus for composition in 1919. Various short-lived appointments followed, including the directorship of Music at Campbell College, Belfast (1922–3), and the position of external examiner (degrees) at Trinity College, Dublin (1923–4).

Hay's more important compositions include a String Quartet in A (Carnegie Trust Award, 1918), described by the adjudicators as 'a work of remarkable originality, large conception, and high achievement'. The tone poem *Dunluce* (1921) had a performance at the London Proms in September 1925; a choral and orchestral work *To Wonder* was commissioned for the Belfast Philharmonic Society's jubilee (1924); for the opening of the Belfast station of the BBC, 2 BE, Hay provided an orchestral *Fantasy on Irish Folk Tunes* (1924) followed by *Four Irish Sketches* (1929–32). The last large-scale choral and orchestral piece, *Paean* (1930), was performed at the Three Choirs Festival in 1932 and the Proms in 1934. His final major work was another orchestral piece, *An Irish Rhapsody*, written in 1932. From then until his death he was involved in three activities: musical critic of the *Belfast Telegraph* from 1926 (with the pseudonym 'Rathcol'), general editor and arranger of 'Ulster Airs' for the BBC and Lecturer in Music at Queen's University, Belfast (1941).

Hay's music displays expert orchestration, tonal harmony described in his own words as 'largely diatonic with chromatic decoration in a free modern manner' and a melodic style in which the influence of Irish folksong is often apparent. The fine song arrangements, especially the beautiful *Tryste Noel*, the two anthems and the descriptive orchestral pieces are worthy of performance.

WORKS

(*selective list*)

Vocal: The Gilly of Christ (cant., Campbell), SATB, orch, 1917; A Birthday Song (D.G. Rossetti), S, Mez, A, pf, 1918; The Wind amongst the Reeds (W.B. Yeats), Mez, Bar, SATB, orch, 1921; Shed no Tear (song, J. Keats), SATB, 1923; Behold, What Manner of Love (anthem, Bible: *John*), SATB, org, 1923; To Wonder (Wilson), S, A, T, B, SATB, orch, 1924; Thou, O God, hast taught me (anthem, Pss lxxi, lxxvii, xciv), SATB, org, 1927; Tryrste Noel

(song, Guiney), S, pf, 1940; Paean (A.P. Herbert), Mez, SATB, orch, 1930

Inst: Fantasy on Irish Folk Tunes, str qt, 1917; Sonata on Irish Folk Tunes, vc, pf, 1917; Str Qt, A, 1918; Dunluce, tone poem, orch, 1921; Fantasy on Irish Folk Tunes, orch, 1924; 4 Irish Sketches, tone poem, orch, 1929–32; An Irish Rhapsody, tone poem, orch, 1932

Principal publishers: Stainer & Bell, Curwen

BARRY BURGESS

**Hayasaka, Fumio** (*b* Sendai, 19 Aug 1914; *d* Tokyo, 15 Oct 1955). Japanese composer. He was brought up in Sapporo, Hokkaidō, where he met Ifukube – like himself, a self-taught composer. They organized the Shin Ongaku Renmei (New Music League) in 1933 and held a festival of contemporary music the next year. Hayasaka's career as a composer began auspiciously in 1935 when his *Futatsu no sanka e no zensōkyoku* took first prize in the Japanese radio competition. He won the Weingartner Prize for *Kodai no bukyoku* in 1938, and in 1939 he moved to Tokyo, where he established himself as a successful composer for films. A member of the Shin Sakkyokuha Kyōkai from 1947 to 1953, he founded the Association of Film Music in 1950. As a composer he advocated pan-orientalism, taking his melodic (e.g. pentatonic and other scales) and harmonic (e.g. chords in 4ths) materials from eastern sources. His film scores include that for *Rashōmon*, the first Japanese film to win recognition abroad.

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Orch: Futatsu no sanka e no zensōkyoku [Prelude to 2 Hymns], 1935; Kodai no bukyoku [Ancient Dance], 1938; Ov., D, 1939; Sahō no mai to uhō no mai [Left Dance and Right Dance], 1942; Pf Conc., 1946; Metamorphosis, 1953; Yūkara, suite, after Ainu epic, 1955

Chbr: Capriccio, wind, pf, 1949; Str Qt, 1950; Suite, 8 insts, 1952

Vocal: Haruo no shi ni yoru yottsu no mubansō kakyoku [4 Unaccompanied Songs to Poems by Haruo], 1944

Pf pieces, over 90 film scores

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

**Hayashi, Hikaru** (*b* Tokyo, 22 Oct 1931). Japanese composer. He began composition studies in 1941 with Otaka and continued in 1951–3 with Ikenouchi at the Tokyo National University of Fine Arts and Music. His Symphony in G won the Grand Prize at the Art Festival of Japan in 1953, in which year he organized the group Yagi no Kai with Mamiya and Yūzō Toyama. Since then he has received several other awards, including the Otaka Prize in 1956 (for the Variations for orchestra) and 1996 (for the Viola Concerto), the Music Award of the 1961 Moscow Cinema Festival, and the Mainichi Cinema Competition Music Award (1982) for his film score *The Unfinished Match*. In 1958 he toured mainland China with the Matsuyama Ballet Company where his ballet *Haku mō jo* was enthusiastically received at performances in Beijing, Chungking, Shanghai and Wuhan. He became music director of the opera theatre Konnyaku-za in 1972, encouraging there the development of authentic Japanese operatic styles. In the 1980s he began to combine Okinawan folk music and Baroque polyphony with his primarily diatonic and classical compositional style. He is best known for a lyrical, natural treatment of Japanese text in his songs, choral works and opera and his music for theatre, film and television. An active music critic, he has written several books.

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Ballet: Haku mō jo [White-Haired Woman], 1955, rev. 1961

Orch: Sym., G, 1953; Variations, 1955; Ohkesutora no ongaku [Music for Orch], 1965; Sym. no.2 'Samazama na uta' (Canciones), 1985; Gui Conc. 'Kita no hobune' [Northern Sail], 1993; Va Conc., 1996

Choral: Gembaku shōkei [Little Landscapes of Hiroshima] (1958–71); Fushiba [Immortal Horse], 1958; Dōbutsu no junan [Passion of Animals], 1961; Kojiki no uta [Beggar's Song] (orat), 1962; Dasshutsu [Escape], 1977

Chbr and solo inst: Sonata, fl, va, pf, 1951; Sonata, fl, pf, 1967; Play I, 10 insts, 1971; Pf Sonata no.2 'Kigi ni tsuite' [About Trees], 1981; Preludes 'Sōkō no mori' [A Forest of Sketches], pf, 1995

Film scores: Dai go fukuryūmaru [Lucky Dragon], 1960; Hadaka no shima [The Island], 1960; Mikan no taikyoku [The Unfinished Match], 1982

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA/JUDITH ANN HERD

**Hayashi [Nagaya], Kenzō** (*b* Osaka, 1 May 1899; *d* Nara, 9 June 1976). Japanese musicologist. He became a successful sculptor soon after graduating from Tokyo Fine Arts School in 1924, but as an art student he was also interested in music, playing the french horn and composing. His musical interest gradually directed him to the study of ancient Asian music. In 1928 he met the Chinese scholar Kuo Mo-jo, who encouraged his research and urged him to write a book on his findings. His first book, *Sui T'ang yen-yüeh tiao yen-chiu* ('Study of the modes of festival music of the Sui and Tang Dynasties'), was completed in 1935, translated into Chinese by Kuo, and published in Shanghai in 1936. His next project was to decipher tablature notations of ancient musical instruments. In 1948 he was commissioned to undertake what was to become his life's work, research on the notation of early Chinese instruments in the Shōsōin, the imperial storehouse in Nara from the 8th century. He published his findings in *Shōsōin gakki no kenkyū* (1964). Three other books, not published in Japan, have been translated into Chinese.

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MASAKATA KANAZAWA

**Hayden, George** (*d* ?London, before 19 Sept 1722). English composer and organist. As a singing-boy of St Paul's Cathedral in 1698 he would have been trained by Blow (and later, also possibly by Jeremiah Clarke (i)). He was organist of St Mary Magdalen, Bermondsey, from December 1713, until his death (probably in summer 1722). In April 1718 he was runner-up in the contest to choose Greene's successor as organist of St Andrew's, Holborn. His *Six New Songs with full Symphonies, after the Italian Manner* were advertised in 1713, but no copy is known to survive. He is chiefly remembered for three italianate cantatas to English texts, published as a set by Walsh in 1717 (*Martillo*, *Thyrsis* and *Neptune and Amymone*). These were reprinted a number of times and were evidently quite popular, their rather Handelian style earning the approbation of both Burney and Hawkins. Indeed, Burney regarded them as 'the best which had been produced since Purcell's time'. All three are in the classic recitative–aria–recitative–aria form. The airs have a certain tunefulness and, though certain Purcellian traits remain, they rely very heavily upon repetition and sequence within a conventional and circumscribed tonal ambit. Among Hayden's other songs, published singly and in anthologies, *Mad Tom* seems to have owed its great popularity to Bartholomew Platt, who used to perform it at Sadler's Wells 'to the great delight of all who mistook roaring for singing' (Hawkins). A two-part song, *As I saw fair Clora*, continued to be performed long after Hayden's death; it was reprinted twice in the 19th century and again in 1930.

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MALCOLM BOYD/H. DIACK JOHNSTONE

**Haydn, (Franz) Joseph** (*b* Rohrau, Lower Austria, 31 March 1732; *d* Vienna, 31 May 1809). Austrian composer, brother of MICHAEL HAYDN. Neither he nor his contemporaries used the name Franz, and there is no reason to do so today. He began his career in the traditional patronage system of the late Austrian Baroque, and ended as a 'free' artist within the burgeoning Romanticism of the early 19th century. Famous as early as the mid-1760s, by the 1780s he had become the most celebrated composer of his time, and from the 1790s until his death was a culture-hero throughout Europe. Since the early 19th century he has been venerated as the first of the three 'Viennese Classics' (Haydn, Mozart, Beethoven). He excelled in every musical genre; during the first half of his career his vocal works were as famous as his instrumental ones, although after his death the reception of his music focussed on the latter (except for *The Creation*). He is familiarly known as the 'father of the symphony' and could with greater justice be thus regarded for the string quartet; no other composer approaches his combination of productivity, quality and historical importance in these genres. In the 20th century he was understood primarily as an 'absolute' musician (exhibiting wit, originality of form, motivic saturation and a 'modernist' tendency to problematize music rather than merely to compose it), but earnestness, depth of feeling and referential tendencies are equally important to his art.



1. BACKGROUND, CHILDHOOD, CHOIRBOY, 1732–*c*1749. Documentary information on Haydn's life and musical activity before his employ by the Esterházy court in 1761 is scanty. The primary sources comprise an autobiographical letter of 1776 and brief biographies published just after his death by (in order of general reliability) Georg August Griesinger, Albert Christoph Dies, Giuseppe Carpani and Nicolas Etienne Framery, supplemented by parish registers, musical archives, dated autographs and the like. Haydn was born into a family of primarily south German stock, albeit in an area of considerable ethnic diversity in which Croats and Hungarians were also prominent. His immediate ancestors were not peasants (as legend has it), but artisans and tradespeople. His grandfather and his father, Mathias (1699–1763), were master wheelwrights; Mathias also functioned as *Marktrichter* (magistrate) of the 'market village' (as Haydn called it) Rohrau, near Bruck an der Leitha. Rohrau was a possession of Count Karl Anton Harrach (1692–1758); his grandson Karl Leonhard (1765–1831) erected a monument to Haydn in the castle garden in 1793. Haydn's mother, Anna Maria Koller (1707–54), had before her marriage in 1728 been a cook at the Harrach castle.

Mathias Haydn was 'a great lover of music by nature' (this phrase in Haydn's laconic account is ordinarily taken as applying to Harrach, but it must be his father who was meant), who 'played the harp without reading a note of



*1. Joseph Haydn: portrait by Johann Basilius Grundmann, c1768 (probably destroyed in World War II)*

music'; his mother sang the melodies. Indeed all three of their surviving male children became professional musicians, two of them famous composers. (The third, Johann Evangelist, 1743–1805, was a tenor in a church choir and later at the Esterházy court.) Dies says of Haydn's father that 'all the children had to join in his concerts, to learn the songs, and to develop their singing voice', adding that he also organized concerts among the neighbours.

Haydn's talent became evident early on. 'As a boy of five I sang all [my father's] simple easy pieces correctly'; according to Griesinger he still remembered these melodies in old age. 'Almighty God . . . granted me so much facility, especially in music, that when I was only six I boldly sang masses down from the choirloft, and could also get around on the harpsichord and violin.' In 1737 or 1738 Johann Mathias Franck, a cousin of Mathias Haydn's by marriage and a school principal in the nearby town of Hainburg (Mathias's birthplace), heard Haydn sing in the family circle; Griesinger and Dies also have him pretending to be playing a violin by scraping a stick against his arm. Franck was so impressed by Haydn's voice and musical accuracy that he suggested that he come to live with him, 'so that there I could learn the rudiments of music along with other juvenile necessities'. It being clear that his abilities could not be developed in Rohrau, his parents agreed, whether in the hope that he might amount to something as a musician or the belief that musical and educational accomplishments might be useful in what they (especially his mother) imagined as his true calling, that of a priest.

Franck was not only a school principal but the choir director of a Hainburg church; presumably he oversaw Haydn's education personally. The latter was scarcely an autodidact, as myth used to have it. Griesinger writes:

> He received instruction in reading and writing, in the catechism, in singing, and on almost all the string and wind instruments, and even on the timpani: 'I will be grateful to this man even in the grave', Haydn often said, 'that he taught me so much, even though in the process I received more beatings than food'.

Such exaggerations aside, he doubtless made rapid progress; his account of mass singing and harpsichord and violin studies 'in my sixth year' implies that these took place in Hainburg. As Griesinger says, his schooling was not musical alone; this was also the case when he was a choirboy in Vienna, where his non-musical studies, though 'scanty', included Latin, religion, arithmetic and writing.

In 1739 or 1740 ('in my 7th year'; Griesinger and Dies: in his eighth year) Haydn was recruited to serve as choirboy at the Stephansdom in Vienna: 'Kapellmeister Reutter, on a trip through Hainburg, heard my thin but pleasant voice from a distance, and at once accepted me into the *Capell Hauss*' (choir school). Georg Reutter the younger, Kapellmeister at the Stephansdom since 1738 (later Hofkapellmeister), was travelling through the provinces in search of new talent; in Hainburg the parish priest, an old friend, suggested that Haydn might be a suitable candidate. According to several accounts Haydn did not know how to trill but, after Reutter demonstrated, triumphantly got it right on his third attempt, thus sealing his acceptance. For the next ten years, 'I sang soprano both at St Stephan's and at court to great applause'. At the choir school, 'I was taught the art of singing, the harpsichord and the violin by very good masters'; in singing these included Adam Gegenbauer and the tenor Ignaz Finsterbusch (both *d* 1753). To be sure, there was apparently little formal training in theory or composition, although the singing included *solfeggio* and the harpsichord instruction probably entailed figured bass. But in their enthusiasm for the notion that Haydn's development amounted to 'making something out of nothing' (Dies, allegedly quoting Haydn), most accounts again exaggerate this supposed lack of instruction. 'Haydn recalled having had only two lessons [in theory] from the worthy Reutter', writes Griesinger, but if he could recall two, he might have had more. In any case, 'Reutter encouraged him to make whatever variations he liked on the motets and Salves that he had to sing in church, and this discipline soon led him to ideas of his own, which Reutter corrected'; this scarcely implies outright neglect.

It was surely not on Haydn's own that 'he also came to know Mattheson's *Der vollkommene Capellmeister* (1739) and Fux's *Gradus ad Parnassum* (1725). With tireless exertion Haydn sought to understand Fux's theory; he worked his way through the entire treatise'. However, although both Griesinger and Dies mention Fux in the context of the choir school, Haydn's study of him would more plausibly have taken place during the 1750s. In any case, his copy of *Gradus* is heavily annotated (in Latin); he made it the basis of his own teaching of composition, as did Mozart. Another activity entrusted to competent older choirboys was the instruction of their younger colleagues in musical fundamentals; among those whom Haydn taught was his brother Michael, who joined him there about 1745. Most important, for ten full years,

at a highly impressionable age, Haydn rehearsed and sang in performances of the greatest art-music then being produced in Catholic Europe, amid the pomp and splendour of the cathedral and court of an imperial capital. This experience will have fundamentally shaped his musical intellect even without formal training in composition.

But this life could not last; his voice broke. A characteristic anecdote adds insult to injury by relating that after one performance Maria Theresa said that he sang 'like a crow', while rewarding Michael for his beautiful singing. Griesinger states that Reutter had earlier suggested that Haydn might become a castrato, but his father refused permission (although this seems potentially inconsistent with his parents' original hope that he become a priest). Be this as it may, soon after his voice broke he was dismissed from the choir school. Haydn wrote that he remained there 'until into my 18th year' (i.e. April 1749 to March 1750); Griesinger's estimate, 'in his sixteenth year', is generally thought to be too early. Carl Ferdinand Pohl, who had access to many documents now lost but gives no source in this instance, writes: 'We find Haydn on the street; it was a damp November evening in 1749'. Pathos aside (the date and atmosphere derive from Framery), the date is consistent with Haydn's statement.

2. Vienna, *c*1750–61. Haydn's account of his freelance 1750s narrates a classic 'rags to riches' story:

> When my voice finally broke, for eight whole years I was forced to eke out a wretched existence by teaching young people. Many geniuses are ruined by this miserable [need to earn their] daily bread, because they lack time to study. This could well have happened to me; I would never have achieved what little I have done, had I not carried on with my zeal for composition during the night. I composed diligently, but not quite correctly, until I finally had the good fortune to learn the true fundamentals of composition from the famous Porpora (who was in Vienna at the time). Finally, owing to a recommendation from the late [Baron] von Fürnberg (who was especially generous to me), I was appointed as director with Count Morzin, and from there as Kapellmeister with his highness Prince [Esterházy].

This period comprises three stages, of which the first two overlap without clear division. (1) During the 'lean years', about 1749 to the mid-1750s, Haydn was a freelance musician, teacher and budding composer. Even then, however, he was reaping professional and social advantage from contact with figures such as Porpora and Metastasio. (2) Beginning around 1753, and increasingly after 1755, his compositional activity expanded, as his reputation and access to patronage grew. (3) His first regular appointment, as director of music for Count Morzin, began probably in 1757 and lasted until winter 1760–61 or spring 1761.

Haydn's first lodgings (according to Framery) were offered by Johann Michael Spangler, a tenor (later *regens chori*) at the Michaelerkirche, in a garret with Spangler's wife and infant son (*b* February 1749). This situation obviously could be no more than temporary, especially as Spangler's wife was soon pregnant with their second child, Maddelena (*b* 4 September 1750); these birthdates are consistent with Haydn's having moved there in November 1749 and with Framery's account. (In 1768 Haydn engaged Maddelena Spangler as a soprano at the Esterházy court, where among other roles she created Vespina in *L'infedeltà delusa* and Rezia in *L'incontro improvviso*; she was also the first Sara in *Il ritorno di Tobia*.) Another good deed was done him by Johann Wilhelm Buchholz, a lacemaker, whose granddaughter was remembered in Haydn's will 'because her grandfather lent me 150 gulden without interest in my youth and great need'; the amount was close to a year's salary for an ordinary musician at a minor court. It was perhaps in the following spring (1750) that he journeyed to the huge Benedictine pilgrimage church in Mariazell (Styria). Griesinger relates that he took with him 'several motets which he had composed and asked the *regens chori* there for permission to put out the parts in the church and sing them', and continues with an anecdote according to which Haydn the next day got his way by trickery. If 'motet' means a liturgical work other than a mass, it can only have been his first *Lauda Sion* hymns, HXXIIIc:5; another possibility is the *Missa brevis* in F. In any case this pilgrimage was important to Haydn; later he composed both the *Missa Cellensis* and the 'Mariazellermesse' with Mariazell in mind.

According to Pohl, it was in the spring or summer of 1750 that Haydn occupied his most frequently described early lodgings: a 'miserable little garret without a stove' (Griesinger) in the so-called Michaelerhaus, attached to the Michaelerkirche. At this time 'his entire life was devoted to giving lessons, the study of his art, and performing. He played in serenades and in orchestras for pay, and devoted himself diligently to composition, for "when I sat at my old, worm-eaten clavier, I envied no king his good fortune"'. Here occurred the first of many strokes of luck through which, in addition to his genius and unremitting labour, he gradually improved his professional lot. Griesinger writes:

> In the same house . . . lived as well the famous poet Metastasio. He was raising one Fräulein Martinez; Haydn was engaged to give her lessons in singing and on the clavier, in return for which he received free board for three years. At Metastasio's he also made the acquaintance of the aging Kapellmeister Porpora. Porpora was teaching singing to the mistress of the Venetian ambassador, Correr; however, because he was too proper and too fond of his ease to accompany at the piano himself, he delegated this task to our Giuseppe. 'There was no lack of *Ass*, *Blockhead*, *Rascal* and pokes in the ribs, but I willingly put up with it all, for I profited immensely from Porpora in singing, composition and Italian.' In the summer Correr travelled with the lady to the popular bathing resort Mannersdorf . . .; Porpora went as well . . . and took Haydn with him. For three months Haydn served there as Porpora's valet; he ate at Correr's officers' table, and was paid six ducats [*c*25 gulden] a month. From time to time he was required to accompany Porpora on the clavier at one Prince von Hildburghausen's, in the presence of Gluck, Wagenseil and other famous masters; the approval of these connoisseurs was especially encouraging to him.

Access to such personages – whose overlapping relations were as much social as artistic – was essential for an aspiring young musician. 'Fräulein Martinez' was the composer and singer Marianne von Martínez. At the court of Joseph Friedrich, Prince of Sachsen-Hildburghausen (1702–87), Haydn could also have encountered Dittersdorf (whom he certainly knew by the mid-1750s) and Giuseppe Bonno, later Hofkapellmeister.

All these events took place during the first half of the 1750s. Haydn's instruction of Martínez began in 1751 or 1752; presumably his three years with Metastasio were from 1751 to 1754. Porpora arrived in Vienna from Dresden in late 1752 or early 1753; Haydn might well have met him in March 1753, when Metastasio was considering him as composer of his new opera *L'isola disabitata* (which in the event he assigned to Bonno; Haydn himself set this libretto in 1779). Given the mastery of Haydn's music by 1755–6, 1753 or 1754 are the latest plausible dates for his having 'learnt the true fundamentals

of composition' from Porpora, whose expert knowledge of singing and Italian – 'singing' in this context implies Italian opera and oratorio – was also of great importance; Haydn became fluent in Italian and the italianate singing style. In addition, it may well have been at Porpora's instigation that he systematically worked through Fux's *Gradus ad Parnassum* (the only work mentioned by any source that offers 'true fundamentals'). Another important musical encounter was Haydn's discovery of Carl Philipp Emanuel Bach, but this is unlikely to have taken place as early as about 1750, as the biographers claim. Dies portrays Haydn asking for 'a good theoretical textbook'; this can refer only to the second volume of Bach's *Versuch über die wahre Art das Clavier zu spielen*. However, it appeared far too late (1762) to serve the function Dies attributes to it; even Bach's first volume (1753) was apparently not sold in Vienna until the 1760s. Moreover, unlike Fux or Mattheson, neither volume figures in Haydn's library catalogue (1804) or his estate. Indeed Griesinger speaks more plausibly of compositions:

About this time [his move to the Michaelerhaus] Haydn came upon the first six sonatas of Emanuel Bach; 'I did not leave my clavier until I had played them through, and whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and studied him with diligence. Emanuel Bach once paid me a compliment on that score himself'.

Although it is unclear which of Bach's sonatas Griesinger meant by 'the first six', there is no doubt of his influence on Haydn as a composer. Again, however, Haydn's style does not reflect that influence until the 1760s.

An important early personal contact was with Joseph Felix von Kurz, a well-known comic actor (under the stage-name Bernardon) and minor impresario active at the Kärntnertortheater, for whom Haydn supplied music to *Der krumme Teufel*, a comedy of the Hanswurst type. It was apparently given its première in the 1751–2 season and revived in May 1753, with considerable success. Neither libretto nor music of this, his earliest stage work, survives; a libretto does survive for a later version of 1759, often called *Der neue krumme Teufel*, but, again, there is no music. It has been speculated that many anonymous numbers in contemporary Viennese collections of theatrical songs stem from this work or others that Haydn might have composed, although documentation is lacking.

Haydn's lot improved substantially in the mid-1750s, as Griesinger describes:

At first Haydn received only two gulden a month for giving lessons, but gradually the price rose to five gulden, so that he was able to look about for more suitable quarters. While he was living in the Seilerstätte, all his few possessions were stolen . . . Haydn soon saw his loss made good by the generosity of good friends . . . [he] recovered through a stay of two months with Baron Fürnberg, which cost him nothing.

A 150% increase in fees implies a rise not only in Haydn's economic status but his professional reputation – and therefore increased access to patronage. The most important figure was Baron Carl Joseph Fürnberg (1720–67), who employed him as music master to his children (he lived near the Seilerstätte), commissioned his first string quartets and eventually recommended him to Morzin. Important as well was the elder Countess Maria Christine Thun, who (according to Framery) took singing and keyboard lessons from Haydn.

His freelance activities continued apace. Griesinger writes:
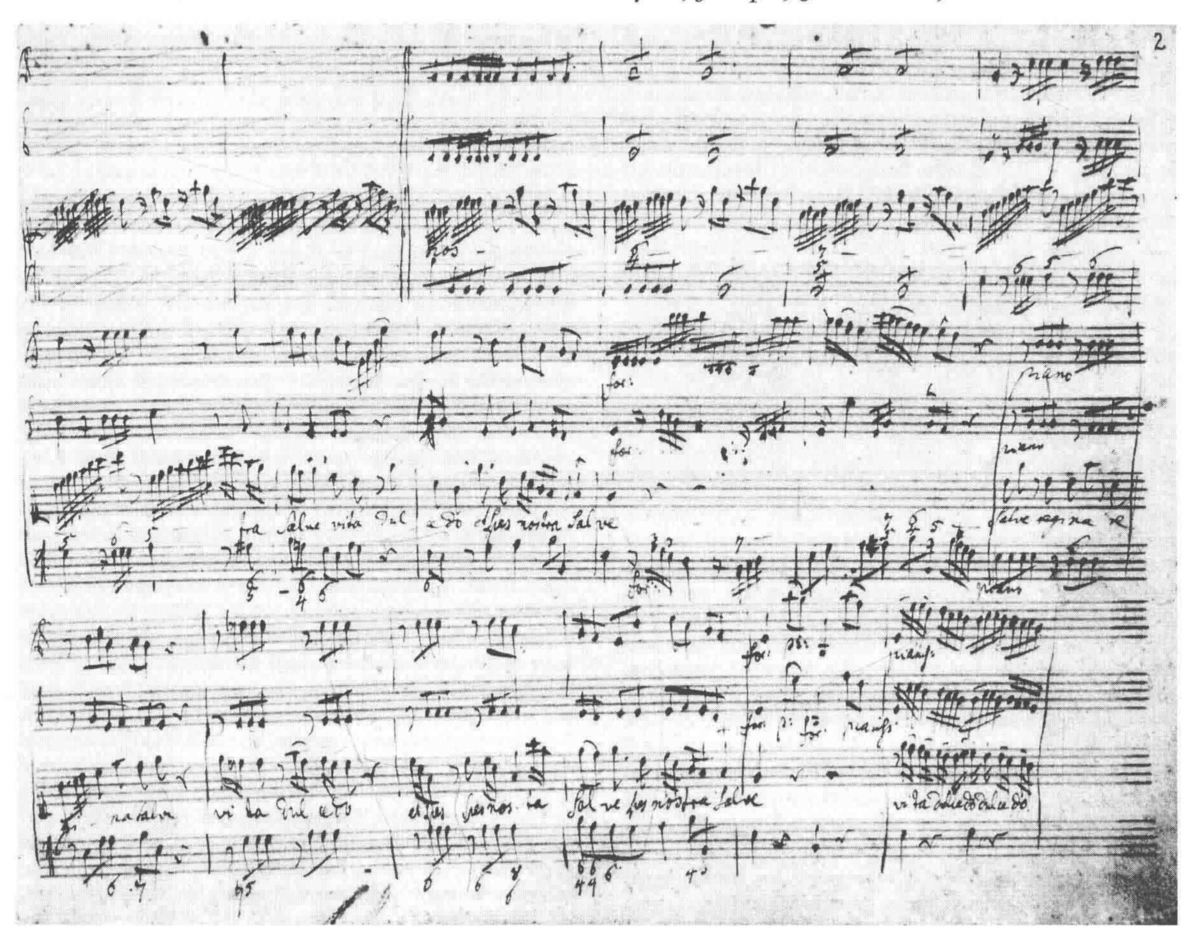
In this period Haydn was also leader of the orchestra in the convent of the Barmherzige Brüder . . . at 60 gulden a year. Here he had to be in the church at eight o'clock in the morning on Sundays and feast days, at ten o'clock he played the organ in what was then the chapel of Count Haugwitz, and at eleven o'clock he sang at St Stephan's. He was paid 17 kreutzer for each service. In the evenings Haydn often went 'gassatim' with his musical comrades, when one of his compositions was usually performed, and he recalled having composed a quintet [possibly HII:2] for that purpose in 1753.

(Both Griesinger and Dies supply the obligatory comic anecdotes involving Haydn and Dittersdorf.) Griesinger's account conflates several church jobs: from 1754 to 1756 Haydn performed as a singer in the Hofkapelle during Lent (1 gulden per service, not 17 kreuzer), and in 1755 and 1756 as an orchestral violinist for balls during carnival (4 gulden per evening). In the Hofkapelle he sang both concerted and *a cappella* works, including Palestrina's *Stabat mater* and the Allegri *Miserere*. His Sunday job at Count Haugwitz's newly consecrated chapel near the Piaristenkirche began in mid-1759; he was responsible for the entire concerted music. According to an account by a Prussian prisoner of war, he participated in chamber-music parties arranged by Count Harrach at Rohrau. Of Haydn's many students during these years, Martínez has already been mentioned; another of more than marginal importance was Robert Kimmerling, later *regens chori* at Melk.

Although a sizable number of Haydn's works originated during the 1750s, documented dates are few. Both the very early *Missa brevis* in F and the first *Lauda Sion* exhibit technical faults, implying that he composed them before learning the 'true fundamentals' (i.e. before *c*1753–4); such faults are found in no other surviving genuine works. Griesinger writes: 'In addition to performing and teaching, Haydn was indefatigable in composing. Many of his easy clavier sonatas, trios and so on belong to this period, and he generally took into consideration the needs and capacities of his pupils'. Numerous tiny keyboard sonatas and 'concertinos' indeed survive, although some authorities argue that the smallest sonatas are not necessarily the earliest or least accomplished, and the concertinos appear to date from about 1760; possibly some keyboard trios antedate 1755 as well, although none is so short or simple. In any case Haydn's compositional activity increased exponentially in the mid-1750s. The quintet-divertimento HII:2 survives in a later source dated 1754, and many of his ensemble divertimentos probably date from before 1761. Of the ten or so pre-1780 keyboard trios and the 21 or so string trios, the earliest also may date from the mid-1750s, although others are from the early 1760s. Late in life Haydn dated the autographs of the Organ Concerto in C (HXVIII:1) and the *Salve regina* in E (HXXIIIb:1) '1756' (fig.2).

The precise dates of the final two stages of Haydn's early 'progress' – Fürnberg and Morzin – also remain uncertain. Griesinger writes:

The following, purely coincidental circumstance led him to try his hand at the composition of quartets. A certain Baron Fürnberg had an estate in Weinzierl, several stages from Vienna; from time to time he invited his parish priest, his estate manager, and Albrechtsberger (a brother of the well-known contrapuntist) in order to have a little music. Fürnberg asked Haydn to compose something that could be played by these four friends of the art. Haydn, who was then 18, accepted the proposal, and so originated his first quartet [incipit of HIII:1], which, immediately upon its appearance, received such uncommon applause as to encourage him to continue in this genre.



*2. Autograph MS of part of Haydn's 'Salve regina' in E, composed 1756 (D-DS 988, f.2v)*

Griesinger's statement that Haydn composed his first quartet at 18, although roughly supported by Dies and Carpani, is far too early. All the circumstantial details, as well as the sheer mastery of Haydn's early quartets, suggest rather the Seilerstätte period, i.e. about 1755–7. Whether HIII:1 was actually Haydn's first quartet, or whether he (or Griesinger) named it simply because it occupied first position in Pleyel's famous edition (1801) and therefore in his own thematic catalogue, cannot be determined. In any case Haydn had not yet adopted the 'opus' format; there are, simply, ten early quartets, of which HIII:1–4, 6 (op.1 nos.1–4, 6) and HII:6 ('op.0') are probably the earliest, HIII:10, 12 (op.2 nos.4, 6) perhaps in the middle, and HIII:7–8 (op.2 nos.1–2) probably the latest, perhaps even 1759–60.

Regarding Haydn's employ by Count Karl Joseph Franz Morzin (1717–83), Griesinger states:

In the year 1759 Haydn was engaged as music director to Count Morzin in Vienna at a salary of 200 gulden, free lodging and board at the officers' table. Here he was finally able to enjoy the happiness of a carefree existence; he was quite contented. The winters were spent in Vienna, the summers in Bohemia [at Dolní Lukavice, usually referred to as Lukavec]. . . . As music director in the service of Count Morzin Haydn composed his first symphony [incipit of no.1].

Although Dies agrees regarding the date ('about 27'), Haydn's earliest symphony cannot be as late as 1759: a manuscript source for no.37 is dated 1758 (Carpani's date), implying a date of composition in that year or, more likely, at least a year earlier. Moreover, Haydn himself in old age organized a list of his symphonies according to ten-year periods: 1757–67, 1767–77 etc.; '1757' is so precise that he must have believed that it was the actual year of his first symphony – or, perhaps, of his appointment with Morzin. (The list also appears to confirm Griesinger's identification of the symphony we know as 'no.1' as the earliest.) Finally, if one accepts 1749 as the date of Haydn's dismissal from the Stephansdom and takes literally his 'eight whole years' of 'wretched existence', 1757 is implied as end-point; but the most likely marker of the latter, again, was his appointment with Morzin. Be all this as it may, the free-spending Count Morzin soon had to dissolve his little musical establishment. Although the early biographers again disagree as to the date, Haydn's marriage certificate (26 November 1760) refers to him as 'Music Director with Count v. Morzin', so he probably moved from Morzin to Esterházy without meaningful interruption. Haydn's compositions during the Morzin years include about 15 symphonies; keyboard sonatas (including HXVI:6, probably not later than 1760), trios, divertimentos (including HXIV:11, 1760) and concertos; string trios; partitas for wind band (including HII:15, 1760) and possibly the quartets op.2 nos.1–2.

On 26 November 1760 Haydn was married to Maria Anna Aloysia Apollonia Keller (bap. 9 Feb 1729; *d* 20 March 1800); the marriage contract, in which he pledged

1000 gulden as a matching sum to her dowry (a common custom), is dated 9 November. The bride was the daughter of the wigmaker Johann Peter Keller, who is said variously to have assisted him in his years of poverty or employed him as a music teacher. The early biographers relate that in the mid-1750s Haydn had fallen in love with her younger sister Therese (*b* 1733), who however was compelled by her devout parents to enter a nunnery in 1755, taking her formal vows in 1756. It has been speculated that he composed the *Salve regina* in E and perhaps the Organ Concerto in C on the latter occasion. Whether (the speculation continues) out of continuing gratitude to the Kellers or owing to a psychological displacement of his own affections, he married the elder sister four years later. The marriage was an unhappy one (we have only his side of the story) and led to infidelities on both sides; as he said to Griesinger (somewhat illogically): 'My wife was incapable of bearing children, and thus I was less indifferent to the charms of other women'.

3. ESTERHÁZY COURT, 1761–90. With Haydn's move to the Esterházy court, evidence regarding his activities increases a hundredfold. However, its scope is uneven: although the archives are informative regarding theatrical activities, entertainments for noble visitors, personnel, payments for services, petitions etc., they tell us little about day-to-day musical activities, especially in the realm of instrumental music. Many documents and musical sources were destroyed in a fire at Eszterháza castle in 1779, and little correspondence of Haydn's survives until the upswing in his commercial activity beginning in 1780.

*(i) Vice-Kapellmeister, 1761–5.* The Esterházy family, the richest and most influential among the Hungarian nobility, had long been important patrons of culture and the arts; Prince Paul Anton was a music lover and capable performer. Haydn's predecessor as Kapellmeister, Gregor Joseph Werner, had been appointed in 1728; he was a solid professional who composed church music in the first instance, but also symphonies, trio sonatas and other instrumental works including an entertaining 'Musical Calendar' (1748); in 1804 Haydn honoured his predecessor by publishing six introductions and fugues from his oratorios, arranged for string quartet. Paul, who from 1750 to 1752 was ambassador in Naples and travelled widely elsewhere, collected a large quantity of vocal and instrumental music (he had a catalogue made during the period 1759–62; it lists one symphony by Haydn, acquired in 1760). By about 1760 Werner was becoming infirm and his musical orientation increasingly conservative; Paul set about modernizing and enlarging the establishment, appointing several new musicians before recruiting Haydn and others in 1761.

Haydn's appointment was in the first instance as vice-Kapellmeister; the first and last clauses of his contract address this somewhat delicate situation, while at the same time illustrating the Esterházys' concern for the welfare of valued employees:

> . . . Whereas
> 1[mo] a Kapellmeister at Eisenstadt named Gregorius Werner has devoted many years of true and faithful service to the princely house, but now, on account of his great age and the resulting infirmities . . . is not always capable of performing his duties, therefore said Gregorius Werner, in consideration of his long service, shall continue to serve, as Ober-Kapellmeister. On the other hand the said Joseph Haydn, as vice-Kapellmeister, shall be subordinate to . . . said Gregorio Werner, *quà* Ober-Kapellmeister, in regard to the choral music [*Chor-Musique*] in Eisenstadt; but in all other circumstances where any sort of music is to be made, everything pertaining to the music, in general and in particular, is the responsibility of said vice-Kapellmeister.
> 14[mo] His Highness not only undertakes to retain the said Joseph Haydn in service during this period [three years, renewable], but, should he provide complete satisfaction, he shall also have expectations of the position of Oberkapellmeister.

Although the contract is dated 1 May 1761, Haydn may have begun working for the court earlier that year. Griesinger states that he began on 19 March 1760; this cannot be correct, unless it was an error for 1761 (Dies also names 1760), and the specific date '19' is suspect (the surviving contracts begin on the first of the month). But the Prince was in Vienna in March 1761 (music was performed at the Esterházy palace several times that month); indeed he may have remained there much of the time until his death in March 1762. Moreover, the contracts with several musicians appointed 1 April 1761 include a clause requiring them to obey not only the Kapellmeister but the vice-Kapellmeister, but the latter position did not exist until Haydn's appointment. Hence he may well have selected most or all of the musicians hired from April on, and so helped to shape the newly constituted orchestra himself.

Haydn's contract, once thought to be demeaning, is now understood as a standard document of its type; its terms were favourable to a young man of 29 with only one previous position to his credit. He was no servant, but a professional employee or 'house officer'; he received 400 gulden a year, plus various considerations in kind including uniforms and board at the officers' table. He was in charge of the 'Camer-Musique', which comprised not only all instrumental music but secular vocal and stage music as well. He had full authority over the musicians, both professionally and in terms of their behaviour; but he was close to many of them personally as well, often serving as godfather to their children. His duties included responsibility for the musical archives and instruments (including purchase, upkeep and repair), instruction in singing, performing both as leader and as soloist ('because [he] is competent on various instruments') – and, of course, composition:

> 4[to] Whenever His Princely Highness commands, the vice-Kapellmeister is obligated to compose such works of music as His Highness may demand; further not to communicate [such] new compositions to anyone, still less allow them to be copied [for others], but to reserve them entirely and exclusively for His Highness; most of all to compose nothing for any other person without prior knowledge and gracious consent.

Despite the immense labour and considerable tribulation this position entailed, Haydn must have known that it was the opportunity of a lifetime. One can well understand the joy and satisfaction conveyed by Griesinger's remark: 'It was still granted to Haydn's father [*d* 1763] to see his son in the blue and gold uniform of the court, and to hear the prince's many praises of his son's talent'.

Paul Anton, already in uncertain health in 1761, declined rapidly in early 1762 and died on 18 March. Childless, he was succeeded by his brother Nicolaus, an even more enthusiastic musician, who harboured even grander designs for the physical and artistic development of the court. Goethe coined the phrase 'das Esterházysche Feenreich' to describe his display at the coronation of the Holy Roman Emperor in Frankfurt in 1764, which has passed into the literature; in his own day he was called 'der Prachtliebende' ('the Magnificent'). His treatment of Haydn was generous: he raised his salary to 600 gulden,

regularly dispensed gold ducats as thanks for the submission of baryton trios and after successful opera productions and, following fires that destroyed Haydn's house in Eisenstadt in 1768 and 1776, paid to have it rebuilt. As a matter of course his musical taste decisively influenced what genres Haydn cultivated at court; whether it affected Haydn's style as well cannot be determined (except in cases like the works for baryton).

The musical ensemble was at first very small, normally comprising 13 to 15 players (of whom many performed on more than one instrument): strings (approximately 6 violins, 1 viola, 1 cello, 1 bass), 2 oboes, 2 horns and a bassoon (plus a flute in certain works or movements). Haydn led from the violin; no keyboard continuo was employed except in the theatre. Beginning in the 1770s, the ensemble was gradually enlarged, owing primarily to the increasing importance of the court opera; at its height in the 1780s it counted 22–4 members. Especially at first, it was manned largely by virtuosos (including Luigi Tomasini, violin, Joseph Weigl and later Anton Kraft, cello, Carl Franz, horn and baryton), some of whom remained at the court for decades. This situation is reflected in many difficult and exposed passages in Haydn's symphonies, as well as numerous concertos from the 1760s. Indeed symphonies nos.6–8, *Le matin*, *Le midi* and *Le soir* (1761) – among his first compositions in his new position; Dies states that the 'times of day' topic was suggested by the prince – were expressly calculated to show off the new ensemble, both as a whole and in terms of the individual players, all of whom receive solos. But Haydn was also demonstrating his own prowess: although the topics were traditional, the works have no precedent, either generally or in his own output.
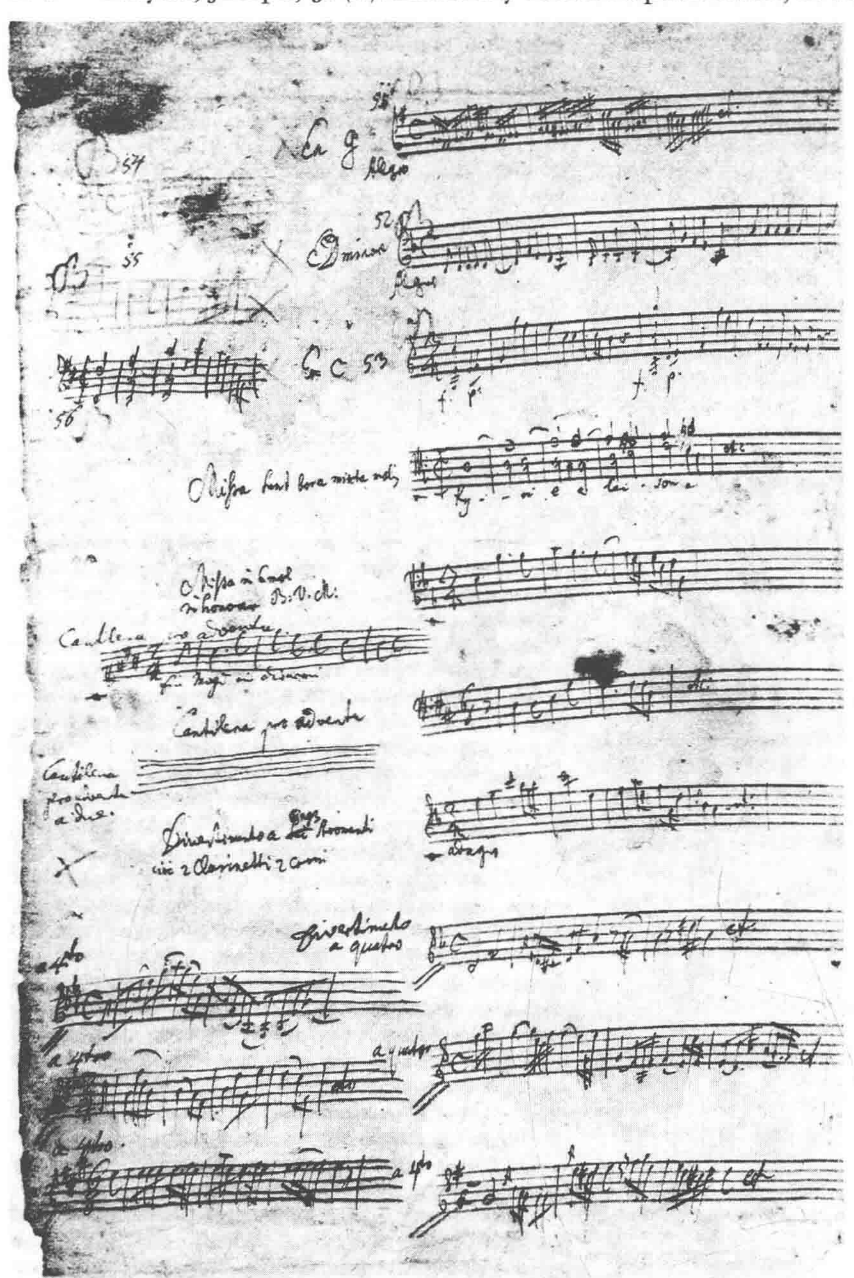
During the first half of the 1760s Haydn composed chiefly instrumental music, as far as we know exclusively for performance at court. His most productive genre was the symphony, with about 25 works; in addition to nos.6–8 they include nos.22 ('The Philosopher') and 30 and 31 ('Alleluja', 'Hornsignal'). The concertos include two or three for violin, the Cello Concerto in C, a concerto for violone (the first ever composed, as far as is known), two horn concertos and one for two horns, one for flute and perhaps one for bassoon; many of them are lost. Only a few keyboard works are known, primarily trios and quartet divertimentos; there are also a few ensemble divertimentos as well as minuets and other dances. In addition, there were a few large-scale vocal works, usually intended as celebrations of particular occasions: the *festa teatrale Acide* (1762, first performed in January 1763, for the marriage of Anton, the prince's eldest son) and the somewhat mysterious *commedia Marchese* (*La marchesa Nespola*, 1762–3; only fragments survive, and three similar works are lost), as well as several cantatas honouring Nicolaus himself, whether on his nameday (*Destatevi o miei fidi*, 1763; *Qual dubbio ormai*, 1764), his return from distant journeys (*Da qual gioia improvvisa*, 1764, from Frankfurt; *Al tuo arrivo felice*, 1767, from Paris) or his convalescence from illness (*Dei clementi*, undated). The only sacred vocal work of consequence is the first of Haydn's two *Te Deum* settings (HXXIIIc:1).

We know little of Haydn's daily routine or that of the musical establishment during these years, or of noteworthy events in his life. His contract required him to appear every morning and afternoon to see if music was desired, although a later document specified that academies were to be given regularly on Tuesdays and Thursdays. From 1762 to 1765 Nicolaus lived primarily in Eisenstadt, with frequent shorter stays at other properties. Haydn and his wife lived in an apartment in the same building as the other musicians, next to the 'Bergkirche', just up the hill from the castle. He was seriously ill in the winter of 1764–5; the following year his brother Johann was engaged, nominally as a tenor but *de facto* charitably supported by Haydn.

*(ii) Kapellmeister, 1766–90.* In late 1765 and early 1766 Haydn's status and activities at the Esterházy court changed radically. First came a series of crises in his relations with the prince. In September 1765 the flautist Franz Sigl accidentally burnt down a house; the chief court administrator, Ludwig Peter Rahier (with whom Haydn often clashed), recommended that Sigl be imprisoned, and Haydn was reprimanded by the prince. Haydn however eloquently defended himself and succeeded in having Sigl's punishment reduced to simple dismissal (indeed he was later rehired). In October, Werner, having just signed his last will, wrote a vituperative letter to the prince in which he accused Haydn of neglecting the instruments and musical archives and the supervision of the singers. In late November or early December Nicolaus again sent Haydn a reprimand (perhaps drafted by Rahier), instructing him to see to these matters and to prepare a catalogue of the archives and instruments of the Chor-Musique. At the end stood the following postscript: 'Kapellmeister Haydn is urgently enjoined to apply himself to composition more zealously than heretofore, and especially to compose more pieces that one can play on the [baryton]'. The baryton was a member of the viol family, on which the performer could 'accompany himself' by plucking a series of sympathetically vibrating strings while also playing normally with the bow; the prince was an accomplished performer. Haydn, though doubtless angry and dismayed, at once began to compose baryton trios in quantity. On 4 January 1766 he submitted three new ones (Nicolaus pronounced himself satisfied and awarded him 12 ducats, while immediately ordering six more), and completed a 'book' of 24 (they were elegantly bound in sets) that autumn; two additional books followed by July 1768. Thereafter production dropped off somewhat, though remaining steady into the mid-1770s, for a total of 126 trios plus sundry other works.

A different kind of response (so it is assumed) was Haydn's decision to begin a thematic catalogue of his own compositions, and thereby to refute the prince's charge of non-productivity. This document, misleadingly called the *Entwurf-Katalog* ('draft catalogue', fig.3), is of capital importance for our knowledge of Haydn's output from the pre-Esterházy days up to the late 1770s, as well as its chronology. It was laid out in about 1765–6 by Joseph Elssler, the most important music copyist at the court, doubtless according to Haydn's plan; Haydn made additional entries more or less regularly until the late 1770s.

On 3 March 1766 Werner died; Haydn was now Kapellmeister, responsible for the church music as well as everything else. It was presumably this higher status (his salary did not change) that induced him in May to purchase a house in Eisenstadt (now a Haydn museum). A more important change was signalled later that year: a portion of the court, including Haydn and some musicians, spent the summer at Nicolaus's splendid new castle,



*3. Page from Haydn's 'Entwurf-Katalog', begun in 1765 (D-Bsb)*

Eszterháza, then beginning to rise in reclaimed swampland east of Lake Neusiedl (present-day Hungary). Over time, the prince became increasingly attached to it, and 'summer' eventually expanded to ten months. Such an extension occasioned the 'Farewell' Symphony (no.45, autumn 1772), in which the pantomime of the departing musicians brought home to the prince the need to return to Eisenstadt.

As a result of these new circumstances, Haydn's compositional activity changed substantially. In addition to the upsurge in baryton music, in 1766 he began to compose large-scale vocal works, both sacred and secular. In the former domain he at once produced two works on the largest scale, with an astonishing assurance of style and technique for someone who had composed no church music for a decade. The first was the *Missa Cellensis in honorem BVM* of 1766 (possibly completed later), apparently intended for Mariazell (where earlier Esterházys had erected a chapel) or a Viennese church associated with that shrine. More masses followed: in 1768 the *Missa 'Sunt bona mixta malis'*, about 1768–9 the *Missa in honorem BVM* ('Great Organ Mass'; Haydn presumably performed the obbligato organ part), in 1772 the *Missa Sancti Nicolai* (the title implies a celebration of the prince's nameday, 6 December) and about 1775–8 a *missa brevis* ('Little Organ Mass'). His other 'inaugural' liturgical masterpiece was the *Stabat mater* of 1767. Its original purpose is unknown; Haydn was confident enough to send it to Hasse, earning a letter of praise that he much valued, and he performed it in Vienna in March

1768. There followed a *Salve regina* (HXXIIIb:2; 1771) for four solo voices, string orchestra and obbligato organ (again performed by Haydn). It was presumably this work, not (as he later claimed) the *Stabat mater*, that resulted from his vow to compose a work of thanksgiving to the Virgin if he were cured of a serious illness; he suffered from a 'raging fever' (Griesinger) about 1770–71, so threatening that his brother applied for leave from Salzburg to visit him. The celebratory cantata *Applausus* (1768) was commissioned in honour of the abbot of the Cistercian monastery at Zwettl; because Haydn was unable to be present, he accompanied the work with a long and informative letter on performing practice. Haydn composed the Italian oratorio *Il ritorno di Tobia* (1774–5) for the annual Lenten concert of the Tonkünstler-Societät in Vienna, a charitable organization for musicians' widows and children founded by Hofkapellmeister Gassmann in 1771. He conducted the premières on 2 and 4 April 1775; most of the roles were sung by members of his own Kapelle. The work was a notable success; a review praised the choruses in particular and referred to his growing international reputation.

Beginning in 1766, the prince began to require operatic productions at the new castle; eventually opera would become the focus of the entire musical establishment (see §(iii) below). For the time being, however, Haydn's primary task was to compose operas to be produced during the festivities celebrating visits by high personages. Three comic operas date from the late 1760s: *La canterina* (1766) apparently had its première in the summer during a visit of the imperial court to Eisenstadt (in a makeshift theatre) and was afterwards produced in Pressburg (Bratislava). *Lo speziale* (1768) and *Le pescatrici* (1769–70) are both based on librettos by Goldoni; the former inaugurated the new opera house at Eszterháza probably during the last week of September 1768, on the visit of the Hungarian regent, Duke Albert of Saxe-Techsen, while the latter had its première on 16 September 1770 during the wedding celebrations of Countess Lamberg, the prince's niece. After a pause, operatic composition resumed in 1773 with *L'infedeltà delusa*, given on 26 July (the nameday of the dowager Princess Maria Anna, Paul Anton's widow), and *Philemon und Baucis*, a German marionette opera, given on 2 September during the festivities in honour of a 'state' visit by Empress Maria Theresa to Eszterháza. (*Hexenschabbas*, another marionette opera from about this time, is lost.) *L'infedeltà delusa* was also given for the empress; the performance occasioned her famous remark (if it is genuine) that in order to see a good opera she had to go to the country. Haydn's last opera during this phase was *L'incontro improvviso*, first given on 29 August 1775, during a visit by Archduke Ferdinand and his court.

During the late 1760s and early 1770s Haydn continued to compose instrumental works, albeit at a slower rate than before (except during the operatic hiatus of 1770–72). But they became longer, more passionate and more daring. The symphonies comprise nos.26, 35, 38, 41–9, 52, 58–9, 65; many of these are among his best-known before the London period, as is evident from their nicknames, which include 'Lamentatione', 'Maria Theresa', 'La passione', 'Mourning', 'Farewell' and 'The Schoolmaster'. He also took up the string quartet, not cultivated since the 1750s, producing three increasingly imposing *opera* in rapid succession: op.9 (*c*1769–70), op.17 (1771) and op.20 (1772). The reason is unknown: there is no documentation of quartet performances at the Esterházy court, and it has been speculated that he composed them for Viennese patrons (Burney described the audience's transports at a performance of Haydn quartets in Vienna in September 1772). He also composed numerous keyboard sonatas for connoisseurs: HXVI:45 (1766), 19 (1767), 46 (late 1760s), 20 (in C minor, 1771), as well as seven lost works and one that survives only as a fragment (HXVI:2a–g, XIV:5) which, to judge from the incipits, were on the same scale. A few concertos date from this period as well. Many of these works are so bold and expressive that in the 20th century they became subsumed under the appellation *Sturm und Drang*. The term has been criticized: taken from the title of a play of 1776 by Maximilian Klinger, it properly pertains to a literary movement of the middle and late 1770s rather than a musical one of about 1768–72, and early proponents of this interpretation assumed implausibly and without evidence that these works expressed a 'romantic crisis' in Haydn's life. Nevertheless, his style during these years was distinctive; furthermore, similar traits are found in the contemporary music of many other Austrian composers, including the young Mozart's G minor Symphony K183/173*dB* and D minor String Quartet K173.

In Haydn's case this development may have been related to his turn to vocal music beginning in 1766: perhaps the demand for expressive depth in sacred works and dramatic effectiveness in opera, as well as the tendency towards through-composition in both genres, stimulated this expansion of his instrumental music. In 1769 Nicolaus began engaging a theatrical troupe each summer season; in the seasons 1772–7 it was the famous one directed by Carl Wahr, which played primarily comedies and other entertainments, although Shakespeare's tragedies were also mounted. It has been speculated that Haydn supplied incidental music for these productions (including even *Hamlet* and *King Lear*) and that some *Sturm und Drang* symphonies recycle this music, although the only documented example is Symphony no.60 ('Il distratto', 1774), from a very un-Shakespearean French comedy. In any case, from about 1773 Haydn's instrumental music became generally lighter in style – the reason (if any) is again unknown; there is no evidence of princely intervention – and was again addressed to amateurs as well as connoisseurs. The string quartet was abandoned. Both the symphonies of 1773–5 (nos.50–51, 54–7, 60, 64, 66–9) and two contemporaneous sets of keyboard sonatas, HXVI:21–6 (1773) and especially 27–32 (1774–6), exemplify this mixed orientation; the former was published in Vienna in 1774 (the first authorized publication of Haydn's music) with a dedication to the prince, who presumably paid the costs. A third set (nos.35–9 and 20), again mixed in style, was published in 1780.

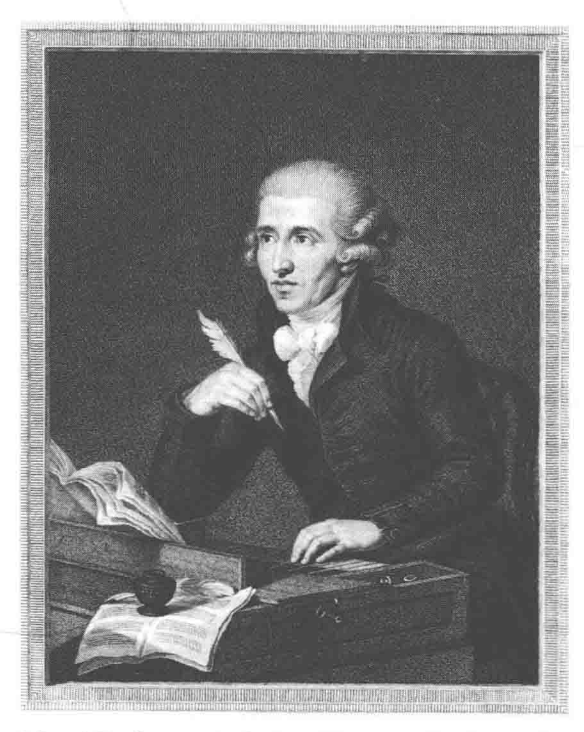
*(iii) Opera impresario, 1776–90.* In 1778 Haydn sold his house in Eisenstadt; the court now stayed at Eszterháza at least ten months every year, and he increasingly spent the short winter season in Vienna (see §3(iv)). The very long stays at Eszterháza were linked to Nicolaus's reorganization of the theatrical entertainment there in 1776. Now there was a regular 'season' each year, comprising opera, stage plays and marionette operas (in a separate small theatre); in principle there was theatrical entertainment every evening the prince was in residence.

At first, stage plays predominated (184 evenings in 1778, as opposed to only 50 operas – and only two musical academies; four others took place during the day, in the 'apartments'), but the number of opera evenings increased steadily, reaching a high of 124 or 125 in 1786. New productions were henceforth not grand, 'occasional' events, but a regular occurrence; in 1776 there were five, and in the banner year 1786 there were eight, together with nine revivals. Under these conditions Haydn could not compose more than a small fraction of what was needed, nor were new works commissioned from other composers. Instead, operas were acquired from Vienna, where there were many productions and a lively trade in copying; it is not known how many were selected by the prince or Haydn during their brief winter sojourns. Some were acquired by agents (e.g. Nunziato Porta, the librettist of *Orlando paladino*), others supplied by newly arrived singers etc., and still others purchased from archives and estates (Dittersdorf sold the court several of his own operas in 1776). The up-to-date repertory centred on *opera buffa*: the composer represented by the greatest number of productions from 1776 to 1790 was Cimarosa (13), followed in order by Anfossi, Paisiello, Sarti and Haydn (seven), and 24 other composers with fewer.

Once it was decided to produce a given opera, Haydn was responsible for any musical alterations that might be required, supervising the copying of parts, rehearsing the singers and orchestra, and conducting all the performances – for no fewer than 88 productions in the 15 years from 1776 to 1790. This was by any reckoning a full-time job, even if one does not count his own new stage works, of which six originated between 1777 and 1783, or almost one per year. First came a *dramma giocoso* by Goldoni, *Il mondo della luna* (given on 3 August 1777, on the marriage of Nicolaus's younger son). *La vera costanza* (1778–9) is the subject of implausible and conflicting anecdotes in Griesinger and Dies, according to which it was originally commissioned for the Burgtheater in Vienna but scuttled by intrigue (neither Joseph II nor his musicians were well-disposed towards Haydn); in fact it had its première at Eszterháza, on 25 April 1779. It was lost in the fire that largely destroyed the Eszterháza opera theatre on 18 November 1779; the surviving version represents Haydn's reconstruction of the work from 1785. It is a measure of the prince's commitment (or obsession) that an opera was given just three days after the fire, in the marionette theatre, which had been hastily adapted for staged opera (yet another noble marriage was to be celebrated). Haydn's *L'isola disabitata* to a libretto by Metastasio also had its première on schedule on 6 December (the prince's nameday). Next came *La fedeltà premiata* (1780; given on 25 February 1781, on the inauguration of the rebuilt opera house). In 1783 Haydn took the unusual step of publishing the great *scena* for Celia in Act 2, 'Ah, come il core ... Ombra del caro bene', in full score; it received a detailed and laudatory review by C.F. Cramer in his *Magazin der Musik*. Haydn's last two Eszterháza operas were *Orlando paladino* (1782, for the prince's nameday) and *Armida* (1783; given 26 February 1784). The later 1770s saw three German marionette operas, also all lost in the 1779 fire: *Dido* (1776), *Vom abgebrannten Haus* (date uncertain) and *Die bestrafte Rachbegierde* (1779; its production can be inferred only from the printed libretto); the occasionally seen *Die Feuersbrunst* is either spurious or represents an arrangement of *Vom abgebrannten Haus*.

After 1783 Haydn composed no more operas for the court. It is not known why he abandoned the genre, which he had cultivated intensively since 1766 and in which he was proud of his achievements (see §6 below), or how he persuaded the prince to consent at a time when the number of productions was still rising. Perhaps he was increasingly drawn to his new career as composer of instrumental music for publication (see §(iv) below). In any case all his other duties for the court theatre remained in force; in particular he still revised the operas in production to suit his provincial stage and limited personnel. Haydn made many cuts, both of entire numbers and within them, re-orchestrated (often adding winds), changed tempos (usually speeding them up) and 'tailored' arias to 'fit' his singers, as Mozart would have said. He composed about 20 substitute ('insertion') arias (HXXIVb) as well as long passages within numbers not rejected as a whole.

The majority of the insertion arias and simplifications were composed for Luigia Polzelli, a young Italian mezzo-soprano who joined the troupe in March 1779 along with her much older husband, a violinist. Both proved inadequate and were dismissed in December 1780 – but promptly rehired: Luigia and Haydn had become lovers, a relationship that, like so many in that milieu, was probably an open secret. (Haydn told Griesinger that the painter Ludwig Guttenbrunn had been his wife's lover during his stay at the court in 1770–72.) While at Eszterháza Luigia gave birth to her second son, Antonio, in 1783. He and his mother believed that Haydn was the father (there is no evidence of such a belief on Haydn's part); he became a professional musician and was



*4. Joseph Haydn: engraving by Luigi Schiavonetti after the second version of a portrait by Ludwig Guttenbrunn, c1792; the first version of the portrait probably dates from c1770*

appointed to the Esterházy orchestra in 1803. Haydn was well-disposed towards him, and even more towards his elder brother Pietro (*b* 1777); he taught them both music and maintained contact with them throughout his life. As for Luigia, following the dissolution of the Kapelle in 1790 Haydn attempted to procure engagements for her in Italy; however, he would not have her with him in London, even though her sister was engaged there as a singer (see §4 below). Although there are no letters from the 1780s by which we might assess the nature of their feelings, he wrote to her often (in Italian) during his first London visit. Those up to early spring 1792 are ardent: 'Perhaps I shall never regain the good humour that I used to have with you; you are always in my heart, and I shall never, never forget you . . . Think from time to time about your Haydn, who esteems you and loves you tenderly, and will always be faithful to you' (14 January). But those from May and June are notably cooler – he had entered a new relationship – and none survives from his second London visit. He acceded to Polzelli's requests for money, but not always immediately or in the demanded amount, while complaining (misleadingly) how little he had, as well as (accurately) how hard he had to work.

The vastly increased operatic and theatrical activity at the Esterházy court from 1776 on led to an equally drastic reduction in the performance of instrumental music. As noted above, only six 'academies' were listed for the entire year 1778 (all in January and February). Presumably the prince simply lost interest; even Haydn's stream of baryton works began to dry up after 1773 and ceased entirely about 1775, following the octets HX:1–6. The symphony, from the late 1750s to 1775 the one constant in Haydn's output, declined as well; only nine were completed in the six years 1776–81 (nos.53, 61–3, 70–71, 73–5), none at all in 1777 or the first half of 1778. Even these few symphonies often include adaptations of stage music. No.63 in C begins with the overture to *Il mondo della luna*, and the slow movement ('La Roxelane') is based on a theme from a stage play; the slow movement of no.73, 'La chasse', uses his own lied *Gegenliebe* and the finale recycles the overture to *La fedeltà premiata*. He even recycled the overture HIa:7 twice, in the finale of one version of no.53 ('Imperial') and the opening movement of no.62. From this time on, the Esterházy court was no longer the primary destination for Haydn's instrumental music.

*(iv) Independence, 1779–90.* Nevertheless, Haydn was able to continue his career as an instrumental composer. In contrast to London, Paris and elsewhere, where unauthorized editions of his music had been appearing steadily since 1764, there was no music publishing industry to speak of in the Habsburg realm; most music circulated in manuscript copies. This situation changed in 1778, when Artaria & Co., hitherto primarily art dealers and mapmakers, expanded into music printing; other firms soon followed. Artaria and Haydn must have made contact in 1779 (it is not known who took the initiative); their first publication was a set of six keyboard sonatas, HXVI:35–9, 20 (delivered in winter 1779–80, published in April 1780), dedicated to the virtuoso sisters Katharina and Marianna von Auenbrugger. Dozens of Viennese publications of Haydn's music followed over the next decade. This would not have been possible on the terms of his 1761 contract, which forbade him from selling music on his own or composing for anyone else without permission. However, he signed a new contract on New Year's Day 1779, in which these prohibitions were omitted; the conjunction with Artaria's founding in 1778 and Haydn's publication of music with them beginning in 1779–80 cannot be coincidental. The prince was losing interest in instrumental music; Haydn must have persuaded him to strike a compromise, whereby he remained in residence at court, continued in charge of the opera and drew his full salary, but was granted compositional independence in other respects, including the income from sales of his music. In addition, he began to market his music in other countries: in England beginning in 1781 with Forster, to whom he sold more music than to anyone except Artaria; in France beginning in 1783, selling Symphonies nos.76–8 (composed 1782) to Boyer and offering nos.79–81 (1783–4) to Naderman. (To be sure, certain works not composed for the court – for example, the 'Paris' Symphonies – were still performed, or at any rate tried out, there before being sent into the world, and others, such as the piano sonatas HXVI:40–42, were dedicated to members of the princely family.)

Haydn soon learnt to maximize his income by selling a given work in several countries, accepting a separate fee for each. Except in Vienna and London he often worked through a middleman. These activities were in many respects unregulated (modern copyright law being in its infancy); unauthorized 'double copying' was a constant danger, and everyone attempted to maximize his advantage – including Haydn, whose tactics were often unscrupulous, to say the least. He often earned his 'little extra' by selling manuscript copies of new works to private individuals; such 'subscription' copies still carried a certain prestige. An example is offered by his famous letters offering the string quartets op.33, composed in summer and autumn 1781 and sold to Artaria by prior arrangement. On 3 December he wrote to between ten and 20 noble and well-to-do music lovers, including the Swiss intellectual Johann Caspar Lavater:

> I love and happily read your works . . . Since I know that in Zürich and Winterthur there are many gentlemen amateurs and great connoisseurs and patrons of music, I cannot conceal from you the fact that I am issuing a work consisting of 6 Quartets for two violins, viola and violoncello concertante, by subscription for the price of six ducats; they are of a new and entirely special kind, for I haven't written any for ten years . . . Subscribers who live abroad will receive them before I issue the works here . . .

However, Artaria (who presumably knew nothing of these activities) announced the forthcoming publication of the quartets on 29 December at a price of 4 gulden (6 ducats equalled approximately 25 gulden). Haydn was furious:

> It was with astonishment that I read . . . that you intend to publish my quartets in four weeks . . . Such a proceeding places me in a most dishonourable position and is very damaging; it is a most extortionate step on your part . . . Mr Hummel [the publisher] also wanted to be a subscriber, but I did not want to behave so shabbily, and I did not send them to Berlin solely out of regard for our friendship and further transactions; by God! you owe me more than 50 ducats, since I have not yet satisfied many of the subscribers, and cannot possibly send copies to those living abroad; this step must cause the cessation of further transactions between us.

In fact, it did not come to a rupture: Artaria delayed publication until April, and Haydn apparently sold the quartets to Hummel after all; both parties now better understood the ground rules ('the next time', wrote Haydn later, 'we shall both be more prudent'). A loss of 50 ducats implies about eight unsold copies; in 1784 Haydn

claimed to Artaria that he had 'always received more than 100 ducats through subscriptions to my quartets'. Even as his publications increased, Haydn continued to market manuscript copies, especially in genres that were not ordinarily published (such as sacred vocal music), and to sell all sorts of music in places where there was still no music publishing industry, notably Spain. These were hardly ever new works. To be sure, he wrote to Artaria in 1784: 'The quartets I'm working on just now . . . are very small and with only three movements; they are destined for Spain', but no trace of such works survives, unless it be the small-scale (but four-movement) single quartet op.42 (1785), which, however, appears to have been composed for a periodical series published by Hoffmeister.

Another risk arose from the circumstance that many publishers sold works from their own catalogues to business partners in other markets. Forster naturally assumed he had exclusive rights in England to the works Haydn had sold him. However, when Artaria sold some of the same works to Longman & Broderip, two ostensibly authorized editions were suddenly in direct competition. To make matters worse, among the works Haydn sold Forster was a set of piano trios HXV:3–5, the first two of which were almost certainly compositions of his former pupil Pleyel. Later, Pleyel sold them to Longman & Broderip; when the latter edition appeared, Forster embarked on a lawsuit with Longman, in which Haydn became entangled when he went to England; it was settled out of court. Despite such difficulties, his methods of exploiting multiple markets became a model for the next two generations of composers; he 'taught' it to Beethoven (who learnt his lesson well, including the unscrupulous aspects), and it was still used by Mendelssohn and Chopin. He was also adept at 'marketing'. He described Symphonies nos.76–8 as 'beautiful, impressive and above all not very long symphonies . . . and in particular everything very easy', and his first authorized Viennese publication of orchestral music (late 1782) was devoted, not to symphonies, but to the 'easier' genre of the overture.

For all these reasons Haydn's compositional activity underwent a radical change in the 1780s. His music, which been well known and much praised since the mid-1760s, was now genuinely popular: he could scarcely keep up with the demand. He concentrated on what was salable: instrumental works that would appeal to both amateurs and connoisseurs, opera excerpts and lieder. As long as his works had been destined for the court or published without his participation, he had had little need to follow the 'opus' principle; now he adopted it for almost all his publications. Even the string quartet was subject to another pause of six years (and the example of Mozart's quartets dedicated to him) before he composed three sets in rapid succession during 1787–90: op.50 (Artaria; dedicated to the King of Prussia), op.54/55 (a single set of six, sold to Johann Tost, formerly a violinist at court, who resold them to various publishers) and op.64. The English publisher John Bland visited him at Eszterháza in November 1789, when Haydn promised him a new quartet in return for a new razor (Haydn thanked him for the razors in April 1790). However, a 'new' quartet could not have been the one now known as the 'Razor' (op.55 no.2, composed in 1788 and never published by Bland); it is more likely that the story has to do with op.64 (1790), which Bland did publish in an authorized edition.

A genre that Haydn had not cultivated since the mid-1760s but which now again became important was the piano trio, with 13 works in the 1780s. HXV:5 (1784) and 9–10 (1785) were sold to Forster; nos.6–8 (1784–5) and 11–13 (1788–9) to Artaria, as was no.14 (1789–90). Nos.15–17 (1790) were composed for Bland; they specify a flute rather than a violin as the melody instrument (no.17: flute or violin). The piano sonatas nos.33, 34 and 43 were assembled *post facto* and published in 1783; by contrast, nos.40–42 are an 'opus' (published 1784; dedicated to Marie Hermenegild, wife of the later Prince Nicolaus II). Two important single sonatas date from 1789–90: HXVI:48 in C, composed for Breitkopf in Leipzig, and HXVI:49 in E♭, for Maria Anna von Genzinger; the Capriccio HXVII:4, composed 'in a *launige* hour' in 1789, is equally fine. Another genre made newly popular through publication was the lied; Haydn composed 24 in 1781–4 (HXXVIa:1–24) and published them with Artaria in two sets of 12.

Even in the early 1780s Haydn was no mere 'entertainer'. But a newly serious orientation was instigated by his receipt in about 1784–5 of two prestigious commissions from abroad, both executed in 1785–6. Six symphonies were commissioned by Count d'Ogny for performance in Paris by the Concert de la Loge Olympique (a masonic organization); the fee was later reported to have been 25 louis d'or for each symphony (Mozart had been paid only 5 for the Paris Symphony K297/300*a*) and Haydn received also 5 louis d'or from Imbault for the publication rights. The Concert employed a much larger orchestra than any for which he had composed symphonies; whether for this reason or simply owing to the notion of 'Paris', they are the grandest he had yet written. They were immensely popular; Marie Antoinette supposedly preferred no.85 in B♭, whence its nickname 'La reine'; compare 'L'ours' (no.82) and 'La poule' (no.83). Their success led to additional symphonies: Haydn sold nos.88–9 (1787) to Tost, who resold them in Paris and elsewhere, and d'Ogny commissioned nos.90–92 (1788–9).

The other commission was a highly unusual one from Cádiz, for a series of orchestral pieces on the last words of Christ, to be performed in a darkened church as a kind of Passion during Holy Week, presumably on Good Friday. Haydn described them to Forster as

> purely instrumental music divided into seven Sonatas, each Sonata lasting seven or eight minutes, together with an opening Introduction and concluding with a *Terremoto* or Earthquake. These Sonatas are composed on, and appropriate to, the Words that Christ our Saviour spoke on the Cross. . . .
>
> Each Sonata, or rather each setting of the text, is expressed only by instrumental music, but in such a way that it creates the most profound impression on even the most inexperienced listener.

Griesinger commented: 'Haydn often stated that this work was one of his most successful'. It was widely performed and favourably received, not least owing to its avoidance of what were taken to be the chief dangers of tone-painting, excessive literalness and triviality. Haydn also sold the *Seven Last Words* in arrangements, one for string quartet and one for keyboard.

A distinctly lighter series of commissions came from King Ferdinando IV of Naples. Like Prince Esterházy, he had become proficient on an out-of-the-way instrument: the *lira organizzata*, a sort of grown-up hurdy-gurdy. He commissioned concertos and 'notturnos' for two *lire organizzate* from various composers; Haydn supplied five

or six concertos (HVIIh, 1786–7) and eight notturnos (HII:25–32, 1789–90).

Haydn's stays in Vienna were still restricted to one or two months each winter and occasional brief visits during Lent. He increasingly valued the imperial capital's artistic and intellectual life, which was flourishing under Joseph II, and chafed at having to spend so much time in the 'wasteland' (*Einöde*) of Eszterháza. He acquired many friends and patrons, including Baron Gottfried van Swieten (whom he had met in 1775), Councillor Franz Sales von Greiner (1730–98; father of the later Caroline Pichler), who presided over Vienna's leading literary salon and supplied Haydn with lieder texts, Anton Liebe von Kreutzner, who in 1781–2 commissioned the *Mariazellermesse* and to whose daughter Haydn dedicated his lieder published in 1781, Councillor Franz Bernhard von Keess, who held regular concerts of orchestral music and made the first systematic attempt to collect all of Haydn's symphonies, and Michael Puchberg (Mozart's patron). Their orientation, reflecting that of the emperor, was enlightened-conservative: they were interested in literature, philosophy and education and largely rejected dogmatism, yet retained a traditional and Catholic outlook – all traits that Haydn shared. The majority were freemasons; Nicolaus himself was Master of Ceremonies at one Viennese lodge, and it was most probably he or others in this circle who induced Haydn to apply for membership in the order. Haydn did so on 29 December 1784 and was inducted into the lodge 'Zur wahren Eintracht' on 11 February 1785; however, there are no further records of his participation, and (despite one further letter) it appears that freemasonry was of no particular significance to him.

Haydn's visits to Vienna offered many opportunities for performances of his music. The string quartets op.33 are still sometimes called the 'Russian' quartets, owing to a dedication on a late edition that reflects a performance given on Christmas Day 1781 for Grand Duke Paul of Russia (later Tsar Paul I) and his music-loving consort. Regarding his lieder, Haydn told Artaria: 'I will sing them myself, in the best houses. A master must see to his rights by his presence and by correct performance'. In February 1779 the Tonkünstler-Societät had invited Haydn to join, but attached conditions not to his liking; he gruffly refused. In March 1784, however, he produced *Il ritorno di Tobia* for them in a revised version. The 'tightness' of the Viennese performing scene is evident from the fact that among the five soloists were four who had taken part (or would do so) in Mozart opera premières:

| | |
|---|---|
| Anna | Nancy Storace (*Figaro*, Susanna) |
| Raffaelle | Catarina Cavalieri (*Entführung*, Konstanze) |
| Tobia | Valentin Adamberger (*Entführung*, Belmonte) |
| Tobit | Stefano Mandini (*Figaro*, Count Almaviva) |

Haydn and Storace became warm friends; he later composed a cantata 'for the voice of my dear Storace' (possibly *Miseri noi*, HXXIVa:7). In January 1787 three of the 'Paris' symphonies were performed, and in March the *Seven Last Words* at the Palais Auersperg; both were unpublished novelties at the time.

The friendship between Haydn and Mozart also developed in Vienna. It is believed that they first met in 1783–4, at a performance such as that of *Tobia* just described, one of Mozart's 'academies', or at a quartet party: Michael Kelly's (late and perhaps untrustworthy) reminiscence of Stephen Storace's quartet comprising Haydn, Dittersdorf, Mozart and Vanhal is set in 1784 (Kelly later visited Haydn at the Esterházy court). Mozart performed his six new quartets for 'my dear friend Haydn and other good friends' on 15 January 1785, and the last three again on 12 February; the latter occasioned Haydn's famous remark to Leopold Mozart that Wolfgang was the greatest composer he knew, 'either by name or reputation'. And Mozart's dedicatory letter in Artaria's edition of the quartets (September 1785) is headed: 'To my dear friend Haydn'. In the winter of 1789–90 he invited Haydn to rehearsals of *Così fan tutte*, and Haydn organized a quartet party in which Mozart's participation can be inferred.

The nature of their relationship has been much discussed. Many writers have romanticized it, beginning with Griesinger's and Dies's sentimental accounts of their tearful farewell in December 1790 on Haydn's departure for London (including Haydn's alleged comment, 'My language is understood in the entire world'). Others are sceptical, noting that the surviving documentation derives solely from two winters, 1784–5 and 1789–90, and that Mozart's dedicatory letter may protest his friendship a little too much. But there is no doubt of their mutual admiration as composers: each acknowledged the other as his only peer and as the only meaningful influence on his own music in the 1780s. Mozart's dedication of quartets to Haydn – a mere composer rather than a rich or noble patron – was unusual (although cynics note that he might have attempted to recruit the latter, but failed), and Griesinger relates an anecdote according to which he defended Haydn against a stupid criticism by Kozeluch: 'neither you nor I would have hit on that idea'. But Haydn's expressions of admiration went further. In a famous (albeit unauthenticated) letter of 1787 to the impresario Franz Rott in Prague, he admitted that he feared comparison with 'the great Mozart', at least on the stage:

> If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high personages in particular, as deeply, with the same musical understanding and with the same deep feeling, as I understand and feel them, the nations would vie with each other to possess such a jewel.

In early 1792 he wrote to Puchberg: 'I was quite beside myself for some time over [Mozart's] death and could not believe that Providence would transport so irreplaceable a man to the other world', adding that he had offered to teach Mozart's son Karl without fee (something he did not do lightly). 'I have often been flattered by my friends with having some genius', he said in Burney's hearing, 'but he was much my superior'. It is remarkable that his feelings were apparently marked neither by jealousy nor a compromise of his musical self-confidence, except possibly regarding opera; they had no effect on his productivity.

In any case it was a friend of a different sort whom Haydn most cherished around 1790: Maria Anna von Genzinger (1750–93), the wife of an important physician (whose clients included Nicolaus Esterházy) and a talented amateur pianist. In June 1789 she sent Haydn her piano arrangement of the slow movement of an unidentified composition; he responded with praise, and the relationship rapidly became intense, although as far as can be told it remained platonic. Haydn's letters to Mme Genzinger (fig.5) are his most fervent and intimate; that

*5. Part of an autograph letter (9 February 1790) from Haydn to Maria Anna von Genzinger (A-Wn Cod.14.300, f.15v)*

of 9 February 1790, following his sudden return from Vienna to Eszterháza, is at once poignant and amusing:

> Here I sit in my wilderness – forsaken – like a poor waif – almost without human society – sad – full of the memories of past glorious days – yes! past, alas! – and who knows if those days will return again? Those wonderful parties? – where the whole circle is one heart, one soul – all the beautiful musical evenings? . . . For three days I didn't know if I was Kapellmeister or Kapell-servant. Nothing could console me, my whole house was in confusion, my pianoforte, which I usually love, was perverse and disobedient . . . I could sleep only a little, even my dreams persecuted me; and then, just when I was happily dreaming that I was listening to *Le nozze di Figaro*, the horrible North wind woke me and almost blew my nightcap off my head . . . Alas! alas! I thought to myself as I was eating here, instead of that delicious slice of beef, a chunk of a 50-year-old cow . . . Here in Eszterháza no one asks me: 'Would you like some chocolate, with milk or without? . . . What may I offer you, my dear Haydn, would you like a vanilla or a strawberry ice?'

But, as always, he soon recovered; the letter continues: 'I am gradually getting used to country life, and yesterday I composed [*studierte*] for the first time, and indeed quite Haydnish'. Later that year he completed a sonata (HXVI:49) for Mme Genzinger, in the course of which he also advised her on the purchase of a new fortepiano; earlier he had advised her daughter Josepha about her performances of his cantata *Arianna a Naxos* (HXXVIb:2), perhaps composed in 1789 for the Venetian singer Bianca Sacchetti.

But the year 1790 was to prove even more disruptive than Haydn could have suspected in early February. Joseph II died on 20 February, throwing Vienna into mourning; five days later, Nicolaus Esterházy's wife died (Haydn had his hands full keeping him from succumbing to depression), followed on 28 September by the prince himself. Anton, his son and successor, immediately dissolved the musical and theatrical establishment, although Haydn was kept on at a reduced salary without official duties; he also received 1000 gulden a year from Nicolaus's estate. He at once moved to Vienna, taking rooms with a friend, J.N. Hamberger. He declined an offer to become Kapellmeister for Prince Grassalkovics (Nicolaus's son-in-law, resident in Pressburg), and made it clear to King Ferdinando that he would not fulfil any vague promises he might have made to travel to Naples. Whatever his intentions were, they were soon overtaken by events.

4. LONDON, 1791–5. Johann Peter Salomon, born in Bonn but living in London as a violinist and concert producer, heard of Nicolaus Esterházy's death while in Europe engaging musicians for the coming season; he immediately travelled to Vienna, called on Haydn and 'informed' him that he would now be going to London. Salomon was not the first to contemplate this. In 1783 Haydn said of Symphonies nos.76–8 that they were composed 'for the English gentlemen, and I intended to bring them over myself and produce them' at the Professional Concert (the successor to the Bach-Abel Concerts of 1774–82); in July 1787 he contemplated composing an opera and instrumental works for G.A.B. Gallini, the impresario of the Italian opera. Salomon himself had had business dealings with Haydn, who in a letter to Bland of April 1790 referred to 40 ducats owed him by Salomon. However, as long as Nicolaus Esterházy was alive Haydn had been unwilling or unable to negotiate

his freedom; now, Prince Anton willingly granted him a year's leave.

Salomon's initial contract with Haydn governed the 1791 season. Haydn was guaranteed £300 for an opera (here Salomon was acting as agent for Gallini), £300 for six symphonies, £200 for the rights to publish the latter, £200 for 20 other compositions to be conducted at his concerts and £200 profit from a 'benefit' concert. Haydn and Salomon left Vienna on 15 December, travelling via Munich, Wallerstein (where Haydn conducted Symphony no.92) and Bonn to Calais, from where they sailed to Dover on New Year's Day 1791, arriving in London the next day. 'I stayed on deck during the entire crossing', he wrote to Mme Genzinger on 8 January, 'so as to gaze my fill of that great monster, the ocean'.

London was the largest and economically most vibrant city in the world, made even more cosmopolitan by refugees from the French Revolution. Haydn settled in the same house where Salomon lived and also had a studio at Broadwood's music shop, although he complained of the noise and later moved to a suburb. He immediately plunged into a hectic social and professional life which, however stimulating, competed with his need to compose:

My arrival caused a great sensation ... I went the rounds of all the newspapers for three successive days. Everyone wants to know me ... If I wanted, I could dine out every day; but first I must consider my health, and second my work. Except for the nobility, I admit no callers until 2 o'clock.

He also had to give fortepiano lessons, primarily to high personages; he was soon invited to a ball at the Court of St James, and to a concert sponsored by the Prince of Wales (later George IV). The latter was an enthusiastic amateur who became Haydn's most important royal patron; on 1 February 1795 he arranged a soirée with George III and the queen in attendance, in which all the music was of Haydn's composition and he both played and sang. Other royal invitations followed that month and in April.

London's musical life was active and varied, and enriched by a constant stream of artists from abroad. It is abundantly documented; about Haydn's activities there are also his letters to Genzinger and Polzelli, as well as the observations and anecdotes jotted down in his 'London Notebooks'. The 'season' ran from February to May; it included two series of concerts in the Hanover Square Rooms (Salomon and Haydn on Monday and the Professional Concert on Friday), opera on Tuesday and Saturday, and 'ancient music' on Wednesday. Performing forces were generally larger than in Vienna or Eszterháza; in 1791–2 Haydn's symphonies were performed by about 40 players, in 1795 by about 60. The typical concert was a mixed affair, including symphonies, sonatas, arias and duets. A special feature was the massed choral performances in Westminster Abbey; Haydn's experience of hearing Handel's oratorios there was the chief stimulus for *The Creation*.

Haydn arrived with relatively few new works except the string quartets op.64; they were published in 1791–2 by Bland, 'composed by Giuseppe Haydn, and performed under his direction, at Mr Salomon's Concert'. However, Symphonies nos.90–92 had not yet been printed in England; Haydn made use of nos.90 and 92 in 1791, as well as lyre notturnos (arranged for flute and oboe) and *Arianna a Naxos*. Symphony no.92 soon became a favourite, and was one of several symphonies performed on the occasion of his receiving the honorary doctorate of music at Oxford, 6–8 July 1791 (whence its nickname). This event meant a great deal to him; thereafter he often referred to himself in public documents (or when needing to assert his status) as 'Doktor der Tonkunst'.

Among Haydn's new compositions in 1791–2 were the first six 'London' symphonies (nos.93–8). Only nos.95 in C minor and 96 in D ('Miracle') were given in 1791; the others followed in 1792, although nos.93–4 had been composed in the second half of 1791: no.93 in D (17 February), 98 in B♭ (2 March), 94 in G ('Surprise', 23 March), 97 in C (3 or 4 May). His benefit concert in May (fig.6) cleared £350, nearly double the £200 he had been guaranteed. Even though the journalistic prose is somewhat formulaic and may to some extent even have been 'suggested' by Salomon, these concerts were a sensation. The following report is of the first, on 11 March 1791:

Never, perhaps, was there a richer musical treat. It is not wonderful that to souls capable of being touched by music, HAYDN should be an object of homage, and even of idolatry; for like our own SHAKSPEARE he moves and governs the passions at will. His *new Grand Overture* [symphony] was pronounced by every scientific ear to be a most wonderful composition; but the first movement in particular rises in grandeur of the subject, and in the rich variety of *air* and passion, beyond any even of his own productions.

The symphony was no.92, 95 or 96. Charles Burney, with whom Haydn was to become fast friends, waxed equally enthusiastic:

Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England. All the slow middle movements were encored; which never happened before, I believe, in any country.

By contrast, Haydn's new opera, *L'anima del filosofo* or *Orfeo ed Euridice*, was never produced: although he composed it during the spring of 1791 and it had entered rehearsal, Gallini (owing to political intrigue) was denied a licence for the theatre.

By the end of the 1791 season Salomon and Haydn were agreed that he would stay for another year. However, Anton Esterházy (who had written to Haydn cordially in February) wanted him to return; when Haydn informed him that he had signed a new contract with Salomon and requested an additional year's leave, the prince refused, demanding that he inform him 'by the next post the exact

HANOVER-SQUARE.

MR. HAYDN respectfully acquaints the Nobility and Gentry, that his CONCERT will be on This Day, the 16th of May.

Part I. New Grand Overture, Haydn. Aria, Signora Sterace. New Concertante for Violin, Oboe, Flute, and Obligata, Messrs. Salomon, Harrington, and Caravaglio—Haydn. New Aria (with Oboe and Bassoon Obligata) Signor David—Haydn. Concerto Violin, Signor Giornovichi.

Part II. (By particular desire) the new Grand Overture, Haydn, as performed at Mr. Salomon's first Concert. Sonata, Signor Pacchierotti—Haydn. Concertante for Piano Forte and Pedal Harp, Mr. Dusseck and Madame Krumpholtz. Duetto, Signor David and Signor Pacchierotti. Finale, Haydn.

Doors to be opened at Seven, and begin exactly at Eight o'Clock.

Tickets, at Half-a-Guinea each, to be had of Mr. Haydn, No. 18, Great Pulteney-street, Golden-square; at Messrs. Longman and Broderip's, Cheapside and Haymarket; and at Mr. Bland's Music Warehouse, No. 45, Holborn.

*6. Advertisement from 'The Times' (16 May 1791) concerning Haydn's benefit concert, to be given on that day*

time when you will arrive back here again'. Haydn feared outright dismissal; as so often, it did not come to that. The summer and autumn gave him ample opportunity to compose, travel and expand his social circle. In August and early September he stayed on the estate of Nathaniel Brassey, a banker, in Hertfordshire. By mid-September he was back in London; on 5 November he attended an official banquet given by the newly installed Lord Mayor (amusingly described in the Notebooks). On 24–5 November he stayed at Oatlands, a property of the Duke of York, who the previous day had been married to a daughter of the King of Prussia; the new duchess became one of his most loyal patrons.

Meanwhile, he had begun giving piano lessons to Rebecca Schroeter, the attractive and well-to-do widow of the composer and pianist Johann Samuel Schroeter. During the winter of 1791–2 this relationship blossomed into a passionate affair, documented by copies Haydn made of her letters to him (beginning with this one, from 7 March):

> My D[ear]: I was extremely sorry to part with you so suddenly last Night . . . I had a thousand affectionate things to say to you, my heart was and is full of TENDERNESS for you, you are DEARER to me every day of my life . . . I am truly sensible of your goodness, and I assure you my D. if anything had happened to trouble me, I would have opened my heart, & told you with the most perfect confidence. Oh how earnestly [I] wish to see you. I hope you will come to me tomorrow. I shall be happy to see you both in the Morning and the Evening.

Haydn later confirmed the relationship to Dies: 'an English widow in London, who loved me . . . a beautiful and charming woman and I would have married her very easily if I had been free'. Although no letters between them survive following his departure in the summer of 1792, they remained close: Haydn dedicated the piano trios HXV:24–6 (1795) to her, she witnessed an important contract of 1796 regarding English editions of his music, they were in touch again regarding business in 1797 and she was a subscriber to *The Creation*.

Haydn's and Salomon's plans for the 1792 season were complicated by the organizers of the Professional Concert, whom Haydn had disappointed in the 1780s and who in 1791 had printed scurrilous notices alleging that his talent had dried up. As he wrote to Genzinger (17 January), complaining of overwork:

> At present I am [composing] for Salomon's concerts, and I am making every effort to do my best, because our rivals, the Professional Concert, have had my pupil Pleyel from Strasbourg come here to conduct their concerts. So now a bloody harmonious war will commence between master and pupil. The newspapers are all full of it, but it seems to me that there will soon be an armistice, because my reputation is so firmly established. Pleyel behaved so modestly towards me on his arrival that he won my affection again.

Pleyel's music, similar to but far less brilliant and complex than his master's, was then very popular. Haydn's outward modesty and good manners notwithstanding, he was not about to be upstaged by a former student whose talent lay far beneath his own. Even his most famous 'surprise', in the eponymous symphony, played a role. Griesinger writes:

> I jokingly asked him once if it was true that he composed the Andante . . . in order to wake up the dozing English audience. 'No . . . my intention was to surprise the public with something new, and to debut in a brilliant manner, in order to prevent my rank from being usurped by Pleyel, my pupil . . .'

Another orchestral work of 1792 is the 'Concertante', a *symphonie concertante* for violin, cello, oboe and bassoon and orchestra (given on 9 March); it was composed in direct competition with his former pupil's most popular composition.

On 10 April 1792 Haydn wrote to Prince Anton, informing him that 'our concerts will be finished at the end of June, after which I shall begin the journey home without delay, in order to serve my most gracious prince and lord again'. He departed from London at the end of June or beginning of July, travelling via Bonn (where he met Beethoven) and Frankfurt. There is considerable evidence that he intended to return for the 1793 season; in the event he did not until 1794. On 24 July 1792 he arrived in Vienna, occupying the same lodgings as in the autumn of 1790. His 18 months in the Habsburg capital were uneventful. Polzelli was in Italy (still asking for money), and Mme Genzinger died on 20 January 1793. Haydn must have been lonely when not absorbed in his work, a condition presumably not ameliorated by his wife's suggestion that they purchase a small house in the suburb of Gumpendorf (not occupied until 1797; it is now the Vienna Haydn Museum). Beethoven arrived in November, and their intercourse began immediately; it included a stay at Eisenstadt with Haydn in the summer of 1793. Haydn set him (like all his students) to a systematic course of counterpoint on Fux's model, but had neither time nor inclination to correct the exercises systematically, and Beethoven switched to Albrechtsberger. More important to both composers was doubtless whatever comments Haydn made about free composition, as well as shop-talk about musical life and career-building (these seem to have been his chief contribution to the training of his many 'pupils' during the 1790s). By early winter he had decided not to return to London in 1793: he had finally determined to undergo an operation for a long-painful polyp in his nose, and perhaps he feared travelling at a dangerous stage in the Napoleonic Wars. In any case it was to his advantage to take an additional year, so as to be able to have new compositions in his portfolio on his return.

In November 1792 Haydn produced 12 each of new minuets and German dances (HIX:11–12) at a charity ball, and immediately published them with Artaria. Keess had produced Symphonies nos.95–6 in the winter of 1791–2; Haydn produced others himself on 15 March 1793, and again for the Tonkünstler-Societät in December, where he also gave his choral 'madrigal' *The Storm* (HXXIVa:8) in a revised version with a German text, possibly by Swieten. He began the string quartets op.71/74 (a single opus of six) in late 1792 and composed them mainly in 1793, with a view to producing them in London. He also refined his sales methods: a nobleman (in this case Count Anton Georg Apponyi) purchased the 'dedication' for 100 ducats, for which he received the exclusive right (in Vienna) to own a manuscript copy and to perform the quartets until Haydn published them (after one or two years), and was named as dedicatee on the editions. Later in 1793 Haydn worked on three symphonies for London, completing no.99 in E♭, the second and third movements of no.100 in G ('Military') and all but the first movement of no.101 in D ('Clock'); he may also have begun the first set of English songs. Another major composition from 1793 is the variations for piano in F minor HXVII:6. On 19 January 1794 he departed for London, accompanied by the former Esterházy copyist Johann Elssler, now his amanuensis; they arrived on 5

February. On the way they stayed in Passau, where he heard a choral arrangement of the *Seven Last Words* by the local Kapellmeister, Joseph Friebert.

The Professional Concert having disbanded, in 1794 Haydn and Salomon had the stage to themselves. Symphony no.99 had its première on 10 February 1794, no.101 on 3 March, no.100 on 31 March. In the summer Haydn travelled to Portsmouth, the Isle of Wight, Bath and Bristol. For the 1795 season, however, Salomon abandoned his concerts, owing to the difficulty of obtaining 'vocal performers of the first rank from abroad' (he resumed them in 1796). Haydn therefore allied himself with the so-called Opera Concerts, directed by the violinist and composer Giovanni Battista Viotti, with an even larger orchestra, of approximately 60 players; Symphony no.102 was first given on 2 February, no.103 ('Drumroll') on 2 March, and no.104 – 'The 12th which I have composed in England', Haydn wrote on the autograph, doubtless with more than a touch of pride – at his benefit concert on 4 May. His success was greater than ever; following the benefit, Burney wrote that his 1795 symphonies were 'such as were never heard before, of any *mortal's* production; of what Apollo & the Muses compose or perform we can only judge by such productions as these'. Another important work given its première at this concert was the cantata *Berenice, che fai* (HXXIVa:10), composed for the reigning prima donna, Brigida Giorgi Banti.

Haydn's compositions from 1794–5 are more heterogeneous than those from 1791–2. He returned to piano music for the first time since 1790, composing at least three sets of trios: HXV:18–20, dedicated to Maria Therese Esterházy, the widow of Prince Anton; 21–3, dedicated to Maria Hermenegild, the wife of Anton's successor Prince Nicolaus II; and 24–6, dedicated to Mrs Schroeter. Nos.27–9 were dedicated to his friend Therese Jansen (*b* *c*1770), a celebrated virtuoso who in 1795 married a son of the engraver Francesco Bartolozzi (Haydn was a witness); it is unclear whether they date from 1795 or 1796. He composed no.31 for Jansen as well: the finale (1794) originated as an occasional piece titled 'Jacob's Dream!', designed to amuse her by showing up the insufficiencies of a self-important violinist in the higher registers. He also composed sonatas nos.50 and 52 for Jansen, and no.51 probably for Schroeter. Another genre he took up again owing to the influence of a lady was the solo song. The muse was Anne Hunter (1742–1821), another well-to-do widow (of the famous surgeon John Hunter) and a minor poet, who supplied the texts for at least nine of Haydn's 14 songs in English; 12 appeared as two sets of *Original Canzonettas* in 1794–5. He also composed numerous arias, divertimentos, marches, canons and other works.

Haydn's London visits were the highpoint of his career up to that time. Griesinger reports that he earned 24,000 gulden and netted 13,000 (the equivalent of more than 20 years' salary at the Esterházy court), and that he 'considered the days spent in England the happiest of his life. He was everywhere appreciated there; it opened a new world to him'. Whether he seriously contemplated staying is not known; Prince Anton Esterházy had died in 1794, freeing him from even a nominal obligation to the court, and the royal family attempted to persuade him to remain. But the question was settled when Anton's successor, Nicolaus II, offered him reappointment as Esterházy Kapellmeister. Although he remained in London for two months following the end of the 1795 season, composing trios and canzonets and seeing to the publication of many of his English compositions – he established new, long-term relations, for example with the 'musick seller' F.A. Hyde, an agent for Longman & Broderip, with whom he signed an elaborate contract in 1796 – he departed (according to Dies) on 15 August, travelling via Hamburg and Dresden and arriving in Vienna presumably around the beginning of September. His new house still not being ready for occupancy, he took lodgings on the Neuer Markt in the old city.

5. VIENNA, 1795–1809. 'Haydn often said that he first became famous in Germany owing to his reputation in England' (Griesinger). From 1761 to 1790, notwithstanding his fame as a composer and the brilliance of the Esterházy court, he had been 'stuck in the country' (letter to Artaria, 17 May 1781); he could never be in Vienna for very long, his music was not in favour at the imperial court and his relationship with the Tonkünstler was strained. In 1795, by contrast, he returned as a culture-hero. Many of his remaining works originated in collaboration with the cultural-political establishment and were staged as 'events' of social and ideological as well as musical import. The key figure was Baron van Swieten, the imperial librarian and censor and the resolutely high-minded leader of the Gesellschaft der Associirten, an organization of noble patrons who subsidized large-scale performances of oratorios and the like. In addition, Haydn's position as Esterházy Kapellmeister was far less onerous than before. Nicolaus II largely abandoned Eszterháza in favour of Vienna and Eisenstadt; Haydn's primary duty was to supply a mass each year for performance in conjunction with the celebration of the nameday (8 September) of Maria Hermenegild, Nicolaus's



*7. Joseph Haydn: miniature by an anonymous artist, ?1788 (Gesellschaft der Musikfreunde, Vienna)*

consort; this took place in Eisenstadt, where he usually spent the summer.

As a result, Haydn's compositional orientation changed fundamentally. He composed little instrumental music: no orchestral works save the Trumpet Concerto (1796) and only one piano work (the trio no.30, 1796; nos.27–9 may have been completed then as well); the only genre he actively cultivated was the string quartet, with op.76 (completed 1797, dedicated to Count Joseph Erdődy; published in 1799) and op.77 (1799, dedicated to Prince Joseph Franz Lobkowitz; published in 1802). Instead, he devoted himself primarily to sacred vocal music: masses for Esterházy and oratorios for Vienna. Both the *Missa Sancti Bernardi von Offida* (*Heiligmesse*) and the *Missa in tempore belli* (*Paukenmesse*) are dated 1796; the former was apparently composed first and performed in Eisenstadt, while the latter originated in the autumn and was first given at the Piaristenkirche in Vienna on 26 December, then produced in Eisenstadt in 1797. There followed the *Missa in angustiis* (commonly known as the 'Nelson Mass') in 1798, the *Theresienmesse* in 1799, the *Schöpfungsmesse* in 1801 and the *Harmoniemesse* in 1802; thereafter this office was fulfilled by other composers, including Hummel and, in 1807, Beethoven. The absence of new masses in 1797 and 1800 doubtless reflects Haydn's intense work on *The Creation* and *The Seasons*, respectively, during those two years.

Haydn's collaboration with Swieten began in early 1796 with an arrangement of the *Seven Last Words* as a kind of oratorio: more precisely, a reworking of Friebert's arrangement (see §4). He added chorale-like *a cappella* intonations preceding most of the 'words' and a wind band introduction to the second part, rewrote the choral parts and revised the orchestration; Swieten revised the text and arranged for the première at the Schwarzenberg Palace, on 26–7 March. Haydn produced it often thereafter, usually for the benefit of the Tonkünstler-Societät. In 1797 that organization finally made up for its earlier neglect: on 20 January, a letter signed by Salieri and Paul Wranitzky granted Haydn free admission to all their concerts for life, and on 11 December he was elected a 'senior assessor' in perpetuity.

An overtly political composition was the 'Emperor's Hymn', *Gott erhalte Franz den Kaiser*, from winter 1796–7. Although one later account has Swieten manipulating things, the immediate impetus came from Count Joseph Franz Saurau, the president of Lower Austria and later Minister of the Interior:

> I have often regretted that unlike the English we had no national anthem suited to display before the entire world the devoted attachment of the people to their *Landesvater* . . . This seemed especially necessary at a time when the Revolution in France was raging at its strongest . . .
> I had a text fashioned by the worthy poet [Lorenz Leopold] Haschka; and to have it set to music, I turned to our immortal compatriot Haydn, who, I felt, was the only man capable of creating something that could be placed at the side of . . . 'God Save the King'.

Haydn identified thoroughly with the cultural politics of this project. In late January 1797 the hymn was hastily printed and disseminated, and performed in theatres throughout the Habsburg realm on the emperor's birthday, 12 February. This 'Volkslied', as he called it, combined hymnlike and popular elements so successfully that it became the anthem of both Austria and Germany. Later in 1797 he employed the melody as the basis for the variation movement in the String Quartet op.76 no.3, and in his last years he played it daily at the piano.

But Haydn and Swieten were already pursuing bigger game. On Haydn's departure from England Salomon had given him a libretto (now lost) entitled *The Creation of the World*, supposedly written for Handel but never set to music. Back in Vienna, Haydn showed it to Swieten: 'I recognized at once that such an exalted subject would give Haydn the opportunity *I had long desired*, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius'; the emphasized phrase implies that Swieten's purpose was not artistic alone, but cultural-political as well. The Associirten guaranteed Haydn 500 ducats and subsidized the copying and performance. Haydn, whose enthusiasm for the project was bound up with his experience of Handel in London, conceived the remarkable notion of disseminating the work in both German and English (it is apparently the first original bilingual composition). Swieten translated the libretto and adapted the English prosody to his German version; he also made suggestions regarding the musical setting, many of which Haydn adopted. He began the composition apparently in autumn 1796 (Albrechtsberger wrote to Beethoven in December that he had heard him 'improvise' from it); it was at least half done by summer 1797 and according to F.S. Silverstolpe (see Stellan Mörner, E1969) was completed during the autumn, in Eisenstadt, although the preparation of performance materials (which entailed revisions) lasted up to March 1798.

The Associirten at first produced the work only in private, again at the Schwarzenberg Palace; following a 'Generalprobe' on 29 April the official première took place on the 30th, with additional performances on 7 and 10 May. The effect was overwhelming; Silverstolpe reported:

> No one, not even Baron van Swieten, had seen the page of the score wherein the Creation of Light is portrayed . . . Haydn had the expression of someone who is thinking of biting his tongue, either to hide his embarrassment or to conceal a secret. And in that moment when Light broke forth for the first time, one would have said that light-rays darted from the composer's blazing eyes. The enchantment of the electrified Viennese was so profound that the performers could not proceed for some minutes.

The first public performance took place on 19 March 1799, at the Burgtheater, with a complement of about 180 performers (not 400, as has been speculated); a benefit for the Tonkünstler followed on 22 December. The work immediately became a staple especially of charity performances, many conducted by Haydn himself, which brought in tens of thousands of gulden. 'I know that God has favoured me', he said to Griesinger, 'but the world may as well know that I have been no useless member of society, and that one can also do good by means of music'. Beyond this, *The Creation* 'made history' immediately and on a pan-European scale in a way equalled by no other composition, owing to its fortunate combination of sublime subject, cultural-historical 'moment' on the cusp between Enlightenment and Romanticism, appeal to both high-minded and ordinary listeners, Haydn's unrivalled stature and the originality and grandeur of his music. His pride in and personal identification with the work, in addition to his usual concern for financial advantage, induced him to publish it himself, selling it 'by subscription' all over Europe, with the

assistance of colleagues such as Dr Burney; his advertisement (June 1799) reads:

> The success which my Oratorio *The Creation* has been fortunate enough to enjoy . . . [has] induced me to arrange for its dissemination myself. Thus the work will appear . . . neatly and correctly engraved and printed on good paper, with German and English texts; and in full score, so that [at least] one work of my composition will be available to the public in its entirety, and the connoisseur will be in a position to see it as a whole and to judge it.

The edition appeared at the end of February 1800 with a list of more than 400 subscribers. By spring 1799 Haydn and Swieten were planning a second oratorio, *The Seasons*, with a libretto based on James Thomson's pastoral epic of 1726–8; Haydn composed the music apparently from autumn 1799 to the end of 1800. He suffered a serious illness in winter 1800–01, as the work neared completion, during which he again identified with his own oratorio. His pupil Sigismund Ritter von Neukomm reported:

> Speaking of the penultimate aria, 'Behold, O weak and foolish man, Behold the picture of thy life' . . . he said: 'This aria refers to *me*!' And in this wonderful masterpiece he really did speak entirely from his inmost soul, so much so that he became seriously ill while composing it, and . . . the Lord . . . allowed him to see 'his life's image and his open grave'.

The private première at the Schwarzenberg Palace took place on 24 April 1801, the first public production on 19 May. Although the initial reception of *The Seasons* was favourable – Haydn wrote to Clementi that it had enjoyed 'unanimous approval' and that 'many prefer it to *The Creation*, because of its greater variety' – critical opinion soon became mixed, owing in part to its perceived 'lower' subject, in part to a growing aesthetic resistance to its many pictorialisms. Haydn himself contributed to both strands of criticism: he supposedly said to Francis II, 'In *The Creation* angels speak and tell of God, but in *The Seasons* only Simon speaks' (Dies); and he indiscreetly criticized Swieten's croaking frogs ('Frenchified trash') and the absurdity of a choral hymn to toil (*Fleiss*). Nonetheless he maintained that it would join *The Creation* in assuring his lasting fame. For the publication he took the path of lesser resistance, selling the rights to Breitkopf & Härtel.

Other than masses, Haydn's only important liturgical work from this period is the *Te Deum* 'for the Empress' (HXXIIIc:2), probably composed in 1800 and apparently first given in September in Eisenstadt, perhaps in conjunction with the visit there of Lord Nelson (whence the nickname 'Nelson Mass' for the *Missa in angustiis*). A very different kind of vocal composition is represented by the 13 partsongs (HXXV), composed in the years 1796–9. A number of lieder and canons date from the same years; the latter were also 'private' works, the autographs of which Haydn framed and mounted on the walls of his house. A chapter in its own right is the hundreds of arrangements of British folksongs he sold to the publisher George Thomson in Edinburgh, not all from his own pen; as in so many other respects, Beethoven followed him in this lucrative commission.

In 1799 Haydn began to complain of physical and mental weakness. He wrote to Härtel in June:

> Every day the world compliments me on the fire of my recent works, but no one will believe the strain and effort it costs me to produce them. Some days my enfeebled memory and the unstrung state of my nerves crush me to the earth to such an extent that I fall prey to the worst sort of depression, and am quite incapable of finding even a single idea for many days thereafter; until at last Providence revives me, and I can again sit down at the pianoforte and begin to scratch away.

Indeed his productivity began to decline about this time, although his music continued to gain in 'fire' and cogency as long as he continued to compose. His last major completed work was the *Harmoniemesse* given in September 1802; there followed only (perhaps) the 'Hungarian National March' (HVIII:4; referred to in a letter of November) and the unfinished String Quartet op.103 of 1802–3, originally intended to go with op.77 to complete an opus of three (published 1806, dedicated to Count Moritz von Fries). He deeply regretted his loss of the stamina and concentration necessary for composition. On 6 December 1802 he thanked Pleyel for the receipt of the latter's edition of his complete string quartets, adding: 'I only wish that I could have back 10 years of my advanced age, so that I could provide you with something new of my composition – perhaps – despite everything – it can still happen'; a draft or alternative version (printed by Griesinger) of the letter to Härtel quoted above includes the passage: 'It is almost as if with the decline in my mental powers, my desire and compulsion to work increase. O God! how much remains to be done in this glorious art, even by such a man as I have been!' One inevitably thinks of Beethoven, who would soon prove him right: their relationship was difficult around the years 1798–1803, owing to Beethoven's 'anxiety of influence' vis-à-vis Haydn, the crisis of his deafness, Haydn's increasing frailty and their mutual ambivalence regarding Beethoven's eventual assumption of the mantle of greatest living composer.

In the same letter Haydn also complained about the press of business (he was then arranging the self-publication of *The Creation*). Härtel added to that burden by initiating negotiations towards the publication of the so-called *Oeuvres complettes* (1800–06). This was not a complete edition but comprised salable works for or with piano, analogous to an edition of Mozart already under way. In this connection Härtel sent Haydn a list of compositions attributed to him, asking him to pronounce on their authorship; Haydn (rather casually) did so. This was the first of several initiatives that led to Haydn's and Elssler's production in 1805 of the comprehensive 'Catalogue of all those compositions that I approximately recall having composed from my 18th to my 73rd year', or 'Haydn-Verzeichnis'.

In 1800 Haydn's wife died, leaving much of her modest estate to him. No longer interested in marriage, he signed a declaration in which he promised to marry Luigia Polzelli or no-one, as well as to bequeath her 300 gulden a year (a sum he later reduced to 150). In May–June 1801 he drew up his will; the largest bequests were to his two brothers, but he also included among the beneficiaries many other relatives, former benefactors (and perhaps lovers), servants, religious and charitable institutions. From 1800 on he received a steady stream of distinguished visitors, honours and medals of which a gold medal from and honorary citizenship of the City of Vienna, in recognition of his charitable performances, meant the most to him. He also continued to talk shop with younger musicians; in addition to Pleyel and Beethoven, those who benefited included Anton Wranitzky, Neukomm, Reicha, Eybler, Weigl, Seyfried, Hummel, Diabelli, Kalkbrenner and Weber.

Haydn's last public musical function was on 26 December 1803, when he conducted the *Seven Last Words*. Thereafter he mainly stayed at home in Gumpendorf; after 1805 he wrote no letters in his own hand. His youngest brother Johann died in Eisenstadt in that year, and Michael (who in 1801–2 had declined an invitation to succeed him as Esterházy Kapellmeister) followed in 1806. His last public appearance of any kind was on 27 March 1808, at a gala performance of *The Creation* in honour of his 76th birthday, in the Great Hall of the University. He signed his last will on 7 February 1809, altered primarily to reflect the many deaths that had taken place in the meantime. It disbursed about 24,000 gulden; his estate totalled about 55,000 gulden. During the spring he progressively weakened and had to be cared for by Elssler and other servants. His final decline was hastened by the French bombardment of Vienna on 11–12 May; Napoleon ordered that a guard of honour be stationed at his house, and his last known visitor was a French officer who paid his respects and sang an aria from *The Creation*. After playing the 'Emperor's Hymn' on 26 May 'with such expression and taste that our good Papa was astonished about it himself . . . and was very pleased' (Elssler), he had to be assisted to bed; he did not rise again. He died at about 20 minutes before 1 a.m. on 31 May; owing to the war only a simple burial was possible, the following afternoon. On 15 June a solemn memorial service was held in the Schottenkirche, with a performance of Mozart's Requiem. His remains are now interred in the Bergkirche in Eisenstadt.

6. CHARACTER AND PERSONALITY. The traditional image of Haydn's personality has been that of 'Papa Haydn': pious, good-humoured, concerned for the welfare of others, proud of his students, regular in habits, conservative. Although not inaccurate, it is one-sided; it reflects the elderly and increasingly frail man his first biographers knew. Insight into the personality and behaviour of the vigorous and productive composer, performer, Kapellmeister, impresario, businessman, conqueror of London, husband and lover, whose career had already spanned 50 years when Griesinger met him in 1799, must be inferred from his correspondence (which is more revealing than is usually assumed) and from other sources.

Haydn's public life exemplified the Enlightenment ideal of the *honnête homme*: the man whose good character and worldly success enable and justify each other. His modesty and probity were everywhere acknowledged (he was occasionally entrusted with secret diplomatic communications). These traits were not only prerequisites to his success as Kapellmeister, entrepreneur and public figure, but also aided the favourable reception of his music. A more appropriate sense of 'Papa' would be that of 'patriarch', as in the resolution making him a life member of the Tonkünstler-Societät in 1797, 'by virtue of his extraordinary merit as the father and reformer of the noble art of music'. The many younger musicians who benefited from his teaching and advice, as well as the court performers whom he directed, seem to have regarded him as a father-figure, or kindly uncle; he was well disposed towards them and helped them as he could, although there is little evidence that he thought of them as substitutes for the children he (apparently) never had.

When conditions permitted (i.e. in Vienna and London) Haydn enjoyed a rich emotional and intellectual life. In addition to his intimate relationships with Polzelli, Genzinger and Schroeter, he developed warm friendships with Mozart and Albrechtsberger; with Burney, Dr and Mrs Hunter and Therese Jansen; with an unnamed man to whom he wrote from Vienna in December 1792 (in English), playing the role of honorary godchild: 'I rejoice very much that my handsome and good Mother Susana has changed her state . . . I wish from all my heart, that my Dear Mother may at my arrival next year present me a fine little Brother or Sister'; with 'my dear' Nancy Storace and 'my very dearest' Nanette Bayer (a 'great genius' of a pianist, employed by Count Apponyi) and many others. His observations in the London Notebooks reveal an active interest in every aspect of social life and culture, 'high' and 'low' alike. He was interested in literature, art and philosophy and gladly circulated and corresponded with intellectuals and freemasons, albeit without pretensions to being an intellectual himself.

Haydn's character was marked by a duality between earnestness and humour. F.S. Silverstolpe, who saw much of him during the composition of *The Creation*, reported:

> I discovered in Haydn as it were two physiognomies. One was penetrating and serious, when he talked about anything sublime, and the mere word 'sublime' was enough to excite his feelings to visible animation. In the next moment this air of exaltation was chased away as fast as lightning by his usual mood, and he became jovial with a force that was visible in his features and even passed into drollery. The latter was his usual physiognomy; the former had to be induced.

The many anecdotes about Haydn's youthful propensity to practical joking, however implausible individually, must collectively reflect some reality. Griesinger found that 'a guileless roguery, or what the British call *humour*,



*8. Joseph Haydn: bust by Anton Grassi, porcelain, 1801–2 (Historisches Museum der Stadt Wien)*

was one of Haydn's outstanding characteristics'. But he was also a devout Catholic: he inscribed most of his autographs 'In nomine Domini' at the head and 'Laus Deo' at the end, and composed major works in honour of the Virgin, including the *Stabat mater*, the *Salve regina* in G minor, and the *Missa Cellensis* and 'Great Organ Mass'. His most important instrumental work of the 1780s was arguably the *Seven Last Words*. He identified personally with *The Creation* and the religious portions of *The Seasons* and came to think of the former in overtly moralistic terms, as he wrote in 1801:

> The [story of the] Creation has always been considered the sublimest and most awe-inspiring image for mankind. To accompany this great work with appropriate music could certainly have no other result than to heighten these sacred emotions in the listener's heart, and to make him highly receptive to the goodness and omnipotence of the Creator.

Haydn's personality was more complex than has usually been thought. His marriage was unhappy, and he was often lonely and at times melancholy. In May 1790 he wrote to Mme Genzinger: 'I beg Your Grace not to shy away from comforting me by your pleasant letters, for they cheer me up in my isolation, and are highly necessary for my heart, which is often very deeply hurt'. Nor was it only a question of his physical and social isolation at Eszterháza; from London he wrote to Polzelli of his 'melanconia' in much the same terms.

His modesty, genuine though it was, had distinct limits. He took pride in his works, notably including his vocal music; he wrote to Artaria in October 1781:

> My lieder, through their variety, naturalness, and beautiful and grateful melodies, will perhaps surpass all others . . . Now something from Paris: Mr leGros . . . wrote me all sorts of nice things about my *Stabat mater*, which was given . . . to the greatest applause . . . They were surprised that I was so extraordinarily successful in vocal music; but *I* wasn't surprised at all, for they haven't heard anything yet. If they could only hear . . . my most recent opera *La fedeltà premiata*! I assure [you] that nothing comparable has yet been heard in Paris, and perhaps not even in Vienna.

Haydn prized his status as an original (see §7); he bluntly rejected the notion that Sammartini might have been an influence on his early string quartets, adding (to Griesinger) that he acknowledged only C.P.E. Bach as a model. He was sensitive to criticism: he resented north Germans' rejection of his stylistic mixture (which seemed to them a breach of decorum), was jealous of Joseph II's patronage of inferior composers such as Leopold Hofmann (whose 'Gassenlieder' in particular he intended to surpass), and railed against those who pointed out technical flaws such as parallel 5ths in his late music. He took pains to forestall potential criticism of the similar beginnings of the sonatas HXVI:36/ii and 39/i by printing a prefatory note asserting that he had done this deliberately, 'in order to show different methods of realization'. After Mozart's death he willingly accepted the role of greatest living composer; in London he actively defended his 'rank' against Pleyel's challenge. Despite his grateful dependence on Swieten for librettos and patronage by the Associirten, behind Swieten's back he gibed that his symphonies were 'as stiff as the man himself' and ridiculed the libretto of *The Seasons*. His despair at no longer being able to compose after 1802 was doubtless fuelled in part by resentment at Beethoven's success in pushing forward into new domains of music – domains that he believed would have lain open to him if only his health had not failed.

Although Haydn often protested his devotion to the Esterházy princes, 'in whose service I wish to live and die' (1776), and praised Nicolaus for providing the conditions under which his art could develop, his attitude towards the court was never subservient and over time became increasingly ambivalent. He did not hesitate to assert his interests and those of his musicians against the court administration: these interventions were usually successful (including, for example, re-engaging Polzelli and her husband and keeping them on the payroll for ten years). The relationship between Nicolaus and Haydn was not merely that of prince and employee: their playing baryton trios together (Haydn presumably on the viola) was by definition intimate music-making, and according to Framery the composer had to restore the prince from attacks of depression (Haydn himself described this in March 1790, admittedly during Nicolaus's bereavement). After 1780 he became increasingly independent of the court both compositionally and financially, and he hated having to abandon the artistic and social pleasures of Vienna for distant Eszterháza. After Nicolaus's death he was *de facto* a free artist. In a letter of September 1791 to Mme Genzinger his ambivalence is palpable:

> This little bit of freedom, how sweet it tastes! I had a good prince, but at times I was forced to be dependent on base souls. I often sighed for release; now I have it in some measure . . . Even though I am burdened with more work, the knowledge that I am not bound to service makes ample amends for all my toil. And yet, dear though this freedom is to me, I long to be in Prince Esterházy's service on my return, if only for the sake of my poor family. However, I doubt that this longing can be satisfied, in that my prince . . . absolutely demands my immediate return, which however I cannot comply with, owing to a new contract I have entered into here.

Indeed, London won out. Yet in 1795 he was glad to become Kapellmeister again – although only on condition of minimal duties.

As regards money, Haydn was so self-interested as to shock both certain high-minded contemporaries (Joseph Martin Kraus, Friedrich Rochlitz) and many later authorities. Whereas until 1749 he presumably suffered nothing worse than ordinary schoolboy privations, during his early freelance years he lived in poverty, an experience he was determined never to repeat. He always attempted to maximize his income, whether by negotiating the right to sell his music outside the Esterházy court, driving hard bargains with publishers or selling his works three and four times over; he regularly engaged in 'sharp practice' and occasionally in outright fraud. When crossed in business relations, he reacted angrily. At times his protestations of straitened circumstances were mendacious (as when denying Polzelli's requests for money), or perhaps self-deceptive. Yet Haydn was generous. He supported his brother Johann for decades and bequeathed substantial sums to relatives, servants and those who had supported him in his youth, and took pride in the large sums generated for charity by performances of his oratorios.

Haydn's appearance is known from various descriptions and from many paintings and busts. He was not handsome; he was 'small in stature, but sturdily and strongly built. His forehead was broad and well modelled, his skin brownish, his eyes lively and fiery, his other features full and strongly marked, and his whole physiognomy and bearing bespoke prudence and a quiet gravity' (Griesinger); but he also had an overlarge nose, exacerbated by his long-term polyp, and was pockmarked (Dies). Of the many contemporary images only a few avoid idealizing their subject. From about 1768 there

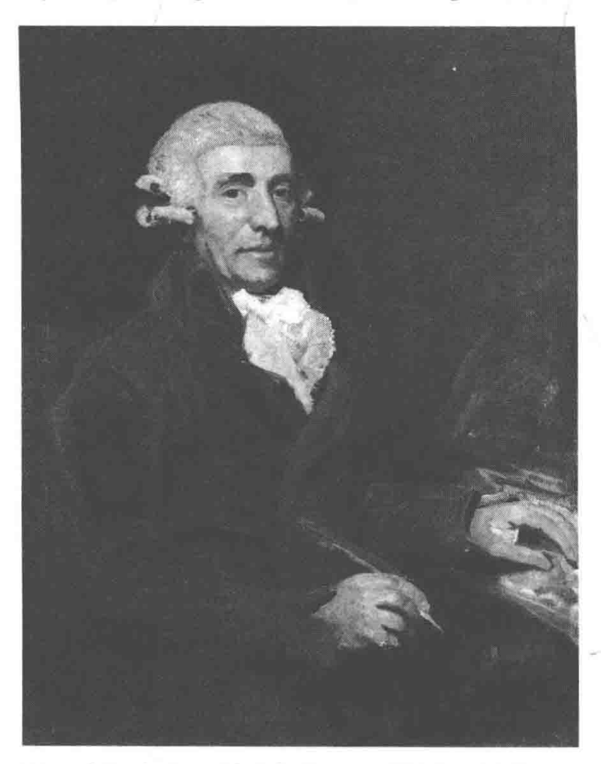
is a portrait by Grundmann, the Esterházy court painter, showing the young and self-assertive Kapellmeister in uniform (fig.1). More conventional in both facial features and the pose at the keyboard are the various images based on a lost painting of uncertain date by Guttenbrunn (fig.4; Haydn's wife and Griesinger claimed that it was a good likeness) and the engraving by Mansfield (1781) published by Artaria. There is a good miniature from about 1788 (fig.7). From London we have formal portraits by Hoppner and Hardy, of which the former (fig.9) has the more personality; still more is conveyed in the drawing by George Dance (in two versions; fig.10), which Haydn claimed was the best likeness of himself. Several sculptures survive from the last Vienna years, including two busts by Grassi (fig.8; praised by Griesinger); there is also a deathmask, taken by Elssler.

7. Style, aesthetics, compositional method. Haydn's style was understood in his own day as unique. He famously commented to Griesinger:

> My prince was satisfied with all my works; I received approval. As head of an orchestra I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take risks. I was cut off from the world, nobody in my vicinity could upset my self-confidence or annoy me, and so I had no choice but to become original.

By 'original' he seems to have meant that he belonged to no school and acknowledged few if any models. However, in late 18th-century aesthetics originality also implied genius, a link emphasized among others by Kant.

In many ways Haydn's style can be understood as analogous to the duality in his personality between earnestness and humour. He said as much when referring to his method of composition: 'I sat down [at the keyboard] and began to fantasize, according to whether



*9. Joseph Haydn: portrait by John Hoppner, 1791 (Royal Collection, Windsor Castle)*



*10. Joseph Haydn: portrait by George Dance, pencil, 1794 (Historisches Museum der Stadt Wien)*

my mood was sad or happy, serious or trifling'. Of course, in his music these qualities are not unmediated binary opposites but poles of a continuum. Admittedly, since about 1800 wit has been the better understood pole. Johann Karl Friedrich Triest wrote (1801) of his 'unmistakable manner': 'what the English call "humour", for which the German *Laune* does not quite provide an exact equivalent'. Haydn's 'unique' or 'inimitable' *Laune* was a frequent motif in contemporary criticism. Most of the familiar nicknames for his works respond to features that listeners have taken as humorous; e.g. the 'Surprise' Symphony or the 'Joke' Quartet op.33 no.2. In other cases the wit is on a higher plane, e.g. the 'ticking' accompaniment in the slow movement of the 'Clock' Symphony, no.101. The crucial point, however, is that Haydn's popular style is not a simple projection of his personality, but his compositional 'persona' or 'musical personality', deliberately assumed for complex artistic purposes. Indeed 'wit' signifies intelligence as well as humour: his inexhaustible rhythmic and motivic inventiveness, the conversational air of many quartet movements, his formal ambiguity and caprice, his brilliant and at times disquieting play with beginnings that are endings and the reverse (the 'Joke' Quartet ending has stimulated half a dozen learned exegeses). Often Haydn's wit shades into irony, as was recognized by his contemporaries: 'Haydn might perhaps be compared, in respect to the fruitfulness of his imagination, with our Jean Paul [Richter] (omitting, obviously, his chaotic design; transparent representation (*lucidus ordo*) is not the least of Haydn's virtues); or, in respect to his humour, his original wit (*vis comica*) with Lor. Sterne' (Triest). In fact, his irony goes beyond wit: a passage may be deceptive in character or function (the D major interlude in the first

movement of the 'Farewell' Symphony sounds like a minuet out of context, but it is not a minuet and plays a crucial tonal and psychological role), or a movement may systematically subvert listeners' expectations until (or even past) the end (the finale of the Quartet op.54 no.2). Like Beethoven, Haydn often seems to problematize music rather than merely to compose it (the tonal ambiguity at the beginning of op.33 no.1).

Earnestness and depth of feeling are equally important to Haydn's art. These qualities were less appreciated in the 19th and early 20th centuries, owing in part to the absence of his vocal music and much of his earlier instrumental music from the standard repertory, in part to a lack of sympathy for his extra-musical and ethical concerns during the age of absolute music. But Griesinger reported: 'Haydn said that instead of so many quartets, sonatas and symphonies he should have composed more vocal music, for he could have become one of the leading opera composers'. Until about 1800 vocal music was as responsible for his reputation as instrumental; Gerber wrote in 1790: 'around the year 1780 he attained the highest level of excellence and fame through his church and theatre works'. Like all 18th-century composers, Haydn believed that the primary purpose of a composition was to move the listener, and that the chief basis of this effect was song. He was an excellent tenor in the chamber (if not the theatre). He insisted to Griesinger that a prerequisite for good music was 'fluent melody', and he 'criticized the fact that now so many musicians compose who have never learnt how to sing: "Singing must almost be reckoned one of the lost arts; instead of song, people allow the instruments to dominate"'.

This emphasis on feeling also applies to instrumental music – even sprightly allegros and minuets – and throughout Haydn's career. Much of his early music is earnest, at times even harsh; see the keyboard Trio HXV:f1, the String Trio HV:3, the slow movement of the String Quartet op.2 no.4, Symphony no.22 and much else, to say nothing of vocal works such as the *Stabat mater* and the *Salve regina* in G minor. Many of his keyboard works are affective in an intimate way: he wrote to Mme Genzinger regarding the Adagio of Sonata no.49: 'It means a great deal, which I will analyse for you when I have the chance'. His orchestral music 'signified' as well: the slow introductions to the London symphonies are implicit invocations of the sublime, and this topic became overt in the Chaos–Light sequence in *The Creation* and elsewhere in his late sacred vocal music. Many works that were later taken as humorous he did not intend as such, for example the 'Farewell' Symphony. Similarly, even at his wittiest or most programmatic he never abandons tonal and formal coherence.

The duality between earnestness and wit is analogous to the 18th-century distinctions between connoisseurs ('Kenner') and amateurs ('Liebhaber'), and between traditional or learned and modern or *galant* style. These dualities characterize many of Haydn's works, groups of works and even entire periods. In his pre-Esterházy instrumental music, genre was a primary determinant of style: modest, unpretentious divertimentos, quartets and keyboard concertinos etc. stand seemingly opposed to larger-scale symphonies, string trios and keyboard trios. The three op.20 quartets with fugal finales project, in order of composition, severe tradition (no.5), the *galant* (no.6) and a studied mixture of both (no.2); yet these monuments to high art originated precisely in the middle of his baryton-trio decade. In the late 1770s most of his symphonies were unambiguously intended as entertainment, but no.70 is selfconsciously learned. In 1785–90 he composed some 45 weighty symphonies, quartets and piano works, but also lyre concertos and notturnos, flute trios and other light works. Of course, the distinction between 'art' and 'entertainment' cannot be simplistically correlated with differences in artistic quality. Haydn's early string quartets are arguably his most polished pre-Esterházy works; the baryton trios and lyre notturnos are finely wrought compositions, as rewarding in their way as the raw expressionism of the 'Sturm und Drang'. These stylistic dualities are found even in his late sacred vocal music and long hindered its appreciation. His quotation of the *buffa*-like contredanse from no.32 of *The Creation* in the *Schöpfungsmesse* so offended the empress that she insisted that he alter it in performances at the Habsburg court, many of her high-minded contemporaries took offence at the 'Tändeleien' (trifling) and dance-like triple metres in his late masses, and as recently as the 1970s noted authorities still wrote of the 'triviality' of the Kyrie of the *Missa in tempore belli*. Now, however, their stylistic heterodoxy seems as gloriously uplifting as that of *Die Zauberflöte*.

Haydn usually juxtaposes or contrasts stylistic dualities rather than synthesize them. Perhaps he approaches synthesis most closely when an ostensibly artless or humorous theme later changes in character (e.g. Symphony no.103, minuet) or is subjected to elaborate contrapuntal development; the latter is especially characteristic of finales (e.g. Symphony no.99; Beethoven twice copied out the development section). In general, Haydn's art is based on the traditional principle of variety within unity. 'Once I had seized upon an idea', he said to Griesinger, 'my whole endeavour was to develop and sustain it in keeping with the rules of the art'. A Haydn movement works out a single basic idea; the 'second theme' of his sonata forms is often a variant of the opening theme. Often this part of the exposition forswears thematic statements altogether, in favour of unstable developmental passages (his 'expansion section'); stability is restored only in the position of the usual closing theme. To be sure, that working out usually entails many contrasting treatments and effects (Haydn: 'light and shade', i.e. chiaroscuro): the second theme usually differs in treatment, and the recapitulation brings fresh developments; in his double-variation slow movements the alternating major and minor themes are usually variants of each other. Thus both novelty and continuity are maintained from beginning to end.

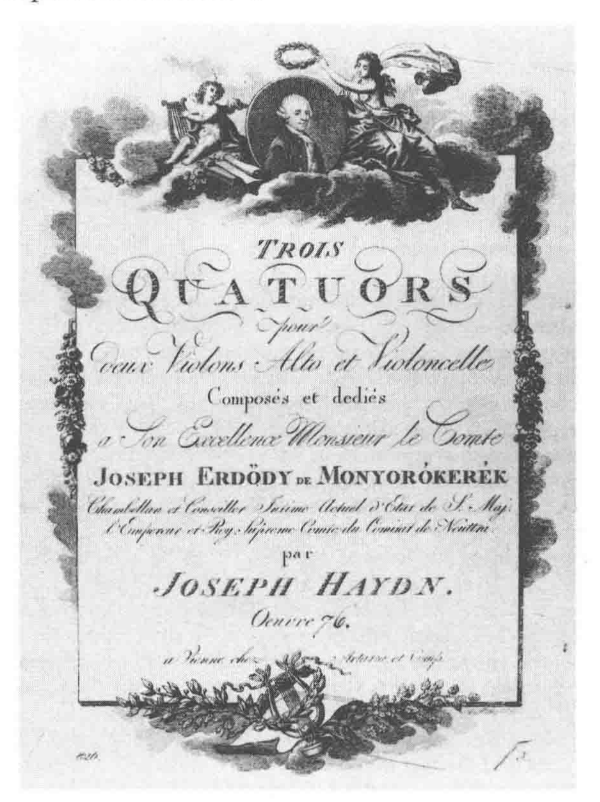
In one respect, however, Haydn deliberately courted a union of opposites: his 'popular' style that simultaneously addressed the connoisseur. 'If one wanted to describe the character of Haydn's compositions in just two words, they would be . . . *artful popularity* or *popular* (easily comprehensible, effective) *artfulness*' (Triest). No other composer – not even C.P.E. Bach or Mozart – had Haydn's gift of writing ostensibly simple or folklike tunes of wide appeal, and broadly humorous sallies, that concealed (or developed into) the highest art. Indeed these aspects of his style intensified in his London and late Vienna years, along with the complexity of his music and its fascination for connoisseurs. One of the best early comments on Haydn's music was Gerber's: he 'possessed the great art

of *appearing* familiar in his themes' (emphasis added): that is, their popular character is neither merely given nor a direct reflection of his personality, but the result of calculated artistic shaping. This becomes obvious when he employs folk tunes, as in the Andante of Symphony no.103 and the finale of no.104: the piquant raised fourth-degree of the one, the horn pedal of the other, are not quoted, but adapted to the character of a grand symphony. Haydn's 'pretension . . . to a simplicity that appears to come from Nature itself is no mask but the true claim of a style whose command over the whole range of technique is so great that it can ingenuously afford to disdain the outward appearance of high art' (Rosen, I1971).

Many aspects of Haydn's music can be appreciated only by ignoring the concept of 'Classical style'. These include lean orchestration (Haydn: 'no superfluous ornaments, nothing overdone, no deafening accompaniments'), in which the planes of sound do not compactly blend but remain distinct, nervous bass lines, constant motivic-thematic development and a rhythmic vitality and unpredictability that can become almost manic, as in the finales of many late string quartets and piano trios. Many Haydn movements are progressive in form, continually developing (e.g. the first movements of Symphonies nos.92 and 103); on a still larger scale, many works exhibit tendencies towards through-composition or 'cyclic' organization; a few are as tightly integrated as any work of Beethoven (e.g. the 'Farewell' Symphony and no.46; the string quartets op.20 no.2, op.54 no.2 and op.74 no.3; Piano Sonata no.30).

Haydn was also a master of rhetoric. This is a matter not only of musical 'topoi' and rhetorical 'figures' but also of contrasts in register, gestures, implications of genre and the rhythms of destabilization and recovery, especially as these play out over the course of an entire movement. Referential associations are common in his instrumental music, especially symphonies (nos.6–8, 22, 26, 30–31, 44–5, 49, 60, 64, 73, 100); they invoke serious human and cultural issues, including religious belief, war, pastoral, the times of day, longing for home, ethnic identity and the hunt. Haydn told Griesinger and Dies that he 'often portrayed moral characters in his symphonies' and that one early Adagio presented 'a dialogue between God and a foolish sinner' (unidentified; perhaps from no.7, 22 or 26). In his vocal music Haydn (like Handel) was a brilliant and enthusiastic word-painter. This trait is but one aspect of his musical imagery in general: in addition to rhetorical figures and 'topoi' it comprises key associations (e.g. E♭ with the hereafter), semantic associations (e.g. the flute with the pastoral) and musical conceptualizations (e.g. long notes on '*E*-wigkeit' in *The Creation* or 'ae-*ter*-num' in the late *Te Deum*).

Like all 18th-century composers, Haydn composed for his audiences (which term includes his performers). He calculated Piano Sonata no.49 expressly for Mme Genzinger; in his piano works of 1794–6 he systematically differentiated between a difficult, extroverted style for Therese Jansen and a less demanding, intimate one for Rebecca Schroeter. Regarding the Piano Trio HXV:13 he wrote to Artaria: 'I send you herewith the third trio, which I have rewritten with variations, to suit your taste' – i.e. Artaria's estimate of the taste of Haydn's market. When he went to London, his music for public performance became grander and more brilliant. He disliked having to compose without knowing his audience, as he wrote regarding *Applausus*: 'If I have perhaps not divined the taste of [the musicians], I am not to be blamed for this; neither the persons nor the place are known to me, and the fact that they were concealed from me truly made my work distasteful'.




11. *Title-page of Haydn's 'Erdődy' Quartets op.76 (Vienna: Artaria, 1799)*

'I was never a hasty writer, and always composed with deliberation and diligence', Haydn told Griesinger. His method encompassed three stages: 'phantasieren' at the keyboard in order to find a viable idea (see above), 'komponieren' (working out the musical substance, both at the keyboard and by means of shorthand drafts, usually on one or two staves) and 'setzen' (writing the full score). Sketching was a regular procedure: although drafts survive for only a modest proportion of his music, they comprise works in all genres and all types of musical context (including recitatives). A draft for the finale of Symphony no.99 confirms Griesinger's description of his use of numbered cross-references to organize a series of passages originally written down in a different order. His surviving autographs by and large are fair copies, which exhibit few corrections and alterations.

8. SACRED VOCAL MUSIC. Vocal music constitutes fully half of Haydn's output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London.

The *Missa brevis* in F (HXXII:1) is apparently his earliest surviving composition; on rediscovering it in old age he pronounced himself pleased by 'the melody and a certain youthful fire' (Dies), which are enhanced by

resourceful contrasts between the two solo sopranos and the chorus. The remaining masses fall into two groups of six each: nos.2, 4–8 (1766–82; no.3 is probably spurious) and nos.9–14 (1796–1802); except where noted they are of medium length (30 to 40 minutes). The former are notably heterogeneous. The huge and impressive *Missa Cellensis* in C (begun 1766) is of the *solenne* type (often miscalled 'cantata mass'); each of the five main sections is subdivided into numerous complete and independent movements. These include choruses both festive and ominous, elaborate arias, ariosos, ensembles and four massive concluding fugues. The Kyrie and certain arias are traditional in style, while the remainder is distinctly modern; the fugues are powerfully expressive despite their contrapuntal fireworks, especially the overwhelming 'Et vitam venturi', which functions not merely as a concluding highpoint but as the through-composed goal of the entire Credo. The *Missa 'Sunt bona mixta malis'* (1768) survives only in an autograph fragment transmitting the Kyrie and the first part of the Gloria; it is not known whether Haydn completed the work, and the import of 'mixed good and bad' (from a classical proverb) remains obscure. It is set for chorus and organ continuo in *stile antico*; strict fugal expositions alternate with free counterpoint and occasional homophonic passages. The 'Great Organ Mass' in E♭ (*c*1768–9) is more personal in tone: the dark english horns contrast with exuberant treble obbligato organ parts in the Kyrie, Benedictus and Dona nobis pacem. The *Missa Sancti Nicolai* (1772) is often described as 'pastoral', owing to its key of G major and the lilting 6/4 rhythm of the Kyrie (which returns for the Dona nobis pacem), although the Crucifixus and Agnus Dei are serious indeed. In the mid-1770s followed the 'Little Organ Mass' in B♭, a quiet, almost pietistically fervent *missa brevis*. The 'Mariazellermesse' in C (1782) resembles the *Missa Cellensis* in key, scoring and purpose, although it is more compact and more closely allied with sonata style.

Notwithstanding their semi-private function for the Esterházy court, Haydn's six late masses are consummate masterworks that exhibit no trace of provinciality or the 'occasional'. He exploits the complementary functions of soloists and chorus with inexhaustible freedom and telling effect; owing to his London experience the orchestra plays a newly prominent role. Four are in B♭, perhaps because *b♭″* was Haydn's usual highest pitch for choral sopranos (he employed the same key for the final choruses of Parts 2–3 of *The Creation* and Part 1 of *The Seasons*). The other two are the only ones for which he provided descriptive titles: the *Missa in tempore belli* ('Mass in Time of War', 1796) in C features the bright, trumpet-dominated sound typical of masses in this key; the *Missa in angustiis* ('Mass in [times of] Distress', later nicknamed 'Nelson Mass', 1798) in D minor and major is scored for a dark orchestra comprising only trumpets and timpani, strings and organ. Both invoke the travails of the Napoleonic wars. The Agnus Dei of the former includes threatening timpani motifs and harsh trumpet fanfares, while the Benedictus of the latter culminates in another harsh fanfare passage 'out of context'; both influenced the Agnus Dei in Beethoven's *Missa solemnis*. On the other hand, except for the sombre Kyrie and Benedictus of the 'Nelson Mass', both are otherwise firmly optimistic; the ending of the latter is downright jaunty.

Although Haydn's late masses indubitably reflect the experience of the London symphonies, their symphonic character has been exaggerated. Even in the Kyrie, which usually consists of a slow introduction and a fast main movement, the latter freely combines fugato and sonata style in a distinctly unsymphonic way. The Gloria and Credo are divided into several movements, fast–slow–fast with the slow middle movement(s) in contrasting keys and featuring the soloists (e.g. the 'Qui tollis' of the *Missa in tempore belli*, a bass aria with solo cello in A major; or the 'Et incarnatus' of the *Heiligmesse*, based on Haydn's canon *Gott im Herzen*); they usually conclude with a fugue on a brief subject, which often enters *attacca* and always leads to a homophonic coda. The Sanctus often adopts the 'majesty' topic, admixed with mysterious passages; it leads directly into the brief 'Pleni sunt coeli – Osanna', which may or may not return following the Benedictus. The latter is a long movement and an emotional highpoint; it usually features the soloists and is in, or based on, sonata form. The Agnus Dei opens with an initial slow section, either threatening in the minor or serenely confident in a remote major key; it leads to a half-cadence and thence to the fast 'Dona nobis pacem', usually a free combination of fugato and homophony, leading (again) to a homophonic wind-up.

The other liturgical works date primarily from the first half of Haydn's career; their original destinations and purposes are almost entirely unknown. According to liturgical function they comprise offertories (HXXIIIa), Marian antiphons (HXXIIIb), hymns (HXXIIIc) and pastorellas (HXXIIId; Haydn called them 'cantilenas'). They vary widely in style and scale, from the massive, dark, traditional *Stabat mater* (HXX[bis], 1767) to the tender devotion of the *Lauda Sion* hymn complexes; from the festive jubilation of the choral *Te Deum* settings with trumpets and drums in C to the stylized folk idiom of the pastorellas for solo voices and strings. Even subgenres exhibit marked contrasts: the *Lauda Sion* hymns from the 1750s (HXXIIIc:5) are all in C, Vivace 3/4, while those from the later 1760s (HXXIIIc:4) are in a tonally interesting set of four different keys and alternate Andante 3/4 with Largo alla breve. Similarly, the *Salve regina* in E (HXXIIIb:1, 1756) features ornate italianate writing for the solo soprano, whereas that in G minor (HXXIIIb:2, 1771) is expressively brooding, with no trace of vocal ornamentation. Of the three late works, the offertory *Non nobis, Domine* in D minor (HXXIIIa:1, ?1780s) is an *a cappella* work reminiscent of the *Missa 'Sunt bona mixta malis'*, while the six 'English psalms' of 1794 (HXXIII, Nachtrag), Haydn's only Protestant church music, adumbrate the elevated but plain style of 'The heavens are telling' in *The Creation*. The late *Te Deum* 'for the empress' (HXXIIIc:2, ?1800), for chorus and very large orchestra, is an *ABA* construction of great power and terseness; it whirls through the very long text in little more than eight minutes, while still finding time for a double fugue and an immense climax at the end.

Haydn's oratorios comprise *Il ritorno di Tobia*, his revision of Friebert's arrangement of the *Seven Last Words*, *The Creation* and *The Seasons*. The libretto of *Tobia* (by a brother of Boccherini) narrates the story of the blind Tobit from the Apocrypha; Haydn fashioned a magnificent late example of Austrian-Italian vocal music, comprising chiefly long bravura arias, along with three choruses; most of the recitatives are *accompagnati* of

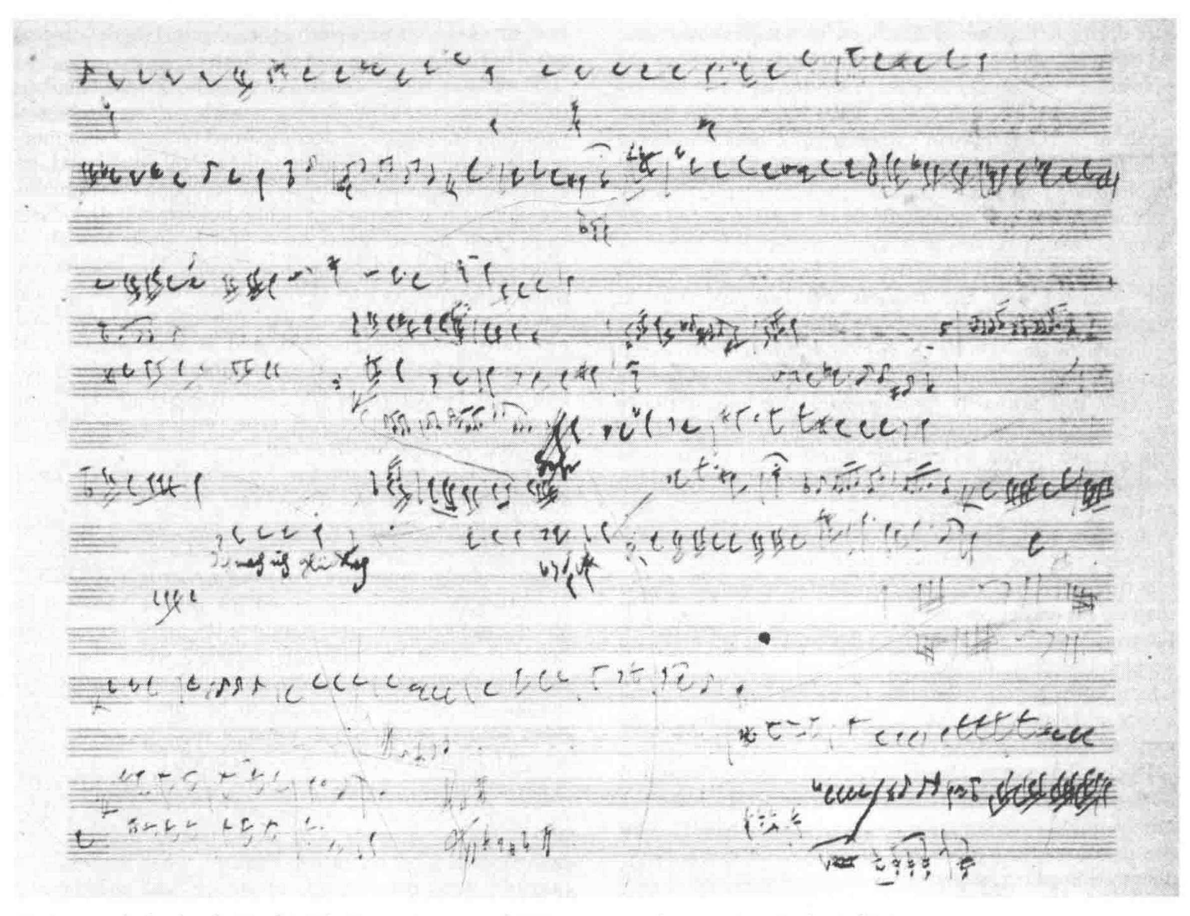
emotional intensity. In 1784 he revived the oratorio, shortening many of the arias, adding two magnificent new choruses and supplementing the instrumentation. The *Seven Last Words*, a success during Haydn's lifetime and beyond, is less popular today, in part because it is not a full-length work, in part owing to the succession of eight consecutive adagios which, paradoxically, seem more monotonous than in the orchestral version. Its most striking movement is the bleak, newly composed introduction to the second part, scored for wind alone and set in A minor, a key Haydn hardly ever used.

*The Creation* is Haydn's most loved work today, as it was in his lifetime. Part 1 treats the First to Fourth Days (the creation of light, land and sea, plant life, heavenly bodies), Part 2 the Fifth and Sixth (animals, birds, fish, man and woman); each Day comprises recitative on prose from Genesis, a commentary set as an aria or ensemble, another recitative and a choral hymn of praise. Part 3 abandons the Bible; it amounts to a cantata devoted to Adam and Eve and to further praise of heaven. The optimistic tone is enhanced by the increasing brilliance and complexity of the choruses as the work proceeds; they reflect Haydn's experience of Handel in England. Also reminiscent of Handel (not that Haydn needed the stimulus) are the many word-and scene-paintings, of which the most striking include the emergence of the oceans and mountains ('Rolling in foaming billows'), the sunrise and moonrise, the birds of 'On mighty pens' and the teeming low strings of 'Be fruitful all'; though often taken as humorous, these conceits are essential to the Enlightenment optimism of the work. The famous 'Representation' or 'Idea of Chaos' (*Vorstellung* implies both meanings) is not literally chaotic but paradoxical: beginning in C minor mystery, it initiates a larger process which points beyond itself, and acquires meaning only with the choral climax on 'And there was light!' in C major. The remainder of Part 1 takes place, as it were, during the reverberation of this event; its triumphant concluding chorus 'The heavens are telling' is again in C. By contrast, the final sections dealing with ourselves shift to the 'human' key of B♭ and its subdominant E♭. Although Part 3 opens in a radiant, astonishingly remote E major for the Garden of Eden, it soon reverts to F and C for the gigantic 'Lobgesang' and, via E♭ for Adam's and Eve's lovemaking in earthy Singspiel style, to B♭ for the final choral fugue.

The libretto of *The Seasons* presents scenes of nature and country life; the narrator-function is personified as the moralizing peasants Simon, Jane and Lucas. The scenic aspects stimulated Haydn to his best efforts: the storms of late winter, the farmer sowing his seed to the tune of the Andante of the 'Surprise' Symphony, a sunrise that outdoes that in *The Creation*, the thick C minor fogs of early winter, and the multi-movement depiction of summer heat, first languid, then oppressive, finally exploding in Haydn's greatest storm. Among the genre scenes those for the chorus are unsurpassed, notably at the end of Autumn: first the hunt, from sighting to chase to kill to celebration (the horns quote numerous actual hunting calls, and join the trombones and strings in double grace notes for the baying of the hounds), and cast in progressive tonality from D to E♭; then the drinking chorus in C, with increasingly uncertain harmonizations of a prominent high note for the raising of glasses, a dance in 6/8 leading to an inebriated fugue and a breathless wind-up that may have inspired the end of Verdi's *Falstaff*. Other important choruses are pastoral ('Komm, holder Lenz') and religious: 'Ewiger, mächtiger, gütiger Gott' at the end of Spring, Haydn's most massive chorus (itself run on from the preceding trio, the two movements as a whole in 'progressive tonality'); and the concluding 'Dann bricht der grosse Morgen an', in which we enter heaven in a blaze of C major glory, resolving the C minor of the beginning of Winter. Notwithstanding its less exalted subject, *The Seasons* is compositionally more virtuoso than *The Creation* and offers greater variety of tone: Haydn's pastoral is one of the final glories of a tradition that is more than 'high' enough.

In Haydn's sacred vocal music the aesthetics of through-composition is a matter not only of cyclic integration, but of doctrine and devotion. Many of these works are organized around the conceptual image of salvation, at once personal and communal, achieved at or near the end: a musical realization of the desire for a state of grace. This is especially clear in a relatively brief work such as the *Salve regina* in G minor, where the astonishing vocal entry on an augmented sixth chord is not really resolved until the end, when Haydn 'hears' the supplicants' prayer by turning to the major. Particularly in his late sacred music such concepts are wedded to the sublime: not only in the Creation of Light, which expresses that which is otherwise unthinkable – the origins of the universe and of history – but also in the choruses that conclude each part of *The Creation*, 'Spring' and 'Winter' in *The Seasons* and many movements of the late masses.

9. Secular vocal music. Haydn's stage works comprise 13 Italian operas, four Italian comedies (with spoken dialogue rather than recitative), five or six German Singspiele and incidental music for plays, of which only Symphony no.60, 'Il distratto', survives; almost all were composed for the Esterházy court. Those predating 1766 are lost, except for fragments of the *festa teatrale Acide* (1762, revised 1773) and of the *commedia Marchese* (1762–3). His three operas from the late 1760s become increasingly long and complex. The two-act intermezzo *La canterina* (1766) has wonderful comic scenes centring on the jealous singing teacher Don Pelagio and his charge Gasparina (who 'overreacts' to being thrown out of his house with a distraught aria in C minor); each act ends with a quartet. *Lo speziale* (1768), in three acts, is called a *dramma giocoso* and is based on a libretto of this type by Goldoni, but the Esterházy version eliminates the two *parti serie*. It has many new features, including a 'Turkish' aria with 'exotic' key-relations and rhythms and a graphic portrayal of the effects of the apothecary's remedies for constipation. The concluding trio and quartet of the first and second acts, respectively, include real dramatic action. The three-act *Le pescatrici* (1769–70), also based on Goldoni, is a true *dramma giocoso* including the 'serious' Prince Lindoro and Eurilda, an heiress to a principality who has been raised as a simple fisherwoman; their music is in 'high' style, and Eurilda (in distinction to the eponymous fisherwomen) takes no part in the comic ensembles. It has more ensembles, in proportion to its total length, than any other Haydn opera, although the majority are 'choruses' in primarily homophonic style. Among the latter is the Act 3 'Soavi zeffiri', whose E major tonality and depiction of sea breezes resemble Mozart's 'Placido è il mar' in *Idomeneo* and 'Soave sia il vento' in *Così fan tutte*.



*12. Autograph sketches for Haydn's 'The Seasons', composed 1799–1801 (D-Bsb autogr. Jos.Haydn 50, f.2v)*

After a pause, in 1773 Haydn composed *L'infedeltà delusa*, a 'burletta per musica' in two acts based on a libretto by the 'reforming' librettist Marco Coltellini. For the last time there are no serious characters; the opera portrays an idealized peasant life (with much lampooning of the nobility) and the characters are concerned only to set their mismatched affections aright. From the same year comes the German *Philemon und Baucis*, originally a marionette opera but surviving only in an adaptation for the stage. The moralizing plot is based on the old theme of the god or king who is spiritually renewed by the incorruptible virtue of simple peasants; musically it is similar to *L'infedeltà*, with the addition of impressive D minor music in the overture and a thunderstorm chorus preceding Jupiter's arrival.

Most of Haydn's remaining operas for Eszterháza are in three acts and are *drammi giocosi* or other subgenres that mix comic and serious characters. In 1775 he composed *L'incontro improvviso* on a libretto adapted from Gluck's *La rencontre imprévue*; it is a harem-rescue plot set in the orient, as in Mozart's *Die Entführung aus dem Serail*, although many incidents lack sufficient motivation. The heroine Rezia and her rescuer Prince Ali are the serious characters, while lower-class characters provide broad 'exotic' humour. In a subplot Rezia uses her confidantes Balkis and Dardane to test Ali's fidelity (the gender-reversal is noteworthy); their Act 1 trio in the harem, with three sopranos sharing chromatic lines full of suspensions, is an invocation of timeless pleasure. In 1777 followed *Il mondo della luna*, based on Goldoni's popular libretto; the hero Ecclitico dupes the elderly Buonafede into supposing he has travelled to the moon (staged as an exotic, luxurious kingdom) and eventually into assenting to Ecclitico's marriage to his daughter Clarice (and two other marriages for good measure). The keys C and E♭ symbolize Earth and Moon respectively, the representation of the journey in the Act 1 finale being particularly magical, as is the Act 3 duet for the two principals. *La vera costanza* (1778–9, revised 1785), on a libretto by Francesco Puttini previously set by Anfossi, is Haydn's fullest exploration of the 'sentimental' subgenre of *opera buffa*. Rosina, secretly married to the half-mad Count Errico, lives incognito in a fishing-village. Eventually the Count and many other characters discover her, leading to repeated painful tests of her virtue and fortitude; in despair she flees to the country, where the final reconciliation takes place. The music is glorious and the characterizations surprisingly credible, with Rosina reaching heights of genuine emotion. The finales to Acts 1 and 2 are now (and largely remain) as long and complex as those in Mozart's operas.

A change of pace is represented by *L'isola disabitata* (1779), a relatively brief *azione teatrale* on a libretto by Metastasio, with all the recitatives orchestrally accompanied, and quite short, primarily lyrical arias without much coloratura. Next came *La fedeltà premiata* (1780), a *dramma pastorale giocoso* by G.B. Lorenzi, previously set by Cimarosa as *L'infedeltà fedele*; given the contrived

plot-spring of the annual sacrifice of two lovers to appease an offended sea monster, the action and motivations are plausible. The number of arias in serious style is relatively high, with a climax in Celia's great scena in Act 2; the finale in Act 1 is Haydn's longest (822 bars). *Orlando paladino* (1782) is a *dramma eroicomico* with a libretto by Nunziato Porta based on Badini. Its subject is Orlando's madness (deriving ultimately from Ariosto's *Orlando furioso*), which Haydn portrays in remarkable scenes of mixed accompanied recitative and aria; the long scenes for Angelica and the feckless Medoro are musical highlights as well, as are the comic numbers for Orlando's squire Pasquale. *Armida* (1783) is a *dramma eroico* based on the Armida-Rinaldo action from Tasso's *Gerusalemme liberata*. It is primarily *seria* in style, with long stretches of action set in freely alternating accompanied recitatives and set pieces; the long magic forest scene of Act 3 is particularly successful. *L'anima del filosofo, ossia Orfeo ed Euridice* (1791), an *opera seria* in four acts composed in London to a libretto by Badini, was not produced. Notwithstanding numerous bravura arias, its style resembles that of Haydn's late instrumental works more closely than do his earlier operas; in Act 2 the extended scenes of Eurydice's death and Orpheus's discovery of her body are deeply affecting. It also includes numerous choruses, which contribute to the action; he uses males for the Furies and females for the Bacchae, the latter bringing the work to a tragic end in D minor.

During his career Haydn's operatic palette expanded both generically, from straight *buffa* or *seria* to various mixed types (reflecting the repertory as a whole), and compositionally, with longer individual numbers, interpenetration of accompanied recitative and set piece, and increased size and scope of the finale (except in *seria*). Notwithstanding his own high opinion of his operas (see §6), they were largely forgotten until the second half of the 20th century, when editions and recordings as well as stagings made them widely available. Their recent reception has been mixed. The music is beyond praise: the brilliance of Haydn's tonal and formal construction and his rhythmic verve go without saying; masterly too are his vivid characterization in arias, expressive strength in accompanied recitatives and fascinating orchestral effects; he often composes 'against the grain' of the genre or libretto to dramatic purpose. For these reasons (as well as their ready availability), they have attracted much analytical and critical attention. On the other hand, although the librettos represent major types and their thematic orientation is often strong, they often exhibit weaknesses of plausibility, motivation or dramaturgy; even Haydn's music cannot always overcome these faults, nor did he always exploit the dramatic implications of his librettos. For example, when deceptions are revealed in the Act 2 finales of *Lo speziale* and *Il mondo della luna*, the musical character does not change until later, when the people deceived (Sempronio, Buonafede) give vent to outbursts of rage; and Eurydice's second death remains anticlimactic (although here the libretto is also at fault). However, negative criticism has also been coloured by insufficient understanding of generic norms of the period 1760–80 (such as the dominance of aria over ensemble and 'seamless' action, and the relative brevity of the third act), and by inappropriate comparisons with Gluck and late Mozart instead of with Gassmann, Anfossi or Cimarosa. In appropriate stagings with good singers, Haydn's operas are effective and moving in the theatre.

The festive Italian cantatas honouring Prince Nicolaus (HXXIVa:1–5, *c*1762–7) begin with a long orchestral ritornello leading to an accompanied recitative announcing the cause for celebration, followed by arias and duets and concluding with a chorus. The very long solo numbers are unusually virtuoso and richly orchestrated (in an aria from *Qual dubbio ormai*, no.4, Haydn wrote himself an elaborate obbligato harpsichord part). The celebratory cantata *Applausus* (HXXIVa:6, 1768) on an allegorical Latin text is stylistically similar, although it is longer and musically more concentrated, and as appropriate to its elevated text has been said to adumbrate the sublime. An important late chorus is *The Storm* (HXXIVa:8, 1792); as in so many works of this type, minor-mode fury is followed by 'calm' in the major.

Three late solo cantatas for soprano are of great significance. *Miseri noi* (HXXIVa:7, by 1786) was composed for an unknown occasion and singer (possibly Nancy Storace); the middle section, a Largo in G minor, is particularly impressive. *Arianna a Naxos* (HXXVIb:2, ?1789) was perhaps composed for Bianca Sacchetti in Venice; in the passionate recitatives the piano presents the lion's share of the musical material, while the voice declaims the text dramatically. Ariadne's mixed hope and despair are vividly portrayed; in her final aria a long, slow, formal paragraph in F major leads to a wild rage aria in F minor, of which the final chord, for piano alone, is astonishingly F major. *Berenice, che fai* (HXXIVa:10, 1795), on a text from Metastasio's *Antigono*, is public music for a virtuoso and hence more difficult and extroverted. The recitatives feature what is arguably Haydn's most extreme use of remote and enharmonic modulations; further, the two arias are in 'opposed' keys (E major and F minor), while the orchestration is as brilliant as that of the last London symphonies.

Haydn's 47 songs (HXXVIa) comprise 24 German lieder (nos.1–24, 1781–4), 14 English songs (nos.25–36, 41–2, 1794–5, of which nos.25–36 were published as 'Canzonettas') and miscellaneous German lieder. The lieder of 1781–4 stand in close chronological and stylistic proximity to the op.33 quartets. Although they have seemed simple to many commentators – they are relatively short and strophic, with the piano right hand largely doubling the voice – they are varied in mood and exhibit subtle rhythmic and formal construction, often brilliantly realizing implications of the text; the 1784 set includes more deeply felt items. The English canzonettas contain many striking effects and are in many cases through-composed; see the remarkable off-tonic vocal entry of *She never told her love*, with its climax on 'smiling with grief', or the controlled passion of O *Tuneful Voice*: the poem invokes Mrs Hunter's sorrow at Haydn's departure, the music his farewell to her and to England. A special case is the 'Emperor's Hymn' (see §5), with its fusion of elevated hymn and 'folk' styles. The 13 partsongs (*mehrstimmige Gesänge*; HXXVc, 1796–9) with keyboard accompaniment adumbrate the characteristic 19th-century Viennese genre of social music for vocal ensemble. Haydn said of them that they were composed '*con amore* in happy times and without commission' (Griesinger); as far as we know they (and his canons) are his only works of which this is true. They are among his wittiest, most beautiful and most touching creations, with an inimitable air of casual

sophistication and a brilliant combination of comic and serious topics and styles; their fusion of easy intelligibility and wit with the highest art and their ravishing part-writing almost suggest string quartets for voices.
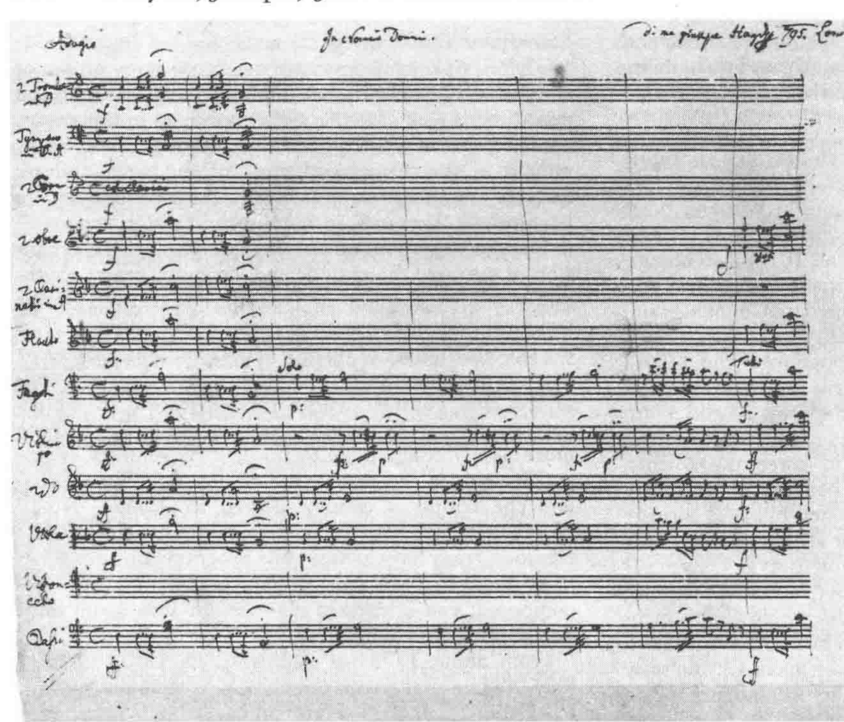
10. Orchestral music. Although Haydn's sobriquet 'father of the symphony' is not literally true, in a deeper sense it is apt: there is no other genre in Western music for which the output of a single composer is at once so vast in extent (106 works: HI:1–104, 107–8), so historically important and of such high artistic quality. His pre-Esterházy symphonies (most composed for Count Morzin) comprise nos.1, 37 and 18 (the earliest); 2, 4–5, 10–11, 17, 19–20, 25, 27, 32, 107; and possibly 3 and 15. All are scored for two oboes, two horns and strings except for no.32 (with trumpets) and perhaps nos.27 and 37 (in which the parts for horns and oboes respectively may not be original); the majority are in three movements, fast–slow–fast. The distinction between a relatively weighty first movement and a faster finale is already present; the interior movement for strings alone is only moderately slow (Andante) and 'light' in style. Only nos.3 and 20 exhibit the later standard four-movement pattern; in nos.32 and 37 the minuet precedes the slow movement (found also in nos.108, 44, 68). In nos.5 in A and 11 in E♭ (the only ones in keys this distant from C), the slow movement comes first and is a weighty Adagio, producing the sequence slow–fast–minuet–fast with all four movements in the tonic (found also in nos.21–2, 34, 49). These early symphonies combine Italian and Austrian, light and serious, traditional and up-to-date features. Notwithstanding their limited outward dimensions, they are masterful; many exhibit considerable thematic integration (no.15) or manipulate generic norms to artistic effect (the opening movements of nos.15 and 25 are unusual in form, in ways that relate to the character and ordering of the succeeding movements); in no.3 the finale combines fugue and sonata form.

Haydn's years as Esterházy vice-Kapellmeister (1761–5) were his most productive as a symphony composer, with about 25 works (nos.6–9, 12–16, 21–4, 28–31, 33–4, 36, 39–40, 72, 108(B)); nos.35, 38 and 58–9 from about 1766–7 are similar. They exhibit great variety of style, subject matter and orchestral treatment, although the common notion that they constituted a distinctly 'experimental' phase is untenable. Their stylistic élan and virtuoso brilliance are attributable to the splendour of the court and the professional players now at Haydn's disposal. One finds works for connoisseurs (nos.6–8, 13, 21–2, 31), others that seek to entertain (nos.9, 16, 33, 36, 72, 108) and still others that combine both stances (nos.34, 39–40). A few present an apotheosis of the chamber symphony: at ease, yet refined and profound (nos. 28–9, 35). Extra-musical aspects are present not only in the *Matin–Midi–Soir* trilogy (see §3(i)) but also nos.30 ('Alleluja'), 31 ('Hornsignal'), and perhaps 22 ('The Philosopher') and 59 ('Fire', a modern nickname deriving from its supposed origin as incidental music). Although a few symphonies are still in three movements (nos.9, 12, 16, 30), four is now the norm. Concertante scoring is prominent not only in nos.6–8 but in nos.9, 13, 14, 16, 31, 36, 72 and 108; a special effect found in this period alone is the use of four horns rather than the usual two (nos.13, 31, 39, 72).

Haydn's symphonies of the years around 1770 (nos.26, 41–9, 52, 65) are widely described as exemplifying his *Sturm und Drang* style; those of 1773–4 (nos.50, 51, 54–7, 60, 64), while less extreme, have many points of contact with it. The most commonly cited feature is the minor mode – of Haydn's ten symphonies in the minor, six fall between 1765 and 1772 – although most works remain in the major, and most of the novel stylistic features are independent of mode. These include remote keys (no.45, 'Farewell', in F♯ minor and major, and no.46 in B major), rhythmic and harmonic complexities, expansion of outward dimensions and harmonic range, rhythmic instability, extremes of dynamics and register, greater technical difficulty, increased use of counterpoint (e.g. in the canonic minuet of no.44, 'Mourning'), musical ideas that seem dynamically potential rather than self-contained, and contrast within themes instead of merely between them. The slow movements and finales become more nearly comparable to the first movements in size and weight; in the former the violins play *con sordino* and the tempo is usually slowed to Adagio. No.26 ('Lamentatione') has religious associations and no.49 ('La passione') may have as well. The programmatic nos.45–6 (they seem to be a pair) are integrated in a through-composed, end-orientated manner not seen again until Beethoven's Fifth Symphony.

From about 1775 (in some respects 1773) to 1781 Haydn again changed his orientation. Symphonies nos.53, 61–3, 66–71 and 73–5 are primarily in a light, even popular style (only no.70 is an exception), perhaps reflecting his resumption of operatic composition in 1773; indeed nos.53, 62, 63 and 73 include adaptations of stage-music (see §3(iii)), as had nos.50 (1773) and 60 (1774) before them. This stylistic turn has been interpreted as a kind of relaxation, or even as an outright selling out, but it is better understood as representing the distinct artistic stance of entertainment. They are easy (as Haydn was to say of nos.76–8), but superbly crafted, and abound in striking and beautiful passages, not to mention witty and eccentric ones: works of comic genius that approach the *buffa* stage. The slow movements exhibit new formal and stylistic options (the hymn-like no.61, the exquisitely 'popular' theme in no.53, the play of comic and serious in no.68, the ethereal dream in no.62), while the finales adumbrate rondo and hybrid forms. Slow introductions become important about 1779 and begin to create tangible links to the allegros (nos.53, 71 and 73).

During the 1780s Haydn's style changed again, as he began to sell his symphonies abroad, in 'opus' format (see §3(iv) above). Although in many respects nos.76–81 (1782–4) are still 'easy', they include superb movements such as the opening Vivace of no.81 and the finales of nos.77 (with its contrapuntal development) and 80 (with its cross-rhythm theme). In nos.78 and 80 Haydn returns to the minor, although from no.80 on he usually ends such movements in the major, and places the entire finale in the major as well. The Paris symphonies (nos.82–7) are the grandest he had yet composed. Nos.87, 83 and 85 (1785) already have a new *esprit*, a combination of learned and popular style, consistency of musical argument and depth of feeling; see the slow movements of nos.83 and 87 and the outer movements of no.85 (the opening Vivace is particularly graceful and harmoniously constructed). In nos.82 and 86 (1786) the trumpets and drums lend added brilliance and the outer movements are on a still larger scale; the Capriccio of no.86 is one of Haydn's most original slow movements. All these features



*13. Opening page of the autograph MS of Haydn's Symphony no.104 in D ('London'), composed 1795 (D-Bsb)*

characterize nos.88 and 90–92 as well (no.89 falls off somewhat). Nos.88 and 92 are the best-known: the former boasts concentrated, in part contrapuntal, outer movements, while the gorgeous Largo theme is set off by entries of the trumpets and drums (withheld from the first movement for this purpose); the latter features an unusually close integration of slow introduction and Allegro, a beautiful Adagio, rhythmically intricate trio and Haydn's sprightliest and wittiest finale to date.

Haydn's London symphonies (nos.93–104) crown his career as a symphonic composer. Not only do they outdo the Paris symphonies stylistically, but he produced them in person for rapturous audiences; this interaction stimulated him to ever bolder and more original conceptions. Nos.95–6 (1791) most nearly resemble the preceding symphonies, although no.95 in C minor has a gripping opening movement dominated by a striking unison motto, an ominously terse minuet and a brilliant sonata-fugal finale in C major (possibly influenced by the finale of Mozart's 'Jupiter'). Those given in 1792 (nos.93–4, 97–8) respond to Haydn's public: in no.94 the famous outburst in the Andante is actually the least remarkable 'surprise'; the opening Vivace reaches new heights of tonal wit and expansive brilliance, and the concluding sonata-rondo is the first to exhibit the blend of rhythmic vitality, playful surprise, larger scale and underlying cogency of argument that distinguish Haydn's London finales. These last features are found in nos.97–8 as well, along with a new romanticism in the opening movement of no.97 (the breathtaking diminished 7th chord in bar 2, which returns at several key points, and the remote flat-side modulations in the recapitulation); in no.98 Haydn composed an extended fortepiano obbligato for himself in the coda of the finale.

The last six symphonies are even more brilliant (clarinets are added, except in no.102); Haydn's determination to conquer new territory with each work is palpable. No.99 in E♭ is his most elaborate symphonic essay in remote tonal relations; it also features a particularly warm slow movement (in G major), with extensive wind writing (much commented on at the time). No.101 ('Clock') has by far the longest minuet and trio Haydn ever composed and a particularly brilliant rondo finale. No.100 ('Military') rapidly became his most popular, owing to the slow movement based on a romance (from the lyre concerto HVIIh:3), overlaid by massive percussion outbursts that audiences found deliciously terrifying. No.102 is the least 'characteristic' of these six, yet one of the greatest; its most remarkable movement is the Adagio (identical in musical substance to that in the F♯ minor Piano Trio HXV:26), in which the exposition is repeated in order to vary the instrumentation, with muted trumpets and drums. No.103 ('Drumroll') offers Haydn's most telling invocation of the sublime in instrumental music, by means of an astonishing double annunciation: first the 'intrada' *fortissimo* drum roll, then the mysterious bass theme (resembling the 'Dies irae'), which dominates the Allegro as well and, even more astonishingly, interrupts the recapitulation near the end. No.104 begins with a massive dotted motif on the 5th D–A, which some commentators describe as dominating the entire symphony (fig.13); the first movement is one of Haydn's freest and the finale has greater relative weight than that in any other of the London symphonies.

Besides the symphonies Haydn's orchestral music comprises the six early *Scherzandi* (HII:33–8), a few miscellaneous symphonic movements, overtures and instrumental numbers from operas and oratorios, incidental music, more than 100 minuets (many lost), of which the most important are the magnificent minuets and German dances HIX:11–12 (1792), and four late marches. He also composed numerous concertos, both for melody instruments (many of them lost) and for keyboard. Of the former, the most important are two virtuoso early

Esterházy works: the Violin Concerto in C (HVIIa:1) and the massive Cello Concerto in C (HVIIb:1), and two late works: the Concertante (HI:105, 1792) and the Trumpet Concerto (1796), composed for Anton Weidinger's 'keyed' trumpet (a forerunner of the valve trumpet). The six concertos for two *lire organizzate* (HVIIh:1–5; the sixth is lost), commissioned by the King of Naples in 1786, represent a special case; restricted to the keys of C, G and F and by the technical limitations of the instruments, they are Haydn's shortest and most modest concertos, though delightful in every way.

Haydn's three earliest keyboard concertos (1756 to *c*1761) were probably composed for organ, although they were more widely disseminated as harpsichord works; HXVIII:1 in C (?1756) is his earliest surviving large-scale instrumental composition, while no.3 in F is an unusual double concerto for organ or harpsichord and violin. Later came nos.4 in F (probably *c*1770) and 5 in G (probably the early 1770s), both for harpsichord, and no.11, the Piano Concerto in D (*c*1783–4), Haydn's only popular work in this genre. A distinct subgenre comprises the early concertinos (HXIV:11–13, XVIII:F2), not easily distinguished from a group of similar, probably soloistic divertimentos (HXIV:3, 4, 7–10); all are tiny works for harpsichord, violins and bass, mainly in C. Although finely crafted, his keyboard concertos are less original and less popular than his symphonies, perhaps in part because he favours the middle register (except in no.11), eschews both overt and technical display and cantabile writing (except in slow movements), and includes many sequential passages. (These features reflect a particular stylistic orientation, not limitations on Haydn's imagination or his prowess as a performer. The old canard that he was a mediocre keyboard player has long been laid to rest; his statement to Griesinger that 'I was no mean keyboard player and singer' was clearly an understatement, for he continued, 'I could also perform a concerto on the violin'.)

11. CHAMBER MUSIC WITHOUT KEYBOARD. Haydn's chamber music centres on his 68 string quartets, a genre of which he was more nearly the literal 'father' than the symphony. (The traditional figure of 83 included the spurious op.3, three genuine early works that are not quartets, op.1 no.5 and op.2 nos.3 and 5, and the *Seven Last Words*, but omitted the early HII:6, 'op.0'.) His earlier quartets were composed in three discrete groups separated by long pauses: the ten early works for Baron Fürnberg (in the mid- to late 1750s), opp.9, 17 and 20 (in the years around 1770) and op.33 (1781). Each group offers a different solution to the technical and aesthetic aspects of the genre while cumulatively enlarging the resources of quartet style. The Fürnberg quartets already take the soloistic ensemble for granted, including solo cello without continuo. They belong to the larger class of ensemble divertimentos, with which they share small outward dimensions, prevailing light tone (except in slow movements) and a five-movement pattern, usually fast–minuet–slow–minuet–fast. Even on this small scale, high and subtle art abounds: witness the rhythmic vitality, instrumental dialogue and controlled form of the first movement of op.1 no.1 in B♭; the wide-ranging development and free recapitulation in the first movement of op.2 no.4 in F, and the pathos in its slow movement; and the consummate mastery of op.2 nos.1–2.

Opp.9, 17 and 20 established the four-movement form with two outer fast movements, a slow movement and a minuet (although in this period the minuet usually precedes the slow movement). They also – op.20 in particular – established the larger dimensions, higher aesthetic pretensions and greater emotional range that were to characterize the genre from this point onwards. They are important exemplars of Haydn's *Sturm und Drang* manner: four works are in the minor (op.9 no.4, op.17 no.4, op.20 nos.3 and 5); and nos.2, 5 and 6 from op.20 include fugal finales. Op.20 no.2 exhibits a new degree of cyclic integration with its 'luxuriantly' scored opening movement (Tovey, N1929–30), its minor-mode Capriccio slow movement which runs on, *attacca*, to the minuet (which itself mixes major and minor), and the combined light-serious character of the fugue. Op.17 no.5 and op.20 also expand the resources of quartet texture, as in the opening of op.20 no.2, where the cello has the melody, a violin takes the inner part and the viola executes the bass.

In op.33 these extremes are replaced by smaller outward dimensions, a more intimate tone, fewer extremes of expression, subtlety of instrumentation, wit (as in the 'Joke' finale of no.2 in E♭) and a newly popular style (e.g. in no.3 in C, the second group of the first movement, the trio and the finale). Haydn now prefers homophonic, periodic themes rather than irregularly shaped or contrapuntal ones; as a corollary, the phrase rhythm is infinitely variable. The slow movements and finales favour *ABA* and rondo forms rather than sonata form. However, these works are anything other than light or innocent: no.1 in B minor is serious throughout (the understated power of its ambiguous tonal opening has never been surpassed), as are the slow movements of nos.2 and 5. Op.33 has been taken as marking Haydn's achievement of 'thematische Arbeit' (the flexible exchange of musical functions and development of the motivic material by all the parts within a primarily homophonic texture); although drastically oversimplified, this notion has had great historiographical influence. These quartets' play with the conventions of genre and musical procedure is of unprecedented sophistication; in thus being 'music about music', these quartets were arguably the first modern works.

The appearance of op.33 was the first major event in what was to become the crucial decade for the Viennese string quartet, as Mozart and many other composers joined Haydn in cultivating the genre. Indeed, all the elements of Classical quartet style as it has usually been understood first appeared together in Mozart's set dedicated to Haydn (1782–5). He responded in opp.50, 54/55 and 64 by combining the serious tone and large scale of op.20 with the 'popular' aspects and lightly worn learning of op.33. The minuet now almost invariably appears in third position; the slow movements, in *ABA*, variation or double variation form are more melodic than those in op.33; the finales, usually in sonata or sonata-rondo form, are weightier. Haydn's art is no longer always subtle; the opening of op.50 no.1 in B♭, with its softly pulsating solo cello pedal followed by the dissonant entry of the upper strings high above, is an overt stroke of genius, whose implications he draws out throughout the movement.

Haydn's quartets of the 1790s adopt a demonstratively 'public' style (often miscalled 'orchestral'), usually attributed to his experience in London (op.71/74 was composed for his second visit there); the fireworks for Salomon in the exposition of op.74 no.1 in C are an obvious example of this new style. Without losing his grip on the essentials





*14. Autograph MS of Haydn's String Quartet in C, op.20 no.2, composed 1772 (A-Wgm)*

of quartet style or his sovereign mastery of form, he expands the dimensions still further, incorporating more original themes (the octave leaps in the first movement of op.71 no.2), bolder contrasts, distantly related keys (from G minor to E major in op.74 no.3) etc. Opp.76–7, composed back in Vienna, carry this process still further, to the point of becoming extroverted and at times almost eccentric: see the first movements of op.76 no.2 in D minor, with its obsessive 5ths, and of op.76 no.3 in C, with its exuberant ensemble writing and the gypsy episode in the development, or the almost reckless finales of nos.2, 5 and 6 and op.77. He experimented as well with the organization of the cycle: op.76 nos.1 and 3, though in the major, have finales in the minor (reverting to the major at the end), while nos.5–6 begin with non-sonata movements in moderate tempo (but a fast concluding section), so that the weight of the form rests on their unusual slow movements (the Largo in F♯ of no.5, the tonally wandering Fantasia of no.6).

In his earlier years especially, Haydn composed extensively in other chamber genres. His surviving authenticated ensemble divertimentos (HII) consist of one string quintet (no.2), numerous mixed works including three in nine parts (nos.9, 17 and 20), one each in eight and seven (nos.16 and 8), two sextets for strings and two horns (nos.21–2) and two more for melody instruments (nos.1, 11), as well as at least five works for wind, four sextets (nos.3, 7, 15 and 23) and a tiny piece for two clarinets and two horns (no.14). Most of them exhibit the same five-movement cyclic pattern as the early string quartets, with the difference that contrasts in instrumentation become a basis of style, for example in reduced scorings in trios and slow movements or extended soloistic passages. Although some of the mixed works (nos.1–2, 9, 11 and 20) are among the earliest and are on average the least compelling, the slightly later nos.8, 16–17, and 21–2 are on the same high level as the quartets. The wind band works seem to date from about 1760–61; they are even smaller in scale but unfailingly masterful.

By contrast, the 21 authenticated string trios (HV:1–21, by 1765) are works for connoisseurs in 'high' style, difficult for player and listener alike, in a wide range of keys (three in E, one in B, two even in B minor). All are scored for two violins and (presumably) cello except no.8 (violin and viola) and are thus related to the trio sonata tradition, although the first violin dominates more than it participates in dialogue. They are in three movements (except no.7, in two), with a bewildering variety of cyclic patterns; many begin with a slow movement and most include a minuet. The 126 baryton trios (HXI; *c*1762–75) are similar in that they are music for a (particular) connoisseur and always in three movements with a minuet (except no.97 with seven: 'fatto per la felicissima nascita di S.Al.S. Prencipe Estorhazi'). Although the baryton takes the leading role, they include much dialogue and 'thematische Arbeit'; three late works (nos.97, 101 and 114) include fugues. They are intimate music, modest rather than ambitious, with a narrow range of keys (dictated by the baryton's technical limitations); Haydn's ability to fashion genuine art within such restricted conditions is remarkable.

In the middle and late 1770s Haydn's production of chamber music fell off markedly. One last group of baryton works comprises the important octets HX:1–6 (mid-1770s); they are richer in scoring and on a larger scale than the trios. The six violin-viola duets (HVI:1–6) are likewise from the mid-1770s; the violin dominates and the style seems somewhat old-fashioned. The six string trios from the early 1780s (HIV:6–11) and the four flute trios from London (HIV:1–4, 1794–5) are amateurs' music, with small dimensions, simple textures and restriction to two or three movements. By contrast, the eight lyre notturnos for the King of Naples (HII:25–32, 1788–90), of unfailing charm and true 'chamber' disposition, offer a wonderful synthesis of play and art.

12. KEYBOARD MUSIC. Haydn's keyboard works comprise solo sonatas (HXVI), trios (HXV) and quartet-divertimentos (HXIV). In 18th-century thought and practice these constituted a single, loosely defined genre, destined primarily for private performance and orientated on the topic of sentiment, seen as the natural expressive mode for music performed solely or primarily by an individual at the keyboard; indeed Haydn often adopted a selfconsciously improvisatory style, especially after 1780. During the 1760s these keyboard works were apparently composed for the harpsichord. The first clear (albeit indirect) evidence of composition for the fortepiano (or possibly clavichord) is found in the highly expressive Sonata no.20 (1771), with mannered dynamic marks. Nevertheless, most works from the 1770s may have been conceived for the harpsichord or neutrally for both instruments. Beginning in the early 1780s, and decisively from the late 1780s on, Haydn composed for the fortepiano. Many of his keyboard works were composed for ladies, whether students in his early years, the Auenbrugger sisters around 1780, or intimates such as Mme Genzinger, Mrs Schroeter and Therese Jansen. The majority are in three movements: either fast–slow–fast, or a fast movement, slow movement and minuet in various permutations. Two-movement works are also common, often slow–fast; numerous slow movements in penultimate position are run on, *attacca*, to the finale. Even in the 1780s and 90s many works end with an outwardly modest movement such as a Tempo di menuetto, a set of variations or a simple rondo. Neither the two- and three-movement cyclic patterns nor the modest finales were 'conservative' or 'immature', as has been claimed; they are as finely wrought as quartet finales and exemplify the prevailing generic orientation of intimacy.

Haydn's early keyboard works are both serious and *galant*. The trios HXV:f1 in F minor and 1 in G minor and the Sonata no.2 in B♭ (with its astonishing Largo) are more intellectually difficult and stylistically uncompromising than all the early quartets and most of the early symphonies; many works are small and unpretentious and were presumably written for students and amateurs. At least 12 weighty connoisseurs' sonatas originated in the late 1760s and early 1770s, including nos.19, 20, 45, 46 and seven lost works. Two sets in mixed style followed, nos.21–6 (1773) and 27–32 (1774–6); they include serious works such as the boldly formed nos.22 in E and 26 in A, the passionate no.32 in B minor and the through-composed no.30 in A, as well as numerous lighter works, especially in the 1774–6 set. In 1780 followed Haydn's first publication with Artaria, the heterogeneous nos.35–9 and 20, including the 'easy' no.35 in C, the virtuoso no.37 in D and the serious no.36 in C♯ minor. The three modestly scaled sonatas nos.40–42 (published 1784) are miracles of popular appeal allied with high art, especially no.40 in G. Except for no.51 in D, for Mrs Schroeter, Haydn's last five sonatas eschew any pretence of modesty. In the late 1780s he composed no.48 in C, with a fantasy-like slow variation movement and a dashing sonata-rondo finale, and the intimate no.49 in E♭ for Mme Genzinger; its brilliant first movement has an unusually long coda and the *ABA* Adagio is richly expressive, with continual variations of the theme. From London come two virtuoso sonatas for Jansen: nos.50 in C and 52 in E♭. The former features a remarkable first movement which, though in sonata form, is based on continual variation of a basic motif; the latter is on the largest scale throughout and features a slow movement in the remote key of E major (a tonal relation adumbrated in the development of the first movement and wittily 'cancelled' at the beginning of the finale).

Of Haydn's few keyboard works outside the sonatas, the most important are two capriccios – *Acht Sauschneider müssen sein* in G (HXVII:1, 1765), a variation rondo with an immense tonal range, and HXVII:4 in C (1789), another tonally wide-ranging work with elements of sonata rondo form, perhaps stimulated by a Fantasia from C.P.E. Bach's sixth collection of *Clavier-Sonaten . . . für Kenner und Liebhaber* (1787) – and the F minor Variations for piano HXVII:6 (1793), arguably Haydn's most original and concentrated double-variation movement, with a coda (added in revision) of Beethovenian power.

Haydn's piano trios have been undervalued, in part because of the great distance between their original generic identity and today's conceptions. 18th-century keyboard trios (like violin sonatas) were understood as 'accompanied sonatas': the keyboard dominates, the cello mainly doubles the left hand of the piano in a pitch-class sense, and even the violin is generally more accompanimental than soloistic, although it often receives sustained melodies in second themes, slow movements, minuet trios and rondo episodes. Nevertheless the strings are essential, for integration of the texture, tone colour and rhythmic definition. The effort to hear Haydn's 27 late piano trios (HXV:5–31, 1784–96) with 18th-century ears is worth making: after the quartets they comprise his largest and greatest corpus of chamber music. No.12 in E minor (1788–9) has an opening movement of astonishing seriousness with vast expansions towards the end, while the beautiful siciliano slow movement and the ebullient rondo finale are both in E major. No.14 in A♭ (1789–90) includes his first slow movement in a remote key (E major, or ♭VI, adumbrated by B major in the development of the first movement). From London, nos.24–6 (1794–5), dedicated to Schroeter, include no.25 (with the famous 'Gypsy Rondo') and no.26 in the special key of F♯ minor: following a concentrated and brooding Allegro and a gorgeous Adagio in F♯ major (identical in substance with the Adagio of Symphony no.102), the minuet-finale is anything other than anticlimactic. It begins dissonantly on a dominant 9th and this instability is maintained throughout: there is no tonic cadence until the very last bar of the *A* section, just before the double bar, and in the reprise even this cadence is deceptive, leading to a substantial coda. Rosen praises its 'intimate gravity . . . a melancholy so intense it is indistinguishable from the

tragic', while Landon conjectures that the work may represent Haydn's farewell to Mrs Schroeter (the key is suggestive). By contrast, nos.27 in C and 29 in E♭ (1795–6), dedicated to Jansen, are difficult and extroverted; no.29 is particularly original in construction, and both have rollicking finales that outdo any earlier ones.

13. HAYDN'S CAREER. Haydn's career never stimulated a paradigmatic narrative comparable to that of Beethoven's three periods. To be sure, decisive breaks occurred in 1761 (his move to the Esterházy court), 1790 (to London) and 1795 (back to Vienna); the periods 1750–61, 1791–5 and 1795–1802 are distinctive regarding both the conditions of his life and his compositional activity. However, the first and last of these are brief in proportion to his career as a whole and cannot bear the weight that 'early' and 'late' do in Beethoven's case. Furthermore, in any such reading Haydn's 30 years at the Esterházy court remain a long, uninterpreted 'middle'. Its only major dividing-points that affected both his life circumstances and his compositional orientation were 1766, when he became full Kapellmeister, 1776, when he became responsible for the court opera, and 1779, when he negotiated his independence as composer of instrumental music. Hence except for 1761–5 the Esterházy years seem best understood in terms of a series of overlapping phases, each defined by different criteria (see §3).

In the 20th century too much was made of the supposedly evolutionary aspects of Haydn's career, in part because of its association with the notion of the rise of 'Classical style' (*see* CLASSICAL). This led to a threefold periodization after all, but one modelled mechanically on the traditional interpretation of artists' careers: apprentice – journeyman – master. In Haydn's case this took the form: immaturity/composition within existing style – experimentation/searching for a new style – maturity/'Classical style'; the last was assumed to be his overriding stylistic 'goal', which he finally 'achieved'. The oldest and most persistent of these interpretations associated Classical style with *thematische Arbeit* and the string quartets op.33 of 1781. Another proposed a double progression: towards a first highpoint with his *Sturm und Drang* manner around 1768–72, and a second one with the Paris symphonies and the *Seven Last Words* of 1785–6. These notions are not facts, however, but constructions, placed in the service of stylistic narratives of the 'per ardua ad astra' type, more ideologically focussed and psychologically reassuring than explanatory. To be sure, other things equal, a later work of Haydn will be more complex and concentrated than an earlier one; indeed his music often became 'more so' within a single genre over a few brief years; for example the string quartets opp.9, 17 and 20 or the London symphonies. And he certainly experimented compositionally, as is clear from his own account of 'becoming original'. But even his earliest music was never in any intrinsic sense immature, and he continued to experiment, successfully, throughout his career. From about 1755 on, Haydn's music was technically masterful, generically appropriate and rhetorically convincing; every one of his works is best appreciated today in terms of these three modes of understanding, applied in concert.

## WORKS

Editions: *Joseph Haydns Werke*, ed. E. Mandyczewski and others, 10 vols. (Leipzig, 1907–33) [M]
*Joseph Haydn: Kritische Gesamtausgabe*, ed. J.P. Larsen, 4 vols. (Boston, Leipzig and Vienna, 1950–51) [L]
*Joseph Haydn: Werke*, ed. J. Haydn-Institut, Cologne, dir. J.P. Larsen (1958–61), G. Feder (1962–90) and others (1990–), 78 vols. (Munich, 1958–) [HW]
*Joseph Haydn: Kritische Ausgabe sämtlicher Symphonien*, i–xii, ed. H.C.R. Landon, Philharmonia ser. (Vienna, 1965–8) [P]
*Diletto musicale*, ed. H.C.R. Landon unless otherwise stated (Vienna, 1959–) [D]
(for editions of specific genres, see notes at head of relevant sections)

Catalogue: A. van Hoboken: *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis*, i: *Instrumentalwerke*; ii: *Vokalwerke*; iii: *Register, Addenda* [*Add.*] *und Corrigenda* (Mainz, 1957–78) [H]

1. VOCAL: A Masses. B Miscellaneous sacred. C Oratorios and similar works. D Secular cantatas, choruses. E Dramatic. F Secular vocal with orchestra. G Solo songs with keyboard. H Miscellaneous vocal works with keyboard. I Canons.

2. INSTRUMENTAL: J Symphonies. K Miscellaneous orchestral. L Dances, marches for orchestra/military band. M Concertos for string or wind instruments. N Divertimentos etc. for 4+ string and/or wind instruments. O String quartets. P String trios (divertimentos). Q Baryton trios (divertimentos). R Works for 1–2 barytons. S Miscellaneous chamber music for 2–3 string and/or wind instruments. T Works for 2 lire organizzate. U Keyboard concertos/concertinos/divertimentos. V Keyboard trios. W Keyboard sonatas. X Miscellaneous keyboard works. Y Works for flute clock.

3. FOLKSONG ARRANGEMENTS: Z Arrangements of British folksongs.

*Authentication symbols:*

A – *autograph, i.e. written and signed by Haydn or marked 'In nomine Domini', 'laus Deo' (or similarly) by him*
C – *MS copy by one of Haydn's copyists: Anon.11, 12, 30, 48, 63 (nos. from Bartha–Somfai)*
Dies – *his book on Haydn, 1810*
E – *MS copy by Johann Elssler*
EK – *entry in Haydn's Entwurf-Katalog, c1765–*
F – *MS copy by one of 3 earliest copyists of H-KE Fürnberg collection; found in various archives*
Gr – *Griesinger's book on Haydn, 1810, or his letters to Breitkopf & Härtel*
HC – *entry in non-thematic list of Haydn's music collection, c1807*
HE – *MS copy from Haydn's estate*
HL – *autograph entry in Haydn's list of librettos*
HV – *thematic entry in Haydn-Verzeichnis, 1805*
H 1799–1803 – *verified by/rev. Haydn in those years according to C.F. Pohl's papers, A-Wgm (based on lost documents in Breitkopf archives)*
JE – *MS copy by Joseph Elssler sr*
OE – *original edition, published by Haydn or authorized by him*
RC – *MS copy rev. Haydn*
SC – *MS copy signed by Haydn*
Sk – *sketch by Haydn*
u – *unsigned*

1766 = composed 1766; [1766] = year of composition 1766 not documented; –1766 = composed by 1766; –?1766 = possibly composed by 1766
— signifies the absence of the work from the category concerned; i.e. not in H, not authenticated, not pubd etc.
Items are numbered chronologically (as far as possible) within each category (except in section Z); these numbers are always shown in italics and are used for cross-references between sections (e.g. E *23*).
Where not specified, bn may often double the bass part.
Instrumental parts that are doubtful or are later additions (sometimes by Haydn himself) are parenthesized or given a question mark.

1: VOCAL

*A: Masses*

| *No.* | HXXII | *Title, key* | *Forces* | *Date* | *Authentication* | *Edition* |
|---|---|---|---|---|---|---|
| *1a* | 3 | Missa 'Rorate coeli desuper', G | ? | ? | EK, HV | ? |
| *Remarks*: ?lost/?identical with no.*1b* | | | | | | |
| *1b* | ii,73 | Mass, G | 4vv, 2 vn, bc (org) | –1779 | ? | HW xxiii/1a, 207 |
| *Remarks*: by G. Reutter jr/Arbesser/Haydn | | | | | | |
| *2* | 1 | Missa brevis, F | 2 S, 4vv, 2 vn, bc (org) | ?1749 | SC, ?EK | L xxiii/1, 1; HW xxiii/1a, 1 |
| *Remarks*: wind and timp pts added by Haydn (or Heidenreich), 1805/6 | | | | | | |
| *3* | 5 | Missa Cellensis in honorem BVM (Cäcilienmesse), C | S, A, T, B, 4vv, 2 ob, 2 bn, ? 2 hn, 2 tpt, timp, str, bc (org) | 1766 [–*c*?1773] | EK, A (frags.) | L xxiii/1, 105; HW xxiii/1a, 29 |
| *Remarks*: doubtful hn pts in Bs only | | | | | | |
| *4* | 2 | Missa 'Sunt bona mixta malis', d | 4vv, bc (org) | 1768 | EK, A (frag.) | HW xxiii/1b, 166 |
| *Remarks*: Ky and 1st section of Gl extant | | | | | | |
| *5* | 4 | Missa in honorem BVM (Missa Sancti Josephi; Grosse Orgelsolomesse), E♭ | S, A, T, B, 4vv, 2 eng hn, 2 hn, (2 tpt, timp), 2 vn, bc, org obbl | –1774 [?*c*1768–9] | EK, A (frags., u) | L xxiii/1, 24; HW xxiii/1b, 1 |
| *Remarks*: tpts and timp in authentic MS copy (JE), *H-Gk* | | | | | | |
| *6* | 6 | Missa Sancti Nicolai (Nikolaimesse; 6/4-Takt-Messe), G | S, A, T, B, 4vv, 2 ob, 2 hn, (2 tpt, timp), str, bc (org) | 1772 | EK, A | L xxiii/1, 270; HW xxiii/1b, 105 |
| *Remarks*: in HV as Missa St Josephi; cf no.*5*; tpts and timp in authentic MS copy (E), 1802 | | | | | | |
| *7* | 7 | Missa brevis Sancti Joannis de Deo (Kleine Orgelsolomesse), B♭ | S, 4vv, 2 vn, bc, org obbl | –1778 [?*c*1773–7] | EK, A | HW xxiii/2, 1 |
| *Remarks*: see also HW xxiii/2, 247 | | | | | | |
| *8* | 8 | Missa Cellensis (Mariazellermesse), C | S, A, T, B, 4vv, 2 ob, bn, 2 tpt, timp, str, bc (org) | 1782 | A | HW xxiii/2, 20 |
| *Remarks*: Bs uses aria from Il mondo della luna (E *17*) | | | | | | |
| *9* | 10 | Missa Sancti Bernardi von Offida (Heiligmesse), B♭ | S, A, T, B, 4vv, 2 ob, 2 cl, 2 bn, ? 2 hn, 2 tpt, timp, str, bc (org) | 1796 | A, Sk | HW xxiii/2, 166 |
| *Remarks*: = Missa St Ofridi in EK; see also HW xxiii/2, 240, 242; cf I b, *44* | | | | | | |
| *10* | 9 | Missa in tempore belli (Kriegsmesse; Paukenmesse), C | S, A, T, B, 4vv, ?fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, bc (org) | 1796 | A | HW xxiii/2, 89 |
| *Remarks*: perf. Vienna, 26 Dec 1796; see also HW xxiii/2, 237 | | | | | | |
| *11* | 11 | Missa (Nelsonmesse; Imperial Mass; Coronation Mass), d | S, A, T, B, 4vv, 3 tpt, timp, str, bc, org obbl | 10 July–31 Aug 1798 | A | HW xxiii/3, 1 |
| *Remarks*: = Missa in angustiis in EK; perf. ?Eisenstadt, ? 23 Sept 1798; org pt transcr. for wind insts ? by J.N. Fuchs | | | | | | |
| *12* | 12 | Missa (Theresienmesse), B♭ | S, A, T, B, 4vv, 2 cl, (bn), 2 tpt, timp, str, bc (org) | 1799 | A | HW xxiii/3, 140 |
| *13* | 13 | Missa (Schöpfungsmesse), B♭ | S, A, T, B, 4vv, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, bc, org (obbl in Et incarnatus) | –11 July–11 Sept 1801 | A | HW xxiii/4; facs. (Munich, 1957) |

| No. | HXXII | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *Remarks*: perf. Eisenstadt, 13 Sept 1801; Gl quotes duet from The Creation; see also HW xxiii/4, 204 | | | | | | |
| 14 | 14 | Missa (Harmoniemesse), B♭ | S, A, T, B, 4vv, fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, bc (org) | 1802 | A | HW xxiii/5 |
| *Remarks*: perf. Eisenstadt, 8 Sept 1802 | | | | | | |

*Note*: over 100 spurious masses listed in Hoboken; composers of some identified by MacIntyre (H1982)

*B: Miscellaneous sacred*

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| 1 | XXIIIc:5 | Lauda Sion (Hymnus/ Motetto de venerabili sacramento), i–iv, C | 4vv, 2 ob, 2 tpt, str, bc (org) | –1776 [?c1750] | ?EK | (Vienna and Munich, 1996) |
| *Remarks*: also with Salve regina text | | | | | | |
| 2 | XXIIIb:3 | Ave regina, A | S, 4vv, 2 vn, bc (org) | –1763 [?c1750–59] | — | (Augsburg, 1970) |
| *Remarks*: also with Salve regina text | | | | | | |
| 3 | XXIIIb:1 | Salve regina, E | S, 4vv, 2 vn, bc (org) | ?1756 | EK, A | (Vienna and Munich, 1990) |
| *Remarks*: date on autograph added later | | | | | | |
| 4 | XXIIIa:4 | Quis stellae radius (motet), C | S, 4vv, ? 2 tpt, ?timp, str, bc (org) | ?1762 | SC | — |
| *Remarks*: cant.; also with other texts, incl. Quae admiranda lux; for ?secular origin, see Becker-Glauch (J1970) | | | | | | |
| 5 | XXIIIc:1 | Te Deum, C | S, A, T, B, 4vv, 2 tpt, timp, 2 vn, bc (org) | –1765 [?1762–3] | ?EK | (Vienna and Munich, 1966) |
| *Remarks*: also attrib. M. Haydn | | | | | | |
| 6 | XXIIIa:3 | Ens aeternum (off/ motet/hymn), G | 4vv, str, bc (org) | –1772 [?c1761–9] | HV | (Leipzig, 1813) |
| *Remarks*: also with 2 ob, 2 hn; also with text Walte gnädig, with addl 2 ob, 2 tpt, timp, see HW xxvii/1, 182 | | | | | | |
| 7 | XXIIIa:2 | Animae Deo gratae (off/motet), C | 2 S, T, 4vv, 2 ob, 2 tpt, timp, str/? 2 vn, bc (org) | –1776 [?c1761–9] | HV | — |
| *Remarks*: also attrib. M. Haydn; also with text Agite properate | | | | | | |
| 8 | XXIIIc:4 | Lauda Sion (Responsoria de venerabili [sacramento]), i–iv, B♭, d, A, E♭ | S, A, T, B (? in chorus), ? 2 hn, 2 vn, bc (org) | ?c1765–9 | EK | (Munich, 1965) (entitled Hymnus) |
| *Remarks*: MS copy as Quatuor Stationes pro Festo Corporis Christi | | | | | | |
| 9 | XXIIIc:3 | Alleluia, G | S, A, 4vv, str, bc (org) | –1771 [?1768–9] | A | facs. (Eisenstadt, 1976) |
| *Remarks*: in MS copies always following Dictamina mea (appx B.1, *3*) | | | | | | |
| 10 | XXIIId:3 | Herst Nachbä (Cantilena pro adventu/Pastorella), D | S, ? 2 hn, str, bc (org) | ?c1768–70 | EK | (Altötting, 1975) |
| *Remarks*: also with other texts, incl. Jesu redemptor omnium | | | | | | |
| 11 | XXIIIb:2 | Salve regina, g | S, A, T, B, str, bc, org obbl | 1771 | EK, A | (Vienna and Munich, 1964) |
| *Remarks*: 1770 incorrect reading | | | | | | |
| 12 | XXIIIb:4 | Salve regina, E♭ | S, A, T, B (?solo vv), str, bc (org) | –1773 | — | (Augsburg, 1959) |
| *Remarks*: ?doubtful, see Landon (A1980), 157; B in edn ?not orig. | | | | | | |
| 13 | XXIIId:1 | Ein' Magd, ein' Dienerin (Cantilena/Aria pro adventu), A | S, ? 2 ob, ? 2 hn, str, bc (org) | ?c1770–75 | EK | (London, 1957) |

| No. | H | Title, key | Forces | Date | Authentication | Edition |
| --- | --- | --- | --- | --- | --- | --- |
| 14 | XXIIId:2 | Mutter Gottes, mir erlaube (Cantilena/ Aria pro adventu), G | S, A, 2 vn, bc (org) | ?c1775 | ?EK | — |
| 15 | XXIIIa:1 | Non nobis, Domine (Ps cxiii.9) (off in stile a cappella), d | 4vv, bc (org) | –1786 [?c1768] | EK | (St Louis, 1960); (Vienna and Munich, 1978) |
| *Remarks*: for date see *Haydn Yearbook 1992*, 168 | | | | | | |
| 16 | XXIIb:1 | Libera me, Domine, d | S, A, T, B (? in chorus), 2 vn, bc (org) | ?c1777–90 | A (u pts) | (Salzburg, 1969) |
| *Remarks*: ? only copied, ? not by Haydn | | | | | | |
| 17–22 | ii, 181 | 6 English Psalms (J. Merrick, rev. W.D. Tattersall): *17* How oft, instinct with warmth divine, F (Ps xxvi.5–8); *18* Blest be the name of Jacob's God, E♭ (Ps xxxi.21–4); *19* Maker of all! be Thou my guard, D (Ps xli.12–16); *20* The Lord, th' almighty Monarch, spake, C (Ps l.1–6); *21* Long life shall Israel's king behold, E♭ (Ps lxi.6–8); *22* O let me in th' accepted hour, A (Ps lxix.13–17) | 2 S, B | [1794/5] | Haydn's 3rd London notebook; RC (no.*17*) | (Kassel, 1978) |
| *Remarks*: no.*22* uses canzonetta Pleasing Pain (G 29); for MS of no.*17* see *Haydn Society Journal of Great Britain*, xv (1995) | | | | | | |
| 23 | XXIIIc:2 | Te Deum, C | 4vv, fl, 2 ob, 2 bn, (2 hn), 3 tpt, timp, str, bc (org) | –Oct 1800 | RC | (Vienna and Munich, 1959) (with addl 3 trbn); (Oxford, 1992) |
| *Remarks*: for Empress Maria Theresa | | | | | | |

*Note*: Stabat mater, see Group C; The Ten Commandments, see Group I; Ave Maria, mentioned in Elssler, *Haydn's vollendete Compositionen* (MS, *A-Sm*), not identified

*Appendix* B.1: Selected adaptations and arrangements (authorship uncertain, but Haydn's approval probable in most cases)

| No. | Becker-Glauch (J1970) | Title | Edition | Original version | Remarks |
| --- | --- | --- | --- | --- | --- |
| 1 | — | Audi clamorem nostrum (off) | — | final chorus in 1st pt of Il ritorno di Tobia (C 3) | Pohl (1882), B/m/13; also with other texts |
| 2 | B/6/c | Concertantes jugiter (off) | HW xxvii/2, 122 | aria Si obtrudat in Applausus (C 2) | |
| 3 | B/6/b | Dictamina mea (off/motet) | HW xxvii/2, 68 | duetto in Applausus (C 2), combined with Alleluia (B 9) | edn without Alleluia |
| 4 | B/8 | Insanae et vanae curae (Der Sturm) (off/motet/grad) | (Leipzig, 1809) | chorus Svanisce in un momento in Il ritorno di Tobia (C 3) | not later than 1798; authenticated by E; also with texts Des Staubes eitle Sorgen, Distraught with care and anguish |
| 5 | B/7 | Maria, die reine (Aria pro adventu) | — | aria of Baucis in Philemon und Baucis (E *12*) | |
| 6 | B/6/d | O Jesu, te invocamus (off/ hymn) | HW xxvii/2, 170 | final chorus in Applausus (C 2) | also with text Allmächt'ger, Preis dir und Ehre! |
| 7 | — | Plausus honores date (off/ motet) | text only, HW xxvii/1, 173 | final chorus in Da qual gioia (D4) | with orch introduction based on preceding recit |
| 8 | B/6/a | Quae res admiranda … | Christus coeli atria (off/ motet) | HW xxvii/2, 4, 18 | 1st recit and qt in Applausus (C 2) |
| 9 | B/3 | Vicisti, heros … Justus ut palma | HW xxv/1, 154 | recit and aria of Leopoldo in Marchese (E 3) | |
| 10 | HXXXIc: 1 | Vias tuas Domine (grad), C, 4vv, bc | — | ? | by unknown composer, 1576, ? ed. Haydn |

*Appendix* B.2: Selected works attributed to Haydn

| No. | H | Title, key | Forces | Earliest reference | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1 | XXIIIa:5 | Ad aras convolate (grad/off), G | 4vv, ? 2 ob, ? 2 trbn, str, bc (org) | 1794 | — | probably not authentic |
| 2 | XXIIIb:E1 | Alma redemptoris mater, E | 4vv, bc (org) | — | (Vienna and Graz, 1916) | probably not authentic |
| 3 | XXIIIa:8 | Ardentes Seraphini (off), A | 2 S, str, bc (org) | 1765 | — | doubtful |
| 4 | XXIIIb:6 | Ave regina, F | 4vv, ? 2 tpt, ?timp, 2 vn, bc (org) | 1782 | — | doubtful |
| 5 | — | Ego virtus gratitudo (aria), C | S, 2 ob, 2 tpt, timp, str, bc (org) | 1772 | — | ?authentic; for ?secular origin, see Becker-Glauch (J1970), no.B/2 |
| 6 | XXIIId:G1 | Ei wer hätt' ihm das Ding gedenkt (Pastorella, aria), G | S, 2 vn, bc (org) | 1764 | (Altötting, 1975) | ?authentic; ? also attrib. (J.A.) Stephan and M. Haydn |
| 7 | XXIIIc:6 | Lauda Sion (Aria de venerabili [sacramento]), F | A, 2 fl, str, bc (org) | 1787 | — | probably not authentic; orig. without author's name |
| 8 | XXIIIc:C2 | Litaniae de BVM, C | S, A, T, B, 4vv, fl, ? 2 ob, ? 2 tpt, ?timp, 2 vn, bc, org obbl | 1776 | (Vienna and Munich, 1960) | several versions; probably by J. Heyda (Hayda, Haida; *c*1740–1806); also attrib. M. Haydn |
| 9 | XXIIIa:C7 | Magna coeli domina (Motetto de Beata, aria), C | B, ? 2 tpt, ?timp, str, bc (org) | — | — | ?authentic; for ?secular origin, see Becker-Glauch (J1970) |
| 10 | — | Maria Jungfrau rein (Aria pro adventu), G | S, 2 vn, bc (org) | — | — | ?authentic; for ?secular origin, see Becker-Glauch (J1970), no.B/5 |
| 11 | XXIIIa:6 | Salus et gloria (off/motet), C | 4vv, 2 tpt, timp, 2 vn, bc (org) | 1779 | (Augsburg, 1959) | probably by L. Hofmann |
| 12 | XXIIIb:5 | Salve regina, G | S, A, 2 vn, bc (org) | 1766 | — | probably by J. Heyda |
| 13 | XXIIIa:7 | Super flumina Babylonis (Ps cxxxvi) (motet), C | A, 4vv, 2 tpt, timp, str, bc (org) | 1772 | — | probably by Vanhal |
| | | Veni tandem expectatus, see appx F.1 7 | | | | |
| 14 | — | Was meine matte Brust bekränket (Aria pro adventu), G | T, 2 vn, bc (org) | — | — | ?authentic; MS 'Hayden' in CZ-*Pnm* (Kuks) |
| 15 | XXIIIa:G9 | O coelitum beati (motet/aria), G | S, str, bc (org) | — | (Cardiff, 1984) | ?authentic; for ?secular origin, see preface to edn; in one source with Alleluia, C |

*Note:* for chorus, D, Sit laus plena, sit sonora (text from Lauda Sion) and for recit and aria Quid hostem times, see Landon (A1980) and HW xxvii/1, 172

*C: Oratorios and similar works*

| No. | H | Title, poet | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| 1 | XXbis | Stabat mater (hymn) | S, A, T, B, 4vv, 2 ob/eng hn, str, bc (org/hpd) | 1767 | EK | HW xxii/1 |
| *Remarks*: listed as orat in HV; also other texts, incl. Weint ihr Augen and Trauret Seelen; more insts added Neukomm, 1803 (HW xxii/1, 111) | | | | | | |
| 2 | XXIVa:6 | Applausus (Jubilaeum Virtutis Palatium) (allegorical orat/cant.) | S, A, T, 2 B, 2 ob, bn, 2 hn/tpt, timp, str, bc, hpd obbl | [–4 April] 1768 | EK, A | HW xxvii/2 |
| *Remarks*: perf. Zwettl, 17 April 1768 | | | | | | |
| 3 | XXI:1 | Il ritorno di Tobia (orat, 2 pts, G.G. Boccherini) | 2 S, A, T, B, 4vv, 2 fl, 2 ob, 2 eng hn, 2 bn, 4 hn, 2 tpt, 2 trbn, timp, str, bc (hpd) | [1774–5] | A (pt ii, u, and no.13c), C | HW xxviii/1 (I, II) |
| *Remarks*: perf. Vienna, 2, 4 April 1775; rev. and choruses Svanisce in un momento and Ah gran Dio! added 1784; both versions of acc. recits in HW; embellished versions and cadenzas in H7b, 12b dubious; rev. Neukomm with Haydn's permission, 1806; ov., cf K 9 | | | | | | |
| 4 | XX/2 | Die Sieben letzten Worte unseres Erlösers am Kreuze (The Seven Last Words) (? J. Friebert, rev. G. van Swieten) | S, A, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, dbn, 2 hn, 2 tpt, 2 trbn, timp, str | [1795–6] | A (u, partly in copyist's hand), OE | HW xxviii/2 |
| *Remarks*: for Haydn's orig. orch version, see K *11*; uses also J. Friebert's vocal arr.; text partly uses K.W. Ramler: *Der Tod Jesu*; perf. Vienna, 26, 27 March 1796 | | | | | | |

| No. | H | Title, poet | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *5* | XXI:2 | Die Schöpfung (The Creation) (orat, 3 pts, van Swieten, after unidentified 'Lidley', after Bible and Milton: *Paradise Lost*) | S, T, B, 4vv, 3 fl, 2 ob, 2 cl, 2 bn, dbn, 2 hn, 2 tpt, 3 trbn, timp, str, bc (hpd) | 1796–8 | OE, RC, Sk, A (dbn, trbn pts only, u) | M 16/V; ed. A.P. Brown (London, 1995) |

*Remarks*: perf. Vienna, 29, 30 April 1798; several sketches in Landon, iv (A1977), 357

| No. | H | Title, poet | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| 6 | XXI:3 | Die Jahreszeiten (The Seasons) (4 pts, van Swieten, after J. Thomson) | S, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, dbn, 4 hn, 3 tpt, 3 trbn, timp, perc, str, bc (hpd) | 1799–1801 | OE, RC, Sk | M 16/VI–VII |

*Remarks*: text incl. 2 songs by C.F. Weisse and G.A. Bürger; perf. Vienna, 24 April 1801; aria Schon eilet quotes Andante from J *94*; for dbn, see Landon, v (A1977), 132

*Note:* Die Erlösung mentioned in HL not verified; ?identical with no.*4* or with spurious arr. Der Versöhnungstod (HAnh.XXIVa:1)

*D: Secular cantatas, choruses*

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *1* | XXIVa:1 | Vivan gl'illustri sposi (cant.) | ? | –10 Jan 1763 | EK | — |

*Remarks*: lost; for Anton Esterházy's wedding; in EK as Coro 1

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *2* | XXIVa:2 | Destatevi o miei fidi (cant.) | 2 S, T, 4vv, 2 ob, 2 hn, str, bc (hpd) | [-6 Dec] 1763 | A, ?EK | HW xxvii/1, 1 |

*Remarks*: for Nikolaus Esterházy's nameday; ? mixed with other pieces

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *3* | XXIVa:4 | Qual dubbio ormai (cant.) | S, 4vv, 2 ob, 2 hn, str, bc, hpd obbl | [-6 Dec] 1764 | A, ?EK | HW xxvii/1, 111; D 200 (1982) |

*Remarks*: for Nikolaus Esterházy's nameday

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *4* | XXIVa:3 | Da qual gioia improvvisa (cant.) | 2 S, A, 2 T, B 4vv, fl, 2 ob, bn, 2 hn, str, bc, hpd obbl | ?1764 | A, ?EK | HW xxvii/1, 62 |

*Remarks*: for Nikolaus Esterházy's return from Frankfurt; see appx B.1, 7

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *5* | XXIVa:5 | Dei clementi (cant.) | ? | ? | EK | — |

*Remarks*: lost; for Nikolaus Esterházy's convalescence; in EK as Coro 3

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *6* | XXIVa:3 | Al tuo arrivo felice (cant.) | ? | ?1767 | EK | — |

*Remarks*: lost; for Nikolaus Esterházy's return from Paris; in EK as Coro 2; in H and HW xxvii/1, identified with no.*4*

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *7* | ii, 433 | Su cantiamo, su beviamo (chorus) | S, 3vv, fl, 2 ob, 2 hn, 2 tpt, timp, str | ?1791 | A (u) | — |

*Remarks*: adapted from final chorus of Orlando paladino (E *22*); cf E *24*

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *8a* | XXIVa:8 | The Storm: Hark! The wild uproar of the winds (P. Pindar, madrigal) | S, A, T, B (?and 4vv), 2 fl, 2 ob, 2 bn, str | [–24 Feb] 1792 | A | ed. F. Szekeres, D 316 (1969) |
| *8b* | ii, 194 | Der Sturm: Hört! Die Winde furchtbar heulen (? van Swieten, chorus) | S, A, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, 2 trbn, timp, str | –1798 [?1793] | A (u, partly in copyist's hand), SC | (Leipzig, 1802) |

*Remarks*: Ger. trans. of no.*8a*; also as La tempesta with It. text

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *9* | XXIVa:9 | Nor can I think ... Thy great endeavours (from Klareamontos: [Invocation] Neptune to the Common-wealth of England) | B, 4vv, fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str | ?1794 | A (u) | D 90 (1990) |

*Remarks*: aria and chorus from inc. cant.; text from prefatorial poem to Selden's Mare clausum

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *10* | — | Song with orch | ? | 1791–5 | Gr, Dies | — |

*Remarks*: lost/unidentified

| No. | H | Title | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *11* | XXVIa:43 | Gott erhalte Franz den Kaiser (L.L. Haschka, Volkslied) | 1v, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1797 | A | (London, 1977) (see Landon, iv, A1977, p.279); facs. (Graz, 1982) |

*Remarks*: for orig. version, see G *43*; perf. 12 Feb 1797

*Note*: Quis stellae radius, see Group B

*Appendix* D.1: Arrangement

| *No.* | H | *Title, poet* | *Forces* | *Date* | *Authentication* | *Edition* |
|---|---|---|---|---|---|---|
| *1* | — | God save the King | ? | 1791–5 | Gr, Dies | — |
| *Remarks*: lost | | | | | | |

*Appendix* D.2: Doubtful and spurious works

| *No.* | H | *Title* | *Edition* | *Remarks* |
|---|---|---|---|---|
| *1* | XXIVa:11 | Die Erwählung eines Kapellmeisters (cant.) | ed. F. Szekeres, D 374 (1970) | MSS not authentic |
| *2* | Ia:D4 | D'onora al piede pongansi (ov., chorus) | — | frag. without author's name; not a Haydn autograph |
| *3* | XXIVa:D2 | Inimica mihi semper sydera (Applausus) | — | frag. of cant. without author's name; not a Haydn autograph |

*E. Dramatic*

| *No.* | H | *Title, librettist* | *Forces* | *Date* | *Authentication* | *Edition* |
|---|---|---|---|---|---|---|
| *1a* | XXIXb:1a | Der krumme Teufel (Spl, J.F. von Kurz) | ? | ?1752 | HL | — |
| lost or = no.*1b*; 1st known perf. Vienna, 29 May 1753 | | | | | | |
| *Remarks*: lost or = no.*1b*; 1st known perf. Vienna, 29 May 1753 | | | | | | |
| *1b* | XXIXb:1b | Der neue krumme Teufel (Asmodeus, der krumme Teufel) (oc/Spl, 2, Kurz), incl. Arlequin, der neue Abgott Ram in Amerika (pantomimic Spl), Il vecchio ingannato (int) | ? | *c*1759 | lib | HW xxiv/2, 3 (lib) |
| *Remarks*: music lost; int ? not by Haydn; 1770 with variant pantomimic Spl Die Insul der Wilden, HW xxiv/2, 23 (lib) | | | | | | |
| 2 | XXVIII:1 | Acide (festa teatrale, 1, G.B. [?G.A.] Migliavacca, after P. Metastasio: *Galatea*) | 2 S, A, T, B, 2 fl, 2 ob/eng hn, 2 hn, str, bc | 1762 | A, EK | HW xxv/1, 1 |
| *Remarks*: frag., lib extant; perf. Eisenstadt, 11 Jan 1763; ov., cf HIa:5 | | | | | | |
| | | [2nd version] | 2, S, T, 2 B with addl 2 bn | [1773/4] | A | HW xxv/1, 105 |
| *Remarks*: frag.; perf. Eszterháza, 25 Sept 1774 | | | | | | |
| *3* | XXX:1 | Marchese (La marchesa Nespola) (comedia) | ?5 S, T, 2 fl, 2 ob, 2 hn, str, bc | [–7 Oct] 1763 | A, EK | HW xxv/1, 139 |
| *Remarks*: frag.; lib/dialogues lost | | | | | | |
| *4* | XXIVb:1 | [title unkown] (?ob) | S, B, ? other vv, 2 eng hn, 2 hn, str, bc | ?1761/2 | A (u) | HW xxv/1, 201 |
| *Remarks*: ? = no.*5*; aria Costretta a piangere and recit extant | | | | | | |
| *5* | ii, 448 | Il dottore (comedia) | ? | ?*c*1761–5 | EK | — |
| *Remarks*: lost | | | | | | |
| *6* | ii, 448 | La vedova (comedia) | ? | ?*c*1761–5 | EK | — |
| *Remarks*: lost | | | | | | |
| *7* | ii, 448 | Il scanarello (comedia) | ? | ?*c*1761–5 | EK | — |
| *Remarks*: lost | | | | | | |
| *8* | XXVIII:2 | La canterina (int in musica, 2) | 3 S, T, 2 fl, 2 ob/eng hn, 2 hn, str, bc | 1766 | A, EK | HW xxv/2; facs. of lib, *Haydn Yearbook 1996* |
| *Remarks*: perf. ?Eisenstadt, before 11 Sept (? 26 July) 1766; Bratislava, 16 Feb 1767; lib from int in Conforto: La commediante, 1754, and Piccinni: L'Origille, 1760, after Sciroli: La cantarina, 1753; text of nos.2, 3 from A. Zeno: *Lucio Vero*, 1700; cf Q 29 | | | | | | |
| *9* | XXVIII:3 | Lo speziale (Der Apotheker) (dg, 3, C. Goldoni, rev. ? C. Friberth) | 2 S, 2 T, 2 fl, 2 ob, bn, 2 hn, str, bc | [1768] | A, EK | HW xxv/3; facs. of lib, *Haydn Yearbook 1997* |
| *Remarks*: Act 3 inc.; perf. Eszterháza, aut. (? 28 Sept) 1768; ov., cf K *6* | | | | | | |
| *10* | XXVIII:4 | Le pescatrici (Die Fischerinnen) (dg, 3, Goldoni, rev. ?Friberth) | 2 S, A, 2 T, 2 B, vv, 2 fl, 2 ob/eng hn, bn, 2 hn, str, bc | 1769 | A, EK | HW xxv/4; facs. of lib, *Haydn Yearbook 1996* |
| *Remarks*: Acts 1, 2 inc.; 1st known perf. Eszterháza, 16, 18 Sept 1770; ?1st movt of ov., cf J *106* | | | | | | |

| *No.* | H | *Title, librettist* | *Forces* | *Date* | *Authentication* | *Edition* |
|---|---|---|---|---|---|---|
| *11* | XXVIII:5 | L'infedeltà delusa (Liebe macht erfinderisch; Untreue lohnt sich nicht; Deceit outwitted) (burletta per musica, 2, M. Coltellini, rev. ?Friberth) | 2 S, 2 T, B, 2 ob, 2 bn, 2 hn, timp, str, bc | [1773] | A, EK | HW xxv/5 |
| *Remarks*: perf. Eszterháza, 26 July 1773; ov., concert version, cf K *8* | | | | | | |
| *12* | XXIXa:1, 1a; XXIXb:2 | Philemon und Baucis, oder Jupiters Reise auf die Erde (Spl/marionette op, 1, G.K. Pfeffel); Vorspiel: Der Götterrat (1, ? P.G. Bader) | 2 S, 2 T, 4vv, ? 2 fl, 2 ob, ?bn, 2 hn, ? 2 tpt, timp, str | [1773] | EK, signed lib, HL, A (frag., u) | HW xxiv/1 |
| *Remarks*: supposed ov. (cf J *50*) and frag. of prelude extant; drama extant in rev. version; perf. Eszterháza, 2 Sept 1773; ov. to drama, HIa:8; cf appx G. 1, *1* | | | | | | |
| *13* | XXIXa:2 | Hexenschabbas (marionette op) | ? | ?1773 | Dies | — |
| *Remarks*: lost | | | | | | |
| *14* | XXVIII:6 | L'incontro improvviso (Die unverhoffte Zusammenkunft; Unverhofftes Begegnen) (dg, 3, Friberth, after Dancourt: *La rencontre imprévue*) | 3 S, 2 T, 2 B, 2 ob/eng hn, 2 bn, 2 hn, 2 tpt, timp, perc, str, bc | [1775] | A, EK | HW xxv/6 (I, II) |
| *Remarks*: perf. Eszterháza, 29 Aug 1775; ov., K *5* | | | | | | |
| *15* | XXIXa:3 | Dido (Spl/marionette op, 3, Bader) | ? | [1775/6] | HL | HW xxiv/2, 31 (lib, 1778) |
| *Remarks*: music lost; perf. Eszterháza, ? Feb/March 1776, also aut. 1778; ?aria extant (G *13*) | | | | | | |
| *16a* | XXIXa:4 | Opéra comique vom abgebrannten Haus | ? | ?*c*1773–9 | EK | ? |
| *Remarks*: lost or = no.*16b* | | | | | | |
| *16b* | XXIXb:A | Die Feuersbrunst (Spl/ ?marionette op, 2) | S, ?5 T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str | ?1775–8 | ? | HW xxiv/3 |
| *Remarks*: ? = no.*16a*; authenticity uncertain; dialogues lost; 1st, 2nd, ?3rd movts of ov. by I.J. Pleyel; cf K *8*, appx K *1* | | | | | | |
| *17* | XXVIII:7 | Il mondo della luna (Die Welt auf dem Monde) (dg, 3, Goldoni) | 2/3 S, 1/2 A, 2 T, B, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, bc | [1777] | A, EK, Sk | HW xxv/7 (I, II, III) |
| *Remarks*: perf. Eszterháza, 3 Aug 1777; cf A *8*, J *63*, K *7*, appx K *8*, S *8*, *9*, *10*, *12*, *13*, appx Y.3, *4* | | | | | | |
| *18* | XXIXb:3 | Die bestrafte Rachbegierde (Spl/marionette op, 3, Bader) | ? | ?1779 | lib | HW xxiv/2, 57 (lib) |
| *Remarks*: music lost; perf. Eszterháza, 1779 | | | | | | |
| *19* | XXVIII:8 | La vera costanza (dg, 3, F. Puttini) | ? | –1779 [? April–Nov 1778] | EK, Sk | — |
| *Remarks*: music lost where not incl. in 2nd version; sketches, HW xxv/8, 356; perf. Eszterháza, 25 April 1779; ov., concert version, K 7 | | | | | | |
| | | 2nd version (Der flatterhafte Liebhaber; Der Sieg der Beständigkeit; Die wahre Beständigkeit; List und Liebe; Laurette (P.U. Dubuisson) (HXXVIII: 8a)) | 3 S, 3 T, B, 1/2 fl, 2 ob, 2 bn, 2 hn, timp, str, bc | 1785 | A (partly in copyists' hands) | HW xxv/8 |
| *Remarks*: Count Errico's Act 2 scene = that in Anfossi's setting (1775) | | | | | | |

| No. | H | Title, librettist | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *20* | XXVIII:9 | L'isola disabitata (Die wüste Insel) (azione teatrale, 2, Metastasio) | 2 S, T, B, fl, 2 ob, bn, 2 hn, timp, str, bc | 1779 | A (frags.), EK | (Vienna and Leipzig, 1909) (vs) |
| *Remarks*: perf. Eszterháza, 6 Dec 1779, finale rev. 1802; ov., K 4, autograph frag. in *PL-Kj* | | | | | | |
| *21* | XXVIII:10 | La fedeltà premiata (Die belohnte Treue) (dramma pastorale giocoso, 3, after G. Lorenzi: *L'infedeltà fedele*) | 4 S, 2 T, 2 B, fl, 2 ob, bn, 2 hn/tpt, timp, str, bc | 1780 | A, RC | HW xxv/10 (I, II) |
| *Remarks*: perf. Eszterháza, 25 Feb 1781; cf appx E *3*, J *73* | | | | | | |
| *22* | XXVIII:11 | Orlando paladino (Der Ritter Roland) (dramma eroicomico, 3, C.F. Badini, N. Porta) | 3 S, 4 T, 2 B, fl, 2 ob, 2 bn, 2 hn/tpt, timp, str, bc | 1782 | A | HW xxv/11 (I, II) |
| *Remarks*: perf. Eszterháza, 6 Dec 1782; ov., HIa:16; cf D *7*; duetto H 16 arr. with text Quel cor umano e tenero (L. da Ponte) (London, 1794–5) | | | | | | |
| *23* | XXVIII:12 | Armida (dramma eroico, 3, after I. Durandi, F.S. De Rogati and others) | 2 S, 3 T, B, fl, 2 ob, 2 cl, 2 bn, 2 hn/tpt, timp, str, bc | 1783 | A | HW xxv/12 |
| *Remarks*: perf. Eszterháza, 26 Feb 1784; ov., HIa:14 | | | | | | |
| *24* | XXVIII:13 | L'anima del filosofo, ossia Orfeo ed Euridice (dramma per musica, 4/5, Badini) | 2 S, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 eng hn, 2 bn, 2 hn, 2 tpt, 2 trbn, timp, hp, str, bc | 1791 | A | HW xxv/13 |
| *Remarks*: perf. Florence, 9 June 1951; ov., HIa:3, cf K *13*; chorus Finché circola il vigore uses final chorus from Orlando paladino (E *22*); cf D *7* | | | | | | |
| *25* | XXX:5 | Alfred, König der Angelsachsen, oder Der patriotische König (J.W. Cowmeadow, after A. Bicknell): | | 1796 | A | |
| | a | Triumph dir, Haldane (chorus) | 3vv, 2 ob, 2 bn, 2 tpt, timp, str | | | (Leipzig, 1814) (vs) |
| | b | Ausgesandt vom Strahlenthrone (aria with spoken interjections) | S, 2 cl, 2 bn, 2 hn | | | (Salzburg, 1961) |
| | c | Der Morgen graut (duet) | 2 T, ?hp, vn solo, str | | | — |
| *Remarks*: incid music; perf. as Haldane, König der Dänen, Eisenstadt, 9 Sept 1796 | | | | | | |
| *26* | XXX:4 | Fatal amour (recit and aria with spoken interjections), F, G, E♭ | S, fl, 2 ob, 2 bn, 2 hn, str | ?*c*1796 | A (u) | — |
| *Remarks*: music for unknown comedy; quotes Aria alla polacca by J. Schuster; cf appx Y.4, *3*; text of recit from J.-P. Rameau: Pigmalion | | | | | | |

*Note:* an 'operette' mentioned by Elssler in 1811, not identified (see Schmieder, *AMz*, lxiv (1937), 425–7)

*Appendix* E: Selected doubtful and spurious works

| No. | H | Title, librettist | Edition | Remarks |
|---|---|---|---|---|
| *1* | XXIXa:5 | Genovefens vierter Theil (Spl/ marionette op, 3, K. von Pauersbach) | HW xxiv/2, 75 (lib) | music lost; by different composers according to HL, by Haydn according to HV; perf. Eszterháza, sum. (? 6 Aug) 1777; ov., ? K *3* |
| 2 | XXIXb:F Add. | Die reisende Ceres (Spl, M. Lindemayr) | (Vienna, 1977) | music inc. |
| *3* | XXXII:2 | Der Freibrief (Spl, 1, ? G.E. Lüderwald) | — | music lost; pasticcio incl. music from La fedeltà premiata (E *21*), ? arr. F. von Weber; perf. Meiningen, 1789 |
| *4* | XXXII:3 | Alessandro il grande (os, 3) | — | pasticcio arr. J. Schellinger from works by Haydn and others, dated 179[?0] |
| *5* | XXXII:4 | Der Äpfeldieb (Spl, 1, C.F. Bretzner) | — | music lost; perf. Hamburg, 1791, with inserted music by Haydn |
| *6* | i, 577 | Die [Das] Ochsenmenuett (Singspiel, 1, G.E. von Hofmann) | (Mainz, 1927) | pasticcio arr. I. von Seyfried from Haydn's works; perf. Vienna, 1823; see appx X.3, *8* |
| *7* | — | Das Teebrett (comedy, E. Fischer), vv, kbd | (Berlin, 1914) | music from L'incontro improvviso (E *14*), L'infedeltà delusa (E *11*), Orlando paladino (E 22) |
| *8* | — | (Finale … sey voll edlen Stolzes) | — | 2 coloraturas, S, orch; without author's name; MS (*D-LEm*) not a Haydn autograph |

*F: Secular vocal with orchestra*

| *No.* | H | *Title* | *Forces* | *Date* | *Authentication* | *Edition* |
|---|---|---|---|---|---|---|
| *1* | XXIVb:A1 | Aure dolci ch'io respiro (aria) | ?S/T, 2 fl, 2 ob, str | –?1762 | F | — |
| *Remarks*: vocal part lost | | | | | | |
| 2 | XXIVb:2 | D'una sposa meschinella | S, 2 ob, 2 hn, str | ?sum. 1777 | A | (Salzburg, 1961) |
| *Remarks*: aria for Paisiello: La Frascatana; ? by unknown composer, ?rev. Haydn; ? orig. = HXXIVb:2bis | | | | | | |
| *3* | XXIVb:8 | Dica pure chi vuol dire | ?S, 2 ob, bn, 2 hn, str | ?1778/85 | — | (Vienna, 1787) (vs) |
| *Remarks*: aria for Anfossi: Il geloso in cimento; newly scored P.A. Pisk (Vienna, 1931) | | | | | | |
| *4* | XXIVb:3 | Quando la rosa ... Finché l'agnello | S, fl, bn, 2 hn, str | ?July 1779 | A (u) | (Salzburg, 1961) (1st stanza only) |
| *Remarks*: aria for Anfossi: La Metilde ritrovata (L'incognita perseguitata); recit is by Anfossi | | | | | | |
| *5* | XXIVb:5 | Dice benissimo | B, 2 hn, str | –?27 July 1780 | A (frags., u) | (Salzburg, 1964) |
| *Remarks*: aria for Salieri: La scuola de' gelosi; also with texts Männer ich sag es euch and Ja in dem Himmel | | | | | | |
| *6* | XXIVb:7 | Signor voi sapete | S, 2 fl, 2 ob, 2 bn, 2 hn, str | –?3 July 1785 | Sk, HE | (Salzburg, 1961) |
| *Remarks*: aria for Anfossi: Il matrimonio per inganno; sketch in *PL-Kj* | | | | | | |
| *7* | XXIVa:7 | Miseri noi ... Funesto orror | S, 2 fl, 2 ob, 2 bn, 2 hn, str | –1786 | SC | D 17 (1960) |
| *Remarks*: cant. (recit and aria) | | | | | | |
| *8* | XXIVb:9 | Sono Alcina | S, fl, 2 ob, 2 bn, 2 hn, str | [–18 June] 1786 | A | (Salzburg, 1961) |
| *Remarks*: cavatina for G. Gazzaniga: L'isola di Alcina; cf T *3* | | | | | | |
| *9* | XXIVb:10 | Ah tu non senti ... Qual destra omicida | T, fl, 2 ob, 2 bn, 2 hn, str | [–4 July] 1786 | A, Sk | (Salzburg, 1964) |
| *Remarks*: recit and aria for Traetta: Ifigenia in Tauride; sketch ed. A.P. Brown (K1979) | | | | | | |
| *10* | XXIVb:11 | Un cor sì tenero | B, 2 ob, 2 hn, str | [–April] 1787 | A | (Salzburg, 1964) |
| *Remarks*: aria for F. Bianchi: Il disertore | | | | | | |
| *11* | XXIVb:12 | Vada adagio, signorina | S, 2 ob, 2 bn, 2 hn, str | –?3 June 1787 | A (u pt), C | (Salzburg, 1961) |
| *Remarks*: aria for P. Guglielmi: La Quakera spiritosa: cf appx F.2, *3* | | | | | | |
| *12* | XXIVb:13 | Chi vive amante | S, fl, 2 ob, 2 bn, 2 hn, str | [–25/26 July] 1787 | A | (Salzburg, 1961) |
| *Remarks*: aria for F. Bianchi: Alessandro nell'Indie | | | | | | |
| *13* | XXIVb:14 | Se tu mi sprezzi | T, 2 ob, 2 bn, 2 hn, str | [–9 March] 1788 | A | (Salzburg, 1964) |
| *Remarks*: aria for G. Sarti: I finti eredi | | | | | | |
| *14* | XXIVb:15 | Infelice sventurata | S, 2 ob, 2 bn, 2 hn, str | [–Feb] 1789 | A | (Salzburg, 1961) |
| *Remarks*: aria for Cimarosa: I due supposti conti | | | | | | |
| *15* | XXXII:1 | for Circe, ossia L'isola incantata: | | [–July] 1789 | | |
| | a | Son due ore che giro (recit) | T, fl, 2 ob, 2 bn, str, bc | | A | (Budapest, 1960) (see Bartha and Somfai, E1960) |
| | b | Son pietosa, son bonina (aria) | S, fl, 2 ob, 2 bn, 2 hn, str | | C | D 19 (1959) |
| | c | Lavatevi presto (terzetto) | 2 T, B, fl, 2 ob, 2 bn, 2 hn, str | | C | (Cardiff, 1982) |
| *Remarks*: pasticcio by Anfossi; La maga Circe, Naumann and Haydn, cf appx F.2, *19*; Lavatevi presto, cf appx X.3, *2* | | | | | | |
| *16* | XXIVb:16 | Da che penso a maritarmi | T, fl, 2 ob, 2 bn, 2 hn, str | [–14 March] 1790 | A | (Salzburg, 1964) |
| *Remarks*: aria for Gassmann: L'amore artigiano, which incl. 2 other arias by Haydn: ?no.*17*, ?appx F.1, *5* | | | | | | |
| *17* | XXIVb:19 | La mia pace, oh Dio, perdei (aria) | S, fl, 2 ob, 2 bn, 2 hn, str | 1790 | A | — |
| *Remarks*: see no.*16* | | | | | | |
| *18* | XXIVb:17 | Il meglio mio carattere | S, fl, 2 ob, 2 bn, 2 hn, str | –?6 June 1790 | C | (Salzburg, 1961) |
| *Remarks*: aria for Cimarosa: L'impresario in angustie | | | | | | |
| *19* | XXIVb:18 | La moglie quando è buona | S, fl, 2 ob, 2 bn, 2 hn, str | –?Aug/Sept 1790 | HE, C | (Salzburg, 1961) |
| *Remarks*: aria for Cimarosa: Giannina e Bernardone; cf appx H *13* | | | | | | |
| *20* | XXIVb:22 | Tornate pur mia bella (aria) | T, fl, 2 ob, 2 bn, 2 hn, str | –13 Aug 1790 [?1787] | — | — |

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|

*Remarks*: with text Consola pur mia bella inserted in Guglielmi: La Quakera spiritosa, Vienna, 1790

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *21* | XXIVb:23 | Via siate bonino (aria) | S, fl, 2 ob, 2 bn, 2 hn, str | ?*c*1785–95 | — | — |
| *22* | XXIVb:24 | Cara deh torna, aria for (Giacomo) Davide | T, ob, bn (and ?) | –16 May 1791 | Gr, Dies | — |

*Remarks*: music lost; text in Landon (A1976), 76

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *23* | — | Aria for Miss Poole | ?S, ? | 1791–5 | Gr, Dies | — |

*Remarks*: lost/unidentified; ?sketch (see Feder, B1980)

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *24* | — | (aria with full orch) | ? | 1791–5 | Gr, Dies | — |

*Remarks*: lost/unidentified

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *25* | XXIVa:10 | Berenice, che fai (cant.) | S, fl, 2 ob, 2 cl, 2 bn, 2 hn, str | [–4 May] 1795 | A | D 129 (1965) |

*Remarks*: scena from Metastasio: *Antigono*; composed in London for Brigida Giorgi Banti

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *26* | XXIVb:20 | Solo e pensoso (aria) | S, 2 cl, 2 bn, 2 hn, str | 1798 | A | (Salzburg, 1961) |

*Remarks*: sonetto no.28 from Petrarch: *Canzoniere* (no.xxxv)

*Note:* Ah come il core (HXXIVa, Anh.4), see E *21* (HW xxv/10, 380); Costretta a piangere, see E *4*; Quel cor umano e tenero (HXXVa, Anh.) = Quel tuo visetto amabile, see E *22* (HW xxv/11, 237); Sono le donne capricciose = Dice benissimo (no.5)

Frag., E(E♭), *MGG1*, v, 1893, line 4 = Dice benissimo (no.5)

Unpubd secco recits, rev./composed Haydn, in A. Felici (?Sacchini): L'amore soldato, perf. Eszterháza, 1779, and Cimarosa: L'impresario in angustie, perf. Eszterháza, 1790

Recit and aria sung by Calcagni, London, 1792, and Cantata a voce sola con violino composed for the Duke of Bedford, unidentified or lost; see Landon (A1976)

*Appendix* F.1: Selected works attributed to Haydn

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | XXVb:5 | Pietà di me, benigni Dei (terzetto) | 2 S, T, eng hn solo, bn solo, hn solo, 2 hn, str | ? | D 250 (1982) | Haydn's name on MS copies added later; considered as probably authentic by Landon (A1978, A1976) and by Larsen (B1941) |
| 2 | XXIVb:6 | Mora l'infido ... Mi sento nel seno (recit and aria) | S, orch | [1781] | — | extant are vocal part and 2 ob of recit, 2 vn (partly in Haydn's hand) and b of recit and aria; without author's name; incl. in Righini: Il convitato di pietra |
| *3* | XXVIb:1 | Er ist nicht mehr! (Deutschlands Klage auf den Tod des grossen Friedrichs, Borussens König) (cant.) | ?S, baryton (and ?) | 1786–8 | — | perf. Leipzig and Nuremberg, 1788, by Carl Franz; vocal part with bc extant; considered authentic by Landon (A1978) |
| *4* | XXIVb:21 | (aria) | ?S, 2 fl, 2 ob, 2 bn, 2 hn, str | –1788 | — | vocal part lost; without author's name; incl. in G. Sarti: I finti eredi; cf appxs X.1, *7*, Y.4, *1* |
| *5* | XXIVb:16bis | ?Occhietti cari del mio tesoro (aria) | ?T, 2 ob, bn, 2 hn, str | –1790 | — | vocal part lost; without author's name; incl. in Gassmann: L'amore artigiano; see F *16* |
| 6 | XXIVa:F1 | Pianger vidi appresso un fonte (cant.) | A, 2 ob, 2 hn, str | ? | (Munich, 1942) | probably not authentic |
| 7 | XXIIId:B2 | Veni tandem expectatus (aria) | S, str | ? | — | not sacred; without author's name; not a Haydn autograph |

*Note:* several anon. 'Teutsche Comoedie-Arien' (arias from Viennese Singspiele of 1750s) tentatively attrib. Haydn; 22 It. arias from Esterházy archives listed in Bartha and Somfai (E1960) as probably by Haydn, though no source with his name is known; more anon. arias from same archives mentioned in Landon (A1978) as possibly by Haydn

*Appendix* F.2: Revisions (mostly in Haydn's hand) of operatic works by other composers

| *No.* | H | *Title* | *Forces* | *Date* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|
| *1* | XXXIc:3 | Vi miro fiso | ?S, 2 ob, 2 hn, str | [aut. 1777] | — | aria from Dittersdorf: L'Arcifanfano re de' matti; altered and wind pts added |
| *2* | — | Non per parlar d'amore | ?S, orch | [July 1778] | — | aria by Salieri from pasticcio L'astratto; altered and 8 bars rewritten; see Bartha and Somfai (E1960), iii/2 |
| *3* | XXXIc:4 | ?Se provasse un pocolino | ?S, ? 2 fl, 2 ob, 2 hn, str | [Feb 1780] | — | aria from Anfossi: La forza delle donne, inc.; wind pts added and 2 vn rewritten; melody similar to F *11* |
| *4* | XXXIc:5 | Ah crudel, poiché lo brami | S, 2 fl, 2 hn, str | [April 1780] | (Salzburg, 1961) | aria from G. Gazzaniga: La vendemmia; 2nd half composed by Haydn |
| *5* | XXIVb:4 | ? | S, 2 ob, 2 hn, str | [July] 1780 | — | aria incl. in Salieri: La scuola de' gelosi; text lost, not Il cor nel seno; without author's name; score mostly rewritten and perhaps composed by Haydn |
| *6* | XXXIc:6 | Gelosia d'amore è figlia (2 versions) | S, 2 ob, 2 hn, str | [July 1780] | — | aria from Salieri, ibid.; altered, wind pts added, 34 bars of score added or rewritten; sketch in HW xxix/2, 82 |
| *7* | XXXIc:7 | Si promette facilmente | S, 2 ob, 2 hn, str | [Oct 1780] | — | aria from Anfossi: La finta giardiniera; completely rewritten |
| *8* | XXXIc:8 | Vorrei punirti indegno | S, 2 ob, 2 hn, str | [Oct 1780] | — | aria from Anfossi, ibid.; altered and wind pts added |
| *9* | XXXIc:9 | Non ama la vita | ?S, orch | [April 1781] | — | aria from Anfossi: Isabella e Rodrigo, ossia La costanza in amore; 2 bn and 6 bars added |
| *10* | XXXIc:10 | Che tortora | S, 2 ob, 2 hn, str | [Aug 1781] | — | aria from N. Piccinni: Gli stravaganti, ossia La schiava riconosciuta; 70 bars rewritten |
| *11* | XXXIc:11 | Una semplice agnelletta | S, orch | [Aug 1781] | — | aria from Piccinni, ibid.; altered, 14 bars added |
| *12* | — | Siam di cuor tenero | S, str (and ?) | [Aug 1781] | — | aria from Piccinni, ibid.; 8 (?7 + 3) bars rewritten; see Bartha and Somfai (E1960), iii/14 |
| *13* | — | Misera che farò | S, orch | [March 1782] | — | recit from Traetta: Il cavaliere errante; only 2 vn extant; not autograph; authenticity uncertain; see Bartha and Somfai (E1960), iii/23 |
| *14* | XXXIc:12 | Deh frenate i mesti accenti | ?S, 2 ob, 2 hn, str | [Sept 1782] | — | aria from Anfossi: Il curioso indiscreto; extensively rev., wind pts added, 2 fl, bn omitted |
| *15* | — | Dove mai s'è ritrovato | S, orch | [March 1784] | — | aria from Anfossi: I viaggiatori felici; 6 bars rewritten; see Bartha and Somfai (E1960), iii/16 |
| *16* | — | Ah mi palesa almeno | S, T, orch | [July 1786] | — | duet from Traetta: Ifigenia in Tauride; vocal parts and 2 bars of score rewritten; see Bartha and Somfai (E1960), iii/17 |

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *17* | XXXIc:15 | Se palpitar degg'io | S, ob, str (and ?) | [Aug 1788] | — | aria from Prati: La vendetta di Nino (Semiramide); 27 bars added |
| *18* | XXXIc:13 | Se voi foste un cavaliere | S, str | [Feb 1789] | — | aria from Cimarosa: I due supposti conti; completely rewritten |
| *19* | — | Quasi in tutte le ragazze | S, orch | [July 1789] | — | aria in pasticcio Circe (F *15*); 12 bars rewritten; see Bartha and Somfai (E1960), iii/20 |
| *20* | XXXIc:14 | Silenzio, miei signori | T/B, orch | [June 1790] | — | from quintet in Cimarosa: L'impresario in angustie; 25 bars added |

*Note:* HXXXIc:2 shows only minor alterations as do many other arias described in Bartha and Somfai; for added or altered parts not written by Haydn, and the revision therefore of doubtful authorship, see Bartha and Somfai (E1960), iii/8, 10, 11, 18

*G: Solo songs with keyboard*

| No. | HXXVIa | Title, poet, key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1–36* | 1–12 | XII Lieder für das Clavier, i: 1 Das strickende Mädchen (Sir Charles Sedley, trans. J.G. Herder), B♭; 2 Cupido (G. Leon), E; 3 Der erste Kuss (J.G. Jacobi), E♭; 4 Eine sehr gewöhnliche Geschichte (C.F. Weisse), G; 5 Die Verlassene (L.L. Haschka), g; 6 Der Gleichsinn (G. Wither, trans. J.J. Eschenburg), A; 7 An Iris (J.A. Weppen), B♭; 8 An Thyrsis (1st stanza: C.M. von Ziegler, rest anon.), D; 9 Trost unglücklicher Liebe, f; 10 Die Landlust (Stahl), C; 11 Liebeslied (Leon), D; 12 Die zu späte Ankunft der Mutter (Weisse), E♭ | –27 May 1781 | OE, ?EK, HC | HW xxix/1, 2–16 | |
| | 13–24 | XII Lieder für das Clavier, ii: 13 Jeder meint, der Gegenstand (P.G. Bader), F (? from Dido (E *15*), cf appx Y.3, *1*); 14 Lachet nicht, Mädchen, B♭; 15 O liebes Mädchen, höre mich, G; 16 Gegenliebe (G.A. Bürger), G (cf J *73*); 17 Geistliches Lied, g; 18 Auch die sprödeste der Schönen (F.W. Gotter), F; 19 O fliess, ja wallend fliess, E; 20 Zufriedenheit (J.W.L. Gleim), C; 21 Das Leben ist ein Traum (Gleim), E♭; 22 Lob der Faulheit (G.E. Lessing), a; 23 Minna (J.J. Engel), A; 24 Auf meines Vaters Grab, E | 1781 [?1780] –[? 3 March] 1784 | OE, EK (nos.17, 24), A (no.18, u), Sk (no.19) | HW xxix/1, 17–31 | sketch of no.19 in HW xxix/2, 82 |
| | 25–30 | VI Original Canzonettas (A. Hunter), i: 25 The Mermaid's Song, C; 26 Recollection, F; 27 Pastoral Song, A; 28 Despair, E; 29 Pleasing Pain, G (cf B 22); 30 Fidelity, f | –3 June 1794 [nos.29, 30: –?19 Jan 1794] | OE, Sk (nos.29, 30) | HW xxix/1, 34–51 | sketches of nos.29, 30 in HW xxix/2, 83 |

| No. | HXXVIa | Title, poet, key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| | 31–6 | VI Original Canzonettas, ii: | –14 Oct 1795 | RC (no.31), Sk (no.32), HE (nos.33, 34), EK | HW xxix/1, 52–69 | sketch of no.32 in HW xxix/2, 86 |
| | | 31 Sailor's Song, A; 32 The Wanderer (Hunter), g; 33 Sympathy (J. Hoole, after Metastasio: *L'olimpiade*), E; 34 She never told her love (W. Shakespeare), A♭; 35 Piercing Eyes, G; 36 Transport of Pleasure [Content], A | [no.32: –?19 Jan 1794] | | | text of no.34 from Shakespeare: *Twelfth Night*; no.36 with 2 texts, see critical commentary to HW xxix/1 and facs. (Cardiff, 1983) |
| *36b* | 36bis | Der verdienstvolle Sylvius (Ich bin der Verliebteste) (J.N. Götz), A♭ | –1 Feb 1795 [–?1788] | Sk, HE, Gr | HW xxix/1, 70 | orig. version of no.36; sketch in HW xxix/2, 88 |
| *37–47* | 37 | Beim Schmerz, der dieses Herz durchwühlet, E | ?*c*1765–75 | A (u), HC, HV | HW xxix/1, 74 | ? part of dramatic work |
| | 38 | Der schlau(e) und dienstfertige Pudel (v.T. . . .), B♭ | *c*1780–87 | A (u), Gr, Dies | HW xxix/1, 76 | |
| | 39 | Trachten will ich nicht auf Erden, E | –14 Dec 1790 | A | HW xxix/1, 78 | date on autograph is that of ded.; facs. see critical commentary to HW xxix/1, 16 |
| | 40 | Der Feldzug | ? | HC | — | lost or unidentified |
| | 41 | The Spirit's Song (Hunter), f | –9 Sept 1800 [?*c*1795] | E, HV | HW xxix/1, 81 | |
| | 42 | O Tuneful Voice (Hunter), E♭ | ?*c*1795 | Gr | HW xxix/1, 84 | |
| | 43 | Gott, erhalte [Franz] den Kaiser! (Haschka), G | Oct 1796–Jan 1797 | A, Sk | HW xxix/1, 89 | facs. often pubd; used as Ger. and former Austrian national anthem; sketch in HW xxix/2, 90; cf D *11*, O *62* |
| | 44 | Als einst mit Weibes Schönheit, A | ?*c*1796–1800 | A (u) | HW xxix/1, 90 | |
| | 45 | Ein kleines Haus, E | –30 Aug 1800 [–?1797] | A | HW xxix/1, 92 | autograph signed later, 20 July 1807 (?1801); facs. see Sandberger, *ZfM*, cix (1942), 535–8 |
| | 46 | Antwort auf die Frage eines Mädchens, G | –June 1803 | SC | HW xxix/1, 95 | signed MS in *PL-Kj*; title Vergiss mein nicht not authentic |
| | 47 | Bald wehen uns des Frühlings Lüfte, G | ? | E (without author's name) | HW xxix/1, 98 | 2nd stanza lost |
| *48–51* | 48a–d | Four German Songs: 48 Ich liebe, du liebest, E♭; 49 Dürre, Staub, B♭; 50 Sag'n allweil (? M. Lindemayr), C; 51 Kein besseres Leben, G | ? | A (incipits only, u) | HW xxix/1, 99 (incipits) | lost; ? popular tunes arr. Haydn; for text of no.*50* see P. Dormann: *Franz Joseph Aumann* (Munich, 1985), 410, 414; arr. of no.*51* by A. Albrechtsberger with text Kein lustigers Leben in *A-Wgm*; cf P *7* |

*Note*: further songs, mentioned by Griesinger and Dies as composed in England, may be identical with some of those listed above; 7 Ger. songs mentioned by Rosenbaum as perf. 16 Oct 1799 = ? some of H *6–18*

*Appendix* G.1: Arrangements

| No. | H | Title | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | ii, 443 | Canzonetta: Ein Tag, der allen Freude bringt (G.K. Pfeffel), A | ?1773 | A (u) | HW xxiv/1, 98 | arr. from aria in E *12* |
| *2* | XXXIc:17 | The Lady's Looking-glass, D | *c*1791–5 | A (u) | HW xxix/1, 97 | arr. from catch, 3vv, by Earl of Abingdon; followed by short kbd piece, D (X 7); cf S *15* |

*Appendix* G.2: Selected spurious works

| No. | HXXVIa | Title, poet, key | Edition | Remarks |
|---|---|---|---|---|
| *1* | F1 | Abschiedslied, F | HW xxix/1, 79 | by Gyrowetz |
| *2* | D4 | Hymne an die Freundschaft, G | M 20/I, 111 | arr. Küttner, based on II of J *75* |
| *3* | D1 | Liebes Mädchen, hör mir zu, D | M 20/I, 110 | also known as Ständchen, 3vv (HXXVb:G1), also attrib. Mozart (K Anh.C9.04) |

| No. | HXXVIa | Title, poet, key | Edition | Remarks |
|---|---|---|---|---|
| 4 | C1 | Die Teilung der Erde (F. von Schiller), C | M 20/I, 112 | by F. Roser von Reiter |
| 5 | G1 | A Prey to Tender Anguish (Ich habe viel gelitten), G | (London, 1797) | |
| 6 | Es4 | Heiss mich nicht reden (J.W. von Goethe), E♭ | (Vienna, 1925) | by Zumsteeg |

*H: Miscellaneous vocal works with keyboard*

| No. | H | Title, poet, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| 1 | XXVIb:2 | Arianna a Naxos (Teseo mio ben) (cant.) | S, hpd/pf | –9 Feb 1790 | A (lost), OE | HW xxix/2, 2 |
| 2a | — | Maccone (Gesänge) for Gallini | ? | 1791–5 | Gr, Dies | — |
| *Remarks*: lost | | | | | | |
| 2b | — | Italian catch | ?7vv, (?bc) | –2 June 1791 | see Landon (A1976) | — |
| *Remarks*: lost, ? partly = no.*2a* | | | | | | |
| 2c | — | Salomon und David | ? | –1795 | Haydn's 3rd London notebook | — |
| *Remarks*: lost | | | | | | |
| 3 | XXVIb:3 | Dr. Harington's Compliment (What art expresses; Der Tausenden), A | S, 4vv, pf | ?2–6 Aug 1794 | Gr | HW xxix/2, 58 |
| *Remarks*: variations on song by Dr H. Harington | | | | | | |
| 4–5 | | 2 Duetti of Nisa and Tirsi (C.F. Badini) | S, T, hpd | 1796 | | D35 (1960) |
| | XXVa:2 | Saper vorrei, G | | | RC | HW xxix/2, 24 |
| | XXVa:1 | Guarda/Senti qui, F | | | A | HW xxix/2, 34 |
| 6–18 | | Aus des Ramlers Lyrischer Blumenlese (13 partsongs): | 3–4vv, bc (nos.1–9)/hpd obbl (nos.10–13) | 1796 (–?1799) | A | HW xxx |
| | XXVc:1 | 1 Der Augenblick (J.N. Götz), A | S, A, T, B, bc | | | |
| | XXVc:2 | 2 Die Harmonie in der Ehe (Götz), B♭ | S, A, T, B, bc | | | |
| | XXVc:3 | 3 Alles hat seine Zeit (Athenaeus, trans. J.A. Ebert), F | S, A, T, B, bc | | | |
| | XXVc:4 | 4 Die Beredsamkeit (G.E. Lessing), B♭ | S, A, T, B, bc | | | |
| | XXVc:5 | 5 Der Greis (J.W.L. Gleim), A | S, A, T, B, bc | | | |
| | XXVb:1 | 6 An den Vetter (C.F. Weisse), G | S, A, T, bc | | | |
| | XXVb:2 | 7 Daphnens einziger Fehler (Götz), C | T, T, B, bc | | | |
| | XXVc:6 | 8 Die Warnung (Athenaeus, trans. Ebert), B♭ | S, A, T, B, bc | | | |
| | XXVb:3 | 9 Betrachtung des Todes (C.F. Gellert), a | S, T, B, bc | | | |
| | XXVc:7 | 10 Wider den Übermut (Gellert), A | S, A, T, B, hpd | | | |
| | XXVb:4 | 11 An die Frauen (Anakreon, trans. G.A. Bürger), F | T, T, B, hpd | | | |
| | XXVc:8 | 12 Danklied zu Gott (Gellert), E♭ | S, A, T, B, hpd | | | |
| | XXVc:9 | 13 Abendlied zu Gott (Gellert), E | S, A, T, B, hpd | | | |

*Remarks*: mentioned in letter to E.L. Gerber, 23 Sept 1799; Haydn used 1st bars of no.5 for his visiting-card in 1806; pf obbl for nos.1–9 added ? A.E. Müller

| No. | H | Title, poet, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *19* | XXVIb:4 | The Battle of the Nile (Ausania trembling … Blest leader) (Pindarick Ode) (cant., E.C. Knight) | 1v, hpd/pf | ?6–9 Sept 1800 | RC (partly A) | HW xxix/2, 42 |

*Remarks*: 10 of 17 stanzas set

| No. | H | Title, poet, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *20–25* | ii, 533 | 6 airs with variations (6 Admired Scotch Airs): 1 The blue bell(s) of Scotland (? Mrs Grant), D; 2 My love she's but a lassie yet (? H. Macneill), C; 3 Bannocks o'barley meal (? A. Boswell), G; 4 Saw ye my father? (? R. Burns), D; 5 Maggy Lauder, A; 6 Killicrankie (? Mrs Grant; ?Burns), C | 1v, vn, vc, pf | 1801/2–3 | E (nos.2–6, without text, orig. without author's name); no.1: A (without text; vn, vc missing) and E (vn, vc only) | (London, 1805), arr. vn, pf (?fl) |

*Remarks*: each with 3 variations; themes (? and texts) = or nearly = Z *37*, *242*, *15*, *296*, *208*, *175*; date on autograph, 6 Feb 1805 [not 1806], is that of dedication

*Note*: Cant., 1v, vn (and ?), composed for Duke of Bedford, mentioned in Landon (A1976), lost or unidentified

*Appendix* H: Arrangements

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *1–12* | XXXIc:16 | 12 Sentimental Catches and Glees: 1 Know then this truth, A; 2 O say what is, G; 3 Hail to the myrtle shade, A; 4 Love free as air, D; 5 Ah no[n] lasciarmi, C; 6 O ever beauteous, A; 7 Where shall a hapless, G; 8 Ye little loves, E♭; 9 Some kind angel, A; 10 I fruitless mourn, a; 11 Farewell my flocks, A; 12 The envious snow, C | 3vv, hp/pf | 1795 | ?Gr, ?Dies | HW xxix/2, 66 |

*Remarks*: melodies by Earl of Abingdon, acc. (? and 3vv settings) by Haydn; nos.3, 7, 8 glees, others catches

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *13* | ii, 217 | La moglie quando è buona, aria, E♭ | S, hpd | ?*c*1790–98 | C | — |

*Remarks*: arr. of F *19*

*I: Canons*

| HXXVII | Title, poet, key, forces | Date | Authentication | Edition |
|---|---|---|---|---|
| a: 1–10 | Die Heiligen Zehn Gebote als Canons (The Ten Commandments): 1 Canon cancrizans: Du sollst an einen Gott glauben, C, 3/4vv; 2 Du sollst den Namen Gottes nicht eitel nennen, G, 4vv; 3 Du sollst Sonn- und Feiertag heiligen, B♭, 4vv; 4 Du sollst Vater und Mutter verehren, E♭, 4vv; 5, 5b Du sollst nicht töten, g, 4vv (2 versions); 6 Du sollst nicht Unkeuschheit treiben, C, 5vv; 7 Du sollst nicht stehlen, a, 5vv; 8 Du sollst kein falsch Zeugnis geben, E, 4vv; 9 Du sollst nicht begehren deines Nächsten Weib, C, 4vv; 10 Du sollst nicht begehren deines Nächsten Gut, f, 4vv | *c*1791–5 | A, A (u, no.5b), Sk (nos.1, 5b, 7) | HW xxxi, 3–18; cf critical commentary, 8ff; for 5b (not in H), see *Haydn-Studien*, iv/1 (1976), 53 |
| b: 1–47 | 40 (*recte*: 46/47) Sinngedichte als Canons bearbeitet: 1 Hilar an Narziss (F. von Hagedorn), G, 3vv; 2 Auf einen adeligen Dummkopf (G.E. Lessing), E♭, 3vv; 3 Der Schuster bleib bei seinem Leist (Das Sprichwort; Canone in carricatura) (K. von Eckartshausen), F, 8vv; 4 Herr von Gänsewitz zu seinem Kammerdiener (G.A. Bürger), c, 4vv; 5 An den Marull (Lessing), F, 5vv; 6 Die Mutter in ihr Kind in der Wiege, E♭, 3vv (4th v added M. Haydn, cf HW, critical commentary, 23); 7 Der Menschenfreund (Gellert), E♭, 4vv; | *c*1791–9 | except nos.45–6: A (u)/HV/HC, Sk | HW xxxi, 21–65; critical commentary, 16 (no.47) and passim (sketches) |

| HXXVII | Title, poet, key, forces | Date | Authentication | Edition |
|---|---|---|---|---|
| | 8 Gottes Macht und Vorsehung (Gellert), G, 3vv; 9 An Dorilis (K.F. Kretschmann), F, 4vv; 10 Vixi (Horace), B♭, 3vv; 11 Der Kobold (M.G. Lichtwer), E♭, 4vv; 12 Der Fuchs und der Marder (Lichtwer), a, 4vv; 13 Abschied, B♭, 5vv; 14 Die Hofstellungen (F. von Logau), b, 3vv; 15 Aus Nichts wird Nichts (Nichts gewonnen, nichts verloren) (A. Blumauer, after M. Richey), C, 5vv; 16 Cacatum non est pictum (Bürger), A, 4vv; 17 Tre cose (G.A. Federico), E♭, 3vv; 18 Vergebliches Glück (trans. from Arabic A. Tscherning), A, 2vv; 19 Grabschrift (P.W. Hensler), g, 4vv (? originally planned as partsong); 20 Das Reitpferd (Lichtwer), E♭, 3vv; 21 Tod und Schlaf (Logau), f, 4vv; 22 An einen Geizigen (Lessing), D, 3vv; 23, 23b Das böse Weib (Lessing), G, 3vv, ?C, 2vv (2 versions); 24 Der Verlust (Lessing), E, 3vv; 25 Der Freigeist, G, 3vv; 26 Die Liebe der Feinde (Gellert), A, 2vv; 27 Der Furchtsame (Lessing), c, 3vv; 28 Die Gewissheit (Lessing), E♭, 4vv; 29 Phöbus und sein Sohn (Lichtwer), G, 4vv; 30 Die Tulipane (Lichtwer), ?C, 2vv; 31 Das grösste Gut, ?C, 2/3vv; 32 Der Hirsch (Lichtwer), d, 5vv; 33 Überschrift eines Weinhauses (trans. from Lat. M. Opitz), E, 4vv; 34 Der Esel und die Dohle (Lichtwer), C, 8vv; 35 Schalksnarren (Logau), B♭, 6vv; 36 Zweierlei Feinde (trans. from Arabic A. Tscherning), F/G, 3vv; 37 Der Bäcker und die Maus (Lichtwer), d, 5vv; 38 Die Flinte und der Hase (Lichtwer), G, 4vv; 39 Der Nachbar (Lichtwer), g, 4vv; 40 Liebe zur Kunst (Logau), G, 4vv; 41 Frag und Antwort zweier Fuhrleute (Die Welt), g, 5vv; 42 Der Fuchs und der Adler (Lichtwer), ?C, 3vv; 43 Wunsch (Hagedorn), g, 4vv; 44 Gott im Herzen, F (cancelled, incl. in Missa Sancti Bernardi, A 9), 3vv; 45 Turk was a faithful dog (V. Rauzzini), B♭, 4vv; 46 Thy voice o harmony, C, 3/4vv (arr. of no.a: 1); 47 Canon without text, G, 7vv | | | |

*Note*: canon Der Spiess, listed in Landon, v (A1977), 317, misquoted; *recte* Der Hirsch, no.*32*

## 2: INSTRUMENTAL

*I, II, III, IV = number of movement*

### *J: Symphonies*

| H | Key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1 | D | 2 ob, 2 hn, str | –25 Nov 1759 [?1757] | HV, Gr | HW i/1, 1; P i, 37 | MS copy, *A-ST*, with spurious Minuet |
| 2 | C | 2 ob, 2 hn, str | –1764 [–?1761] | EK | HW i/1, 41; P i, 51 | |
| 3 | G | 2 ob, 2 hn, str | –1762 | EK | P i, 71 | |
| 4 | D | 2 ob, 2 hn, str | –1762 [–?1760] | EK | HW i/1, 59; P i, 89 | |
| 5 | A | 2 ob, 2 hn, str | –1762 [–?1760] | HV, F | HW i/1, 206; P i 107 | ed. M i/1 with order of I and II reversed |
| 6 | D | fl, 2 ob, bn, 2 hn, str | ?1761 | HV | HW i/3, 1; P i, 125 | 'Le matin': title probably authentic |
| 7 | C | fl, 2 fl/ob, bn, 2 hn, str | 1761 | A | HW i/3, 32; P i, 157 | 'Le midi': title authentic; facs. (Budapest, 1972) |
| 8 | G | fl, 2 ob, bn, 2 hn, str | ?1761 | HV | HW i/3, 73; P i, 197 | 'Le soir': title probably authentic; IV: 'La tempesta'; I quotes air from Gluck: Le diable à quatre |
| 9 | C | 2 fl/ob, bn, 2 hn, str | 1762 | A, EK | HW i/3, 112; P i, 231 | ? I and II orig. ov. to unidentified vocal work |
| 10 | D | 2 ob, 2 hn, str | –1766 [–?1761] | HV, F | HW i/1, 90; P i, 243 | |
| 11 | E♭ | 2 ob, 2 hn, str | –1769 [–?1760] | HV, F (? = RC) | HW i/1, 187; P i, 259 | |
| 12 | E | 2 ob, 2 hn, str | 1763 | A | HW i/3, 146; P i, 279 | |
| 13 | D | fl, 2 ob, 4 hn, (timp), str | 1763 | A | HW i/3, 161; P ii, 3 | |
| 14 | A | 2 ob, 2 hn, str | –1764 [–?1762] | HV, JE | P ii, 29 | II also used in N *14*; for bracketed dates of nos.14, 16–20, 26, 34, 38, 41, 52, 59, 108, see Gerlach (M1996), 19ff |
| 15 | D | 2 ob, 2 hn, str | –1764 [–?1761] | EK | P ii, 43 | |
| 16 | B♭ | 2 ob, 2 hn, str | –1766 [–?1765] | HV | P ii, 65 | |
| 17 | F | 2 ob, 2 hn, str | –1765 [–?1762] | EK | HW i/1, 130; P ii, 79 | |

| H | Key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 18 | G | 2 ob, 2 hn, str | –1766 [–?1762] | EK | HW i/1, 27; P ii, 97 | ed. M i/2 with order of I and II reversed |
| 19 | D | 2 ob, 2 hn, str | –1766 [–?1762] | EK | HW i/1, 145; P ii, 113 | |
| 20 | C | 2 ob, 2 hn, 2 tpt, timp, str | –1766 [–?1762] | EK | HW i/1, 104; P ii, 127 | |
| 21 | A | 2 ob, 2 hn, str | 1764 | A | HW i/4, 1; P ii, 155 | |
| 22 | E♭ | 2 eng hn, 2 hn, str | 1764 | A | HW i/4, 15; P ii, 173 | 'The Philosopher'; another version, HI:22bis, incl. doubtful Andante grazioso (P ii, 189) |
| 23 | G | 2 ob, 2 hn, str | 1764 | A | HW i/4, 31; P ii, 197 | |
| 24 | D | fl/2 ob, 2 hn, str | 1764 | A | HW i/4, 48; P ii, 217 | |
| 25 | C | 2 ob, 2 hn, str | 1766 [–?1760] | F | HW i/1, 172; P ii, 237 | |
| 26 | d | 2 ob, 2 hn, str | 1770 [–?1768] | EK | P ii, 253 | 'Lamentatione': title ?authentic; title Weihnachtssymphonie (M i/2) of no apparent relevance |
| 27 | G | 2 ob (2 hn), str | –1766 [–?1761] | EK | HW i/1, 75; P ii, 271 | |
| 28 | A | 2 ob, 2 hn, str | 1765 | A | HW i/4, 65; P iii, 3 | cf R *20* |
| 29 | E | 2 ob, 2 hn, str | 1765 | A | HW i/4, 80; P iii, 21 | |
| 30 | C | fl, 2 ob, 2 hn, str | [–?13 Sept] 1765 | A | HW i/4, 96; P iii, 41 | 'Alleluja'; Gregorian Easter Alleluia quoted in I; cf Q *64* |
| 31 | D | fl, 2 ob, 4 hn, str | [–?13 Sept] 1765 | A | HW i/4, 109; P iii, 57 | 'Hornsignal'; title 'Auf dem Anstand' (M i/3) of no apparent relevance |
| 32 | C | 2 ob, 2 hn, 2 tpt, timp, str | –1766 [–?1760] | EK | HW i/1, 223; P iii, 95 | |
| 33 | C | 2 ob, 2 hn, 2 tpt, timp, str | –1767 [–?1760] | EK | P iii, 117 | |
| 34 | d/D | 2 ob, 2 hn, str | –1767 [–?1765] | EK (with incipit of II) | P iii, 143 | MS copy, *CZ-Bm*, with doubtful Andante |
| 35 | B♭ | 2 ob, 2 hn, str | 1 Dec 1767 | A | HW i/6, 1; P iii, 165 | |
| 36 | E♭ | 2 ob, 2 hn, str | –1769 [?*c*1761–5] | EK | P iii, 187 | |
| 37 | C | ? 2 ob, 2 hn (/2 tpt, timp), str | –?1758 | EK | HW i/1, 14; P iii, 211 | |
| 38 | C | 2 ob, 2 hn, (2 tpt, timp), str | –1769 [–?1768] | EK | P iii, 227 | |
| 39 | g | 2 ob, 4 hn, str | –1770 [?1765] | EK | P iii, 253 | |
| 40 | F | 2 ob, 2 hn, str | 1763 | A | HW i/3, 124; P iii, 277 | |
| 41 | C | fl, 2 ob, 2 hn, (2 tpt, timp), str | –1770 [–?1768] | EK | P iv, 3 | date on MS in *D-Tl* |
| 42 | D | 2 ob, 2 bn, 2 hn, str | 1771 | A | HW i/6, 43; P iv, 41 | |
| 43 | E♭ | 2 ob, 2 hn, str | –1772 | EK | P iv, 73 | 'Mercury' |
| 44 | e | 2 ob, 2 hn, str | –1772 | EK | P iv, 107 | 'Mourning'; 'Trauersinfonie' |
| 45 | f♯ | 2 ob, bn, 2 hn, str | 1772 | A | HW i/6, 69; P iv, 139 | 'Farewell'; facs. (Budapest, 1959) |
| 46 | B | 2 ob, 2 hn, str | 1772 | A | HW i/6, 104; P iv, 175 | |
| 47 | G | 2 ob, bn, 2 hn, str | 1772 | A | HW i/6, 125; P iv, 199 | cf W *24* |
| 48 | C | 2 ob, 2 hn (/2 tpt, timp), str | –?1769 | EK | P iv, 233 | 'Maria Theresa'; facs. of Elssler MS in *SK-Mms* |
| 49 | f | 2 ob, 2 hn, str | 1768 | A | HW i/6, 24; P iv, 271 | 'La passione'; 'Il quakuo di bel'humore' |
| 50 | C | 2 ob, 2 hn, 2 tpt, timp, str | 1773 | A | HW i/7, 1; P v, 3 | I and II supposedly composed as ov. to Vorspiel: Der Götterrat (E *12*); autograph in *PL-Kj* |
| 51 | B♭ | 2 ob, 2 hn, str | –1774 | EK | P v, 31 | 1st of the 2 trios missing in some sources |
| 52 | c | 2 ob, (bn), 2 hn, str | –1774 [–?1772] | EK | P v, 57 | |
| 53 | D 3 versions | fl, 2 ob, bn, 2 hn, (timp), str | ?1778/9 | EK (slow introduction) | P v, 97 | 'Imperial', 'Festino'; 3rd finale (P v, 150; cf H: C′, C″), spurious; other combinations dubious (H: D, E′, E″) |
| B″ | (i) | finale: 2 ob, 2 bn, 2 hn, str | | HV | finale: P v, 135 | no slow introduction; finale uses concert version of ov., K *3*; cf no.62 |
| B′ | (ii) | finale: as (i) | | | finale: as (i) | as (i), with introduction |
| A | (iii) | finale: as other movts | | JE | finale: P v, 124 | as (ii), with new finale |
| 54 | G | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1774 | A | HW i/7, 28; P v, 163 | slow introduction apparently an afterthought; fl, tpt, timp pts added later |
| 55 | E♭ | 2 ob, bn, 2 hn, str | 1774 | A | HW i/7, 63; P v, 201 | 'The Schoolmaster' |
| 56 | C | 2 ob, bn, 2 hn, 2 tpt, timp, str | 1774 | A | HW i/7, 86; P v, 229 | |
| 57 | D | 2 ob, 2 hn, str | 1774 | A | HW i/7, 126; P v, 271 | |
| 58 | F | 2 ob, 2 hn, str | –1774 [–?1767/8] | EK | P vi, 3 | see Q *52* |

| H | Key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 59 | A | 2 ob, 2 hn, str | –1769 [–?1768] | EK | P vi, 21 | 'Fire'; cf appx K *1* |
| 60 | C | 2 ob, 2 hn, (2 tpt), timp, str | –1774 | EK | P vi, 43 | 'Il distratto', 'Der Zerstreute'; title authentic; cf K *2* |
| 61 | D | fl, 2 ob, 2 bn, 2 hn, timp, str | 1776 | A | HW i/8, 175; P vi, 75 | |
| 62 | D | fl, 2 ob, (2) bn, 2 hn, str | –1781 [?1780] | EK | P vi, 127 | I is rev. version of Finale B from no.53 |
| 63 | C | fl, 2 ob, bn, 2 hn, str | –1781 [?1779] | EK | P vi, 198 | 'La Roxelane', 'Roxolana': title authentic, refers to II; I is altered version of ov. to Il mondo della luna (E *17*); earlier version uses finale of frag. K *1*; for 'Versione prima', see appx K *4* |
| 64 | A | 2 ob, 2 hn, str | –1778 [–?*c*1773] | EK | P vi, 235 | 'Tempora mutantur': title probably authentic |
| 65 | A | 2 ob, 2 hn, str | –1778 [?*c*1769–72] | EK | P vi, 259 | |
| 66 | B♭ | 2 ob, 2 bn, 2 hn, str | –1779 [?*c*1775/6] | EK | HW i/8, 135; P vii, 3 | |
| 67 | F | 2 ob, 2 bn, 2 hn, str | –1779 [?*c*1775/6] | EK | HW i/8, 47; P vii, 55 | |
| 68 | B♭ | 2 ob, 2 bn, 2 hn, str | –1779 [?*c*1774/5] | EK | HW i/8, 1; P vii, 109 | order of II and III sometimes reversed as in H; abridged version (HW i/8, 228), doubtful |
| 69 | C | 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | –1779 [?*c*1775/6] | EK | HW i/8, 93; P vii, 163 | 'Laudon', 'Loudon': title approved by Haydn; see note to appx X.2 |
| 70 | D | fl, 2 ob, bn, 2 hn, 2 tpt, timp, str | –18 Dec 1779 [?1778/9] | EK, A (timp pt, u) | P vii, 217 | timp (? and tpts) added later by Haydn |
| 71 | B♭ | fl, 2 ob, bn, 2 hn, str | –1780 [?1778/9] | EK | P vii, 249 | |
| 72 | D | fl, 2 ob, bn, 4 hn, (timp), str | –1781 [?*c*1763–5] | EK | P vii, 305 | |
| 73 | D | fl, 2 ob, 2 bn, 2 hn, (2 tpt, timp), str | –1782 [?1781] | EK, A (u frag.) | P vii, 331 | 'La chasse': title authentic, refers to IV, orig. composed as ov. to La fedeltà premiata (E *21*); II uses song, Gegenliebe (G *16*); autograph frag. in *PL-Kj* |
| 74 | E♭ | fl, 2 ob, bn, 2 hn, str | –22 Aug 1781 [?1780] | EK | P viii, 3 | |
| 75 | D | fl, 2 ob, bn, 2 hn, (2 tpt, timp), str | –1781 [?1779] | EK | P viii, 53 | |
| 76 | E♭ | fl, 2 ob, 2 bn, 2 hn, str | ?1782 | EK | P viii, 101 | nos.76–8 apparently for Haydn's planned visit to England, 1783; see Haydn's letter, 15 July 1783 |
| 77 | B♭ | fl, 2 ob, 2 bn, 2 hn, str | ?1782 | EK | P viii, 153 | |
| 78 | c | fl, 2 ob, 2 bn, 2 hn, str | ?1782 | EK | P viii, 207 | |
| 79 | F | fl, 2 ob, 2 bn, 2 hn, str | –?20 Nov 1784 | HV, RC | P viii, 255 | |
| 80 | d | fl, 2 ob, 2 bn, 2 hn, str | –8 Nov 1784 | HV, SC | P viii, 311 | |
| 81 | G | fl, 2 ob, 2 bn, 2 hn, str | –8 Nov 1784 | EK | P viii, 363 | |
| | nos.82–7: Paris syms. | | | | | |
| 82 | C | fl, 2 ob, 2 bn, 2 hn/tpt, timp, str | 1786 | A, A (u frag.) | HW i/13, 107; P ix, 3 | 'L'ours', 'The Bear'; orig. version of Trio, L i/9, 308, HW i/13, 179 |
| 83 | g | fl, 2 ob, 2 bn, 2 hn, str | 1785 | A | HW i/12, 91; P ix, 61 | 'La poule', 'The Hen' |
| 84 | E♭ | fl, 2 ob, 2 bn, 2 hn, str | 1786 | A, Sk | HW i/13, 1; P ix, 107 | sketch for II, HW i/13, 163 |
| 85 | B♭ | fl, 2 ob, 2 bn, 2 hn, str | ?1785 | A (u frag.), HV, SC | HW i/12, 49; P ix, 161 | 'La reine', 'The Queen [of France]' |
| 86 | D | fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1786 | A, Sk | HW i/13, 52; P ix, 207 | sketches for I and III, HW i/13, 164–5, 168–9 |
| 87 | A | fl, 2 ob, 2 bn, 2 hn, str | 1785 | A | HW i/12, 1; P ix, 261 | |
| | nos.88–9 composed for J. Tost | | | | | |
| 88 | G | fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | ?1787 | EK | P x, 3 | |
| 89 | F | fl, 2 ob, 2 bn, 2 hn, str | 1787 | A | P x, 59 | II and IV use lira conc., T *4* |
| | nos.90–92 composed for Comte d'Ogny and Prince Oettingen-Wallerstein | | | | | |
| 90 | C | fl, 2 ob, 2 bn, 2 hn, (2 tpt, timp), str | 1788 | A | P x, 109 | |
| 91 | E♭ | fl, 2 ob, 2 bn, 2 hn, str | 1788 | A | P x, 167 | |

| H | Key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 92 | G | fl, 2 ob, 2 bn, 2 hn, (2 tpt, timp), str | 1789 | A | P x, 223 | 'Oxford'; unpubd version of II and IV for fl, 2 ob, 2 hn, str in later MS authorized copy |
| | nos.93–104: London syms. | | | | | |
| 93 | D | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1791 | A (lost), EK | P xi, 3 | perf. London, 17 Feb 1792 |
| 94 | G | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1791 | A | HW i/16, 64; P xi, 49 | 'The Surprise'; perf. London, 23 March 1792; 1st version of II without 'surprise', HW i/16, 203, P xi, 116; cf C 6 |
| 95 | c | fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1791 | A | P xi, 121 | perf. London, 1791 |
| 96 | D | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1791 | A (incl. Sk) | P xi, 171 | 'The Miracle'; perf. London 1791; sketch for II, P xi, 219; see note to appx X.2 |
| 97 | C | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1792 | A | HW i/16, 122; P xi, 223 | perf. London, 3/4 May 1792 |
| 98 | B♭ | fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, hpd obbl, str | 1792 | A | HW i/16, 1; P xi, 301 | perf. London, 2 March 1792 |
| 99 | E♭ | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str | 1793 | A, Sk | HW i/17, 1; P xii, 3 | perf. London, 10 Feb 1794; autograph in *PL-Kj*; sketches for Finale, critical commentary to HW i/17, 49a, P xii, 402; cf appx Y.1, *5* |
| 100 | G | (2) fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, perc, str | 1793/4 | A | HW i/17, 145; P xii, 59 | 'Military'; perf. London, 31 March 1794; II uses Romance of lira conc., T *5*; cf K *12* |
| 101 | D | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str | 1793/4 | A, Sk | HW i/17, 59; P xii, 139 | 'The Clock'; perf. London, 3 March 1794; autograph in *PL-Kj*; sketches for Minuet and Trio, critical commentary to HW i/17, 57a, P xii, 406; cf appx Y.1, *3* |
| 102 | B♭ | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1794 | A | HW i/18, 1; P xii, 205 | perf. London, 2 Feb 1795; II uses Adagio of pf trio, V *24* |
| 103 | E♭ | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str | 1795 | A | HW i/18, 59; P xii, 265 | 'Drumroll'; perf. London, 2 March 1795; 1st version of closing section, HW i/18, 224, P xii, 326 |
| 104 | D | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str | 1795 | A, Sk | HW i/18, 129; P xii, 333; facs. (Leipzig, 1983) | 'London', 'Salomon'; perf. London, 4 May 1795 |
| 105 | Concertante, B♭ | soli: vn, vc, ob, bn; fl, ob, bn, 2 hn, 2 tpt, timp, str | 1792 | A (incl. Sk) | HW ii; P x, 287 | perf. London, 9 March 1792; sketch for I, HW ii, 72, P x, 371 |
| 106 | D | 2 ob, 2 hn, str | ?1769 | EK | HW xxv/4, 289 | only I extant, as III of K *5*; supposedly composed as ov. to Le pescatrici (E *10*); cf K *5* |
| 107 | B♭ | 2 ob, 2 hn, str | –1762 [–?1761] | F | HW i/1, 158; P i, 3 | sym. 'A'; cf appx O.3, *1*; also attrib. Wagenseil |
| 108 | B♭ | 2 ob, bn, 2 hn, str | –1765 | HV | P i, 19 | sym. 'B' |

*Note*: single movts, see K *1*, *10*; *c*150 spurious syms. listed in H

*K: Miscellaneous orchestral*

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *1* | i, 87 | Menuet, Trio, Finale, C | 2 ob, 2 hn, 2 tpt, timp, str | –?1773 | A (u frag.) | P vi, 184 |
| *Remarks*: finale used for earlier version of sym. J *63*; cf no.*8* | | | | | | |
| *2* | XXX:3 | Incidental music: Der Zerstreute (comedy, 5, ? J.B. Bergopzoomer, after J.F. Regnard: *Le distrait*) | see J *60* | –30 June 1774 | *Pressburger Zeitung*, 23 Nov 1774 | see J *60* |
| *Remarks*: ov., entr'actes and final music = sym. J *60* | | | | | | |
| *3* | Ia:7 | Sinfonia, D | 2 ob, 2 bn, 2 hn, str | 1777 | A, A (frag.) | P v, 135 |
| *Remarks*: 1 movt only; ov. to unidentified work (= ? appx E *1*); used as Finale B of sym. J *53*; cf appx K *5* | | | | | | |
| *4–9* | | 6 sinfonie [overtures]: | | –29 Sept 1782 | OE | |
| *4* | Ia:13 | g | fl, 2 ob, bn, 2 hn, str | | | (London, 1959) |
| *Remarks*: ov. to L'isola disabitata (E *20*) | | | | | | |
| *5* | Ia:6 | D | 2 ob, 2 hn, str | | | HW xxv/6, 1 |
| *Remarks*: ov. to L'incontro improvviso (E *14*); tpts, timp, perc omitted; ?earlier version uses I of J *106* for III | | | | | | |

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| 6 | Ia:10 | G | fl, 2 ob, 2 hn, str | | | HW xxv/3, 1 |
| *Remarks*: ov. to Lo speziale (E *9*) | | | | | | |
| 7 | Ia:15 | B♭ | 2 ob, bn, 2 hn, str | | | HW xxv/8, 1 |
| *Remarks*: ov. to La vera costanza (E *19*); with added III compiled from Introduzione of same opera and balletto from Il mondo della luna (E *17*) | | | | | | |
| 8 | Ia:1 | C | 2 ob, 2 hn, timp, str | | A (u frag.) | HW xxv/5, 1 |
| *Remarks*: ov. to L'infedeltà delusa (E *11*); with altered II and added III almost identical with III of ov. to Die Feuersbrunst (E *16b*); ?earlier version with altered II, uses no.*1* as III and IV | | | | | | |
| 9 | Ia:2 | c/C | 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | | | HW xxviii/1, 1 |
| *Remarks*: ov. to Il ritorno di Tobia (C *3*); with altered final bars | | | | | | |
| 10 | Ia:4 | Finale, D | fl, 2 ob, 2 bn, 2 hn, str | ?1777–86 [?1782–4] | A, EK | D 51 (1959) |
| *Remarks*: from unidentified work (? sym. J *73*); sometimes connected with sym. J *53* | | | | | | |
| 11 | XX/1 A | Musica instrumentale sopra le 7 ultime parole del nostro Redentore in croce, ossiano 7 sonate con un'introduzione ed al fine un terremoto (The Seven Last Words) | 2 fl, 2 ob, 2 bn, 4 hn, 2 tpt, timp, str | –11 Feb 1787 [?1786] | OE, Sk, RC | HW iv |
| *Remarks*: composed for Cádiz; ?1st Viennese perf. 26 March 1787; some sketches in critical commentary to HW iv, 41; cf C *4*, appx O.1, *1*; see note to appx X.2 | | | | | | |
| 12 | i, 206 | Piece for military band, C | fl, 2 ob, 2 cl, 2 bn, 2 hn, tpt, serpent, perc | ?1794/5 | A (u) | HW i/17, 227 |
| *Remarks*: arr. of II of sym. J *100* | | | | | | |
| 13 | — | Overtura Conventgarden | ? | 1791–5 | Gr, Dies | — |
| *Remarks*: lost or = HIa:3, ov. to Orfeo (E *24*); ?perf. as ov. to J.P. Salomon's opera Windsor Castle; cf appx K 6 | | | | | | |
| 14 | i, 590 | ?, E | ? | ?*c*1763–9 | A (u) | — |
| *Remarks*: b only of sequence of 9 pieces; see critical commentary to HW xiii, 12 | | | | | | |

*Note:* ovs. listed as HIa:3, 5, 8, 14, 16, 17 Add. are taken from Haydn's operas without alteration; Ia:11 is not a separate piece

*Appendix* K: Doubtful and spurious works or arrangements

| No. | H | Title, librettist, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1 | XXX:2 | Incidental music: Die Feuersbrunst (? G.F.W. Grossmann) | ? | ?1773/4 | — | not verified; identical neither with E *16a/b* nor with sym. J *59* |
| 2 | XXX:B | Incidental music: Hamlet (W. Shakespeare) | ? | ?*c*1774–6 | — | not verified |
| 3 | XXX:C | Incidental music: Götz von Berlichingen (J.W. von Goethe) | ? | –?1776 | — | not verified; also attrib. M. Haydn |
| 4 | XXX:D | Incidental music: Soliman II, oder Die drei Sultaninnen (? F.X. Huber, after C.-S. Favart) | ? | ?*c*1777 | — | not verified; hypothetical reconstruction (P vi, 165; '1st version' of sym. J *63*) combines altered ov. to Il mondo della luna (E *17*), II of J *63* and frag. K *1* |
| 5 | Ia:7bis | Overture, D | ? | –1783 | — | 2nd version of K *3*; extant in various arrs. only; inclusion in sym. J *53* doubtful |
| 6 | ii, 435 | Overture to Salomon's opera Windsor Castle, D | ? | 1795 | — | in MS (*J-Tn*) and in vs of opera (London, n.d.), as by Salomon; cf K *13* |
| 7 | XXX:A; Ia:9 | Incidental music: King Lear (Shakespeare) | 2 fl, 2 ob, bn, 2 hn, 2 tpt, timp, str | –1806 | — | ov. and entr'actes, without author's name; ov. attrib. W.G. Stegmann (? C.D. Stegmann); ? by J. von Blumenthal (i) |

| No. | H | Title, librettist, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *8* | Ia:12 | Overture, g | 2 ob, bn, 2 hn, str | –1799 | — | combination and arr. of pieces from Il mondo della luna (E *17*) |
| | | Fantaisie, d, see appx X.3, *16* | | | | |

*L: Dances, marches for orchestra/military band*

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *1* | IX:1 | [12] Minuetti (with 3 Trios) | 2 ob, 2 hn, 2 vn, b | –?1760 | A | HW v, 3; D 855 (1988) |
| *Remarks*: 'Seitenstetten' minuets | | | | | | |
| *2* | IX:3 | [12] Menuetti (with 4 Trios) | (?2) fl pic, (?2) fl, 2 ob, (?2) bn, 2 hn, 2 vn, b | –1767 | — | — |
| *Remarks*: lost; pf arr. extant, cf appx X.2, *1* | | | | | | |
| *3* | — | 4 [?cycles of] Menuetti | ? | –?1765 | EK | — |
| *Remarks*: ? partly = nos.*1* and *2*; otherwise lost | | | | | | |
| *4* | iii, 315 | Marche regimento de Marshall, G | 2 ob, 2 hn, 2 bn | –1772 | — | HW v, 218; D 34, 2 (1960) |
| *5* | IX:23 | ?24 Dances (?12 Minuets and 12 Trios) | 2 fl, 2 hn, 2 vn, b and ? | –?*c*1773 | A (frag.) | HW v, 12 |
| *Remarks*: only nos.23–4 extant; ? perf. Bratislava, 16 Nov 1772 | | | | | | |
| *6a* | IX:5 | [6] Menuetti (with 2 Trios) | fl, 2 ob, bn, 2 hn, 2 vn, b | 1776 | A | HW v, 14 |
| *Remarks*: ? = 1st pt of longer cycle; cf appx L *5* | | | | | | |
| *6b* | — | Menuetti | ? | –Aug 1776 | Schellinger's account of transcripts | — |
| *Remarks*: ? lost; ? = no.*6a* | | | | | | |
| *7* | IX:6a Add. | 12 Menuets | ? | –11 Feb [–?9 Jan] 1777 | see Thomas (M1973) | — |
| *Remarks*: lost or ? identical with no.6; for the Redoutensäle, Vienna | | | | | | |
| *8* | IX:6b Add. | 18 Menuets | ? | –8 Feb [–?9 Jan] 1780 | see Thomas (M1973) | — |
| *Remarks*: lost or unidentified; for the Redoutensäle, Vienna | | | | | | |
| *9* | IX:7 | Raccolta de' [14] menuetti ballabili (with 6 Trios) | fl, 2 ob, 2 bn, 2 hn, timp, 2 vn, b | –31 Jan 1784 | — | HW v, 20; D 301 (1970) |
| *10* | IX:8 | XII Menuets (with 5 Trios) | ? | –12 Jan 1785 | — | — |
| *Remarks*: lost; pf arr. extant, cf appx X.2, *3* | | | | | | |
| *11* | IX:9 | 6 Allemandes (6 deutsche Tänze) | fl, 2 ob, bn, 2 hn, 2 tpt, timp, 2 vn, b | –15 Nov 1786 [–?19 Jan 1785] | — | HW v, 37; D 52 (1960) |
| *Remarks*: for dates see H iii, 318, HW v, preface | | | | | | |
| *12* | IX:9d, e Add. | Unos 24 minués y otras tantas [= 24] contradanzas | ? | –22 April 1789 | see Solar-Quintes (E1947) | — |
| *Remarks*: sent to Duchess of Osuna (Madrid); lost or unidentified; minués = ?no.*14* | | | | | | |
| *13* | IX:9c | 12 ganz neue Tanz Menuetts mit 12 Trios begleitet | ? | –11 Jan 1790 | Haydn's letters | — |
| *Remarks*: promised to Prince Oettingen-Wallerstein, 21 Oct 1789; lost or unidentified | | | | | | |
| *14* | IX:16 | 24 Menuetti (with 24 Trios) | fl pic, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, perc, 2 vn, vc, b | ?*c*1790–1800 | — | HW v, 92; D 299 (1974) |
| *15* | VIII:6 | Marcia, E♭ | 2 cl, 2 hn, 2 bn | –1793 [?*c*1780–90] | A (u) | HW v, 207; xxv/12, 316; D 34, 4 (1960) |
| *Remarks*: cf appx Y.3, *3* | | | | | | |
| *16* | VIII:7 | March, E♭ | 2 cl, 2 bn, 2 hn, tpt, serpent | ?*c*1792 | A (u frag.) | HW v, 208; D 34, 5 (1960) |
| *Remarks*: only 1st 8 bars extant | | | | | | |
| *17a* | VIII:3 | March, E♭ | 2 cl, 2 bn, 2 hn, tpt, serpent | 1792 | A (as pt of no.*17b*); Sk | HW v, 209; D 34, 6 (1960) |

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *Remarks*: ? = March for the Prince of Wales mentioned by Gr and Dies | | | | | | |
| *17b* | VIII:3bis | March, E♭ | 2 fl, 2 cl, 2 bn, 2 hn, 2 tpt, str | 1792/5 | A | HW v, 220; D 98 (1961) |
| *Remarks*: 2nd version of no.*17a*; for Royal Society of Musicians | | | | | | |
| *18* | IX:11 | [12] Menuetti di ballo (Redout Menuetti; Katharinentänze) (with 11 Trios) | fl pic, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b | [–25 Nov] 1792 | A (u pt), Sk | HW v, 42; (Lippstadt, 1959) |
| *Remarks*: for Redoute of Viennese Pensionsgesellschaft bildender Künstler; sketches in HW v, 180; for pf arr., see appx X.2, *4* | | | | | | |
| *19* | IX:12 | 12 deutsche Tänze (Tedeschi di ballo) (with Trio and Coda) | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b | [–25 Nov] 1792 | Sk | HW v, 77; (Lippstadt, n.d.) |
| *Remarks*: for Redoute as above; sketches in HW v, 183; for pf arr., see appx X.2, *5* | | | | | | |
| *20* | — | 24 Minuets and German Dances | ? | 1791–5 | Gr, Dies | — |
| *Remarks*: lost or ? = nos.*18* and *19* | | | | | | |
| *21* | iii, 323 | 4 and 2 Countrydances | ? | 1791–5 | Gr, Dies | — |
| *Remarks*: lost; for ? pf arr. of one or two, see X 7, appx X.3, *6* | | | | | | |
| *22* | VIII:1–2 | 2 [Derbyshire] Marches, E♭, C | 2 cl, 2 bn, 2 hn, tpt, serpent, ?perc | 1795 | A (nos.1, 2), A (u) (no.2) | HW v, 212; D 34, 8–9 (1960) |
| *Remarks*: for pf arr., see appx X.2, *7* | | | | | | |
| *23* | VIII:4 | Hungarischer National Marsch, E♭ | 2 ob, 2 cl, 2 bn, 2 hn, tpt | [–27 Nov] 1802 | A | HW v, 216; D 34, 10 (1960) |
| *24* | i, 541 | March, E♭ | str | after 1791 | ?A | — |
| *Remarks*: lost | | | | | | |

*Note*: sketches to unknown minuets/German dances in HW v, 180 (transcr.), 250 (facs.); 3 unidentified minuets (with 3 trios) composed for Haydn by J. Eybler in 1789

*Appendix* L: Selected doubtful and spurious works or arrangements

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | i, 547 | VI Menuets (with 6 Trios) and VI Allemandes | (fl, ob), 2 hn, 2 vn, b | –1787 | (Berlin and Amsterdam, 1787) | by Haydn and Vanhal; minuets by Vanhal; allemandes identical with L *11* |
| *2* | i, 547 | 12 Contratänze | fl, 2 ob, 2 bn, 2 hn, 2 vn, b | –1799 | — | lost; ?arr. from various works by Haydn; see Thomas (M1973) |
| *3* | IX:2 | VI Menuetti | 2 hn, 2 vn, b | –?1766 | — | lost |
| *4* | IX:4 | [12] Minuetti da ballo (with 12 Trios) | 2 fl, 2 hn, 2 vn, b | –1766 | (Amsterdam, 1766) | |
| *5* | IX:6, nos.1–8 | XII Menuetti (with 4 Trios) | fl, 2 ob, 2 bn, 2 hn/tpt, timp, 2 vn, b | ? | — | HIX:6, nos.9–12 = HIX:5, nos.1–4; see L *6* |
| *6* | IX:9b | 12 Deutsche (dell'opera L'arbore di Diana) | fl, 2 ob, cl, bn, 2 hn, 2 vn, b | 1787–99 | — | lost; pf arr. ? extant as appx X.3, *4* |
| *7* | IX:14 | 13 Menuetti (with 4 Trios) | fl pic, 2 fl, 2 ob, 2 bn, 2 hn, 2 vn, b | ? | — | |
| *8* | IX:15 | [6] Menuetti (with 6 Trios) | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b | ? | — | |
| *9* | IX:17 | [17] Deutsche Tänze | fl pic, fl, 2 ob, 2 bn, 2 hn, 2 vn, b | ? | — | lost |
| *10* | IX:18 | IX Menuette (with Trios) fürs Orchester | ? | ? | — | 1st incipit = L *10*, no.7, rest unknown |
| *11* | IX:19 | [13] Menuetti (with 4 Trios) | 2 vn, b | –?1777 | HW v, 199 | theme of no.1 similar to III of S *3*; no.11 uses III of S *6* |
| *12* | IX:24 | Menuetto and Trio | 2 vn, b | ? | — | unsigned draft MS not Haydn's autograph; for pf arr. see appx X.3, *13*; for orch arr. see no.*14* |
| *13* | IX:25 | Minuet | str | ? | — | movt of sym. by Dittersdorf (Krebs no.35) |

| No. | H | Title | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *14* | i, 580 | 10 Menuette | orch | ? | (Kassel, 1950) | orch arr. of no.*12* and minuets arr. from syms. and str qts |
| *15* | i, 580 | 12 deutsche Tänze, 2 versions | i orch, ii 2 vn, vc | ? | i (Kassel, 1950); ii HM, xli (1967) | minuets arr. from syms. and str qts |
| *16* | — | 12 Menuette | 2 vn, vc | ? | (Wolfenbüttel, 1938) | from str trios, baryton trios and Scherzandi |
| *17* | iii, 323 | XII [*recte* XIV] Menuette (with 5 Trios) | 2 fl pic/fl/ob, 2 hn, 2 vn, b | ? | — | see Landon (B1959), 70 |
| *18* | IX:22a Add. | [12] Menuetti (with 1 Trio) | 2 ob, 2 hn, 2 vn, b | ? | — | see Thomas (M1973), 23 |

*Note*: for doubtful works extant only in pf arrs. see appx X.3

*M: Concertos for string or wind instruments*

| No. | H | Title, key | Forces of orchestral accompaniment | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *1–4* | VIIa | [4]Concerti per il violino: | | | | |
| *1* | 1 | C | str | –1769 [?*c*1761–5] | EK | HW iii/1, 1 |
| *Remarks*: for Luigi [Tomasini] | | | | | | |
| *2* | 2 | D | (2 ob, 2 hn), str | ?*c*1761–5 | EK | — |
| *Remarks*: lost; incipit in HW iii/1, VI | | | | | | |
| *3* | 3 | A (Melker Konzert) | str | –1771 [?*c*1765–70] | EK | HW iii/1, 32 |
| *Remarks*: title not authentic | | | | | | |
| *4* | 4 | G | str | –1769 | — | HW iii/1, 71 |
| *5–7* | VIIb | [2/3] Concerti per il violoncello: | | | | |
| *5* | 1 | C | 2 ob, 2 hn, str | ?*c*1761–5 | EK | HW iii/2, 1 |
| *6* | 2 | D | 2 ob, 2 hn, str | 1783 | A | HW iii/2, 57 |
| *Remarks*: erroneously attrib. A. Kraft; rev. version by F.A. Gevaert | | | | | | |
| *7* | 3 | C | ? | ?*c*1761–5 | EK | — |
| *Remarks*: lost or = no.*5* | | | | | | |
| *8* | VIIc:1 | Concerto per il violone (contraviolone), D | ? | ?1763 | EK | — |
| *Remarks*: lost | | | | | | |
| *9–10* | XIII | [2] Concerti per il pariton [baryton]: | | | | |
| *9* | 1 | D | (? 2 vn, b) | ?*c*1765–70 | EK | — |
| *Remarks*: lost | | | | | | |
| *10* | 2 | D | (? 2 vn, b) | ?*c*1765–70 | EK | — |
| *Remarks*: lost | | | | | | |
| *11* | XIII:3 | Concerto per 2 pariton, D | ? | ?*c*1765–70 | EK | — |
| *Remarks*: lost | | | | | | |
| *12* | VIIf:1 | Concerto per il flauto, D | ? | ?*c*1761–5 | EK | — |
| *Remarks*: lost | | | | | | |
| *13* | i, facs., V | Concert für Fagott | ? | ? | see remark | — |
| *Remarks*: lost; mentioned in Haydn's short work-list, *c*1803–4 | | | | | | |
| *14–15* | VIId | [2] Concerti per il corno di caccia: | | | | |
| *14* | 1 | D | ? | ?*c*1761–5 | EK | — |
| *Remarks*: lost | | | | | | |
| *15* | 3 | D (no.1) | 2 ob, str | 1762 | A | HW iii/3, 1 |
| *16* | VIId:2 | Concerto a 2 corni, E♭ | ? | –?1784 | HV | — |
| *Remarks*: lost | | | | | | |
| *17* | VIIe:1 | Concerto per il clarino, E♭ | 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str | 1796 | A | HW iii/3, 23 |

*Note*: concs. for 2 lire organizzate, see group T; Concertante, see J *105*; conc. for vn, org/hpd, see U 3; ? conc. for vn planned in 1799, see Landon (A1976)

*Appendix* M: Selected doubtful and spurious works

| *No.* | H | *Title, key* | *Forces of orchestral accompaniment* | *Date* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|
| *1* | VIIa:D1 | Violin concerto, D | 2 ob, 2 hn, str | –*c*1777 | (Paris, *c*1777), as by Stamitz | by C. Stamitz |
| *2* | VIIa:G1 | Violin concerto, G | str | –1771 | — | ? by M. Haydn |
| *3* | VIIa:A1 | Violin concerto, A | ? | –*c*1777 | (Paris, *c*1777), as by Giornovichi | by Giornovichi |
| *4* | VIIa:B1 | Violin concerto, B♭ | str | 1760 | D 3 (1960), as by M. Haydn | by M. Haydn |
| *5* | VIIa:B2 | Violin concerto, B♭ | str | –1767 | (Leipzig, 1915) | by Christian Cannabich |
| *6* | VIIb:4 | Cello concerto, D | str | –1772 | (Leipzig, 1894) | also attributed (?G.B.) Costanzi |
| *7* | VIIb:5 | Cello concerto, C | 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, str | ?*c*1899 | (Berlin, 1899) | 'nach einer Skizze ausgeführt und herausgegeben von David Popper': sketch never found |
| *8* | VIIb:gl | Cello concerto, g | str | –1773 | — | lost |
| *9* | VIIf:D1 | Flute concerto, D | str | –1771 | (Munich, 1955) | by L. Hofmann |
| *10* | VIIg:C1 | Oboe concerto, C | 2 ob, 2 hn, 2 tpt, timp, str | ?*c*1800 | (Wiesbaden, 1954) | orig. attrib. 'H...r'; Haydn's name added later |
| *11* | VIId:4 | Horn concerto (no.2), D | str | –1781 | (London, 1954) | |
| *12* | — | Concerto for 2 horns, E♭ | 2 ob, 2 hn, str | ? | (Amsterdam, 1966) | *D-HR*, orig. without author's name; 'par Michael Heiden' added later |

*Note*: 3 concs., 1/2 cl, attrib. Haydn in D. Klöcker: disc notes, *Orfeo*, C 448971A, not authentic

*N: Divertimentos etc. for 4 + string and/or wind instruments*

*string quartets; works with baryton, lira organizzata excepted*

| *No.* | HII | *Title, key* | *Forces* | *Date* | *Authentication* | *Edition* |
|---|---|---|---|---|---|---|
| *1–4* | | [4] Divertimentos (Cassations) a 9: | 2 ob, 2 hn, 2 vn, 2 va, b | | | |
| *1* | 9 | G | | –1764 | EK | HW viii/1, 15 |
| *2* | 20 | F | + (bn) | –1763 [–?1757] | EK | HW viii/1, 37; D 56 (1962) |
| *3* | 17 | C | 2 cl instead of 2 ob | –*c*1765 | EK | HW viii/1, 80; D 23 (1960), ed. H. Steppan |
| *4* | G1 | G | | –1768 [?*c*1760] | — | HW viii/1, 63; D 47 (1959) |
| *Remarks*: also attrib. M. Haydn (Perger no.114); arr. *a 5* without IV (Copenhagen, 1953) | | | | | | |
| *5–10* | | [6] miscellaneous works: | | | | |
| *5* | 24 | [V] Variations on a minuet, E♭ | fl, 2 eng hn, bn, 2 hn, vn solo, 2 vn, vc, vle | ?1761 | A (u) | HW viii/2, 99 |
| *Remarks*: ? movt of larger work | | | | | | |
| *6* | 2 | Divertimento (Cassation) a 5, G | 2 vn, 2 va, b | –1763 [?1753/4] | EK | HW viii/1, 1; D 894 (1988) |
| *7* | 10 | Divertimento a 6 (Der [verliebte] Schulmeister), D | ? | –*c*1765 | EK | — |
| *Remarks*: lost | | | | | | |
| *8* | 13 | Divertimento (? a 6), D | ? | –*c*1765 | EK | — |
| *Remarks*: lost | | | | | | |
| *9* | 8 | Divertimento (Cassation) [a 7] | 2 fl, 2 hn, 2 vn, b | –1767 | EK | HW viii/1, 129 |
| *10* | D22 Add. | Cassation, D | 4 hn, vn, va, b | ?*c*1763 | — | D 66 (1960) |
| *Remarks*: considered not authentic in HW viii/1 | | | | | | |
| *11–12* | | [2] Divertimentos (Cassations) a 6 | 2 hn, 2 vn, va, b | | | |
| *Remarks*: for spurious arrs. as str qts, see appx O.3, 2–3 | | | | | | |
| *11* | 21 | E♭ | | –1763 [–?1761] | EK | HW viii/1, 107 |
| *Remarks*: most sources incl. added variations of 2nd trio (HW viii/1, 207) | | | | | | |
| *12* | 22 | D | | –1764 [–?1760] | EK | HW viii/1, 118 |
| *13–14* | | [2] Divertimentos (Cassations) [a 6]: | fl, ob, 2 vn, vc, db | | | |

| No. | HII | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *13* | 1 | G | | –1768 | EK | HW viii/1, 145; D 846 (1984) |
| *Remarks*: for spurious arr. with lute, see Crawford (N1980) | | | | | | |
| *14* | 11 | C (Der Geburtstag) | | –1765 | EK | HW viii/1, 161; D 57 (1961) |
| *Remarks*: II: 'Mann und Weib'; cf also J *14* | | | | | | |
| *15–20* | | 6 Scherzandos (Sinfonias, Divertimentos): | fl/2 ob, 2 hn, 2 vn, b | –1765 | | D 71–6 (1961) |
| *Remarks*: other versions probably spurious | | | | | | |
| *15* | 33 | F | | | — | HW viii/2, 63 |
| *16* | 34 | C | | | — | HW viii/2, 67 |
| *17* | 35 | D | | | — | HW viii/2, 73 |
| *18* | 36 | G | | | — | HW viii/2, 79 |
| *19* | 37 | E | | | — | HW viii/2, 85 |
| *20* | 38 | A | | | EK | HW viii/2, 91 |
| *21–6* | | [6] Divertimentos [a 6]: | 2 ob, 2 hn, 2 bn | | | |
| *21* | 15 | F (Parthia) | | 1760 | A | HW viii/2, 18; D 29 (1959) |
| *Remarks*: facs. of autograph in *Haydn Yearbook 1962*, 257 | | | | | | |
| *22* | 23 | F (Parthia) | | –1765 [?1760] | A (u frag.) | HW viii/2, 24; D 30 (1959) |
| *Remarks*: added movt of doubtful authenticity, D 30, 8 | | | | | | |
| *23* | 7 | C (Feld-Parthie) | | –1765 | EK | HW viii/2, 12; D 31 (1959) |
| *24* | 3 | G (Parthie) | | –1766 | EK | HW viii/2, 6; D 84 (1960) |
| *25* | D18 | D (Cassation) | | –1765 [?*c*1760] | — | HW viii/2, 31; D 33 (1959) |
| *Remarks*: in HW viii/2 as of doubtful authenticity | | | | | | |
| *26* | B3 = G9 = C12 Add. | B♭/G/C (Parthia) | | –1766 [?*c*1760] | — | HW viii/2, 38, in B♭; D 85 (1960), in G |
| *Remarks*: in HW viii/2 as of doubtful authenticity | | | | | | |
| *27–32* | | [6] Divertimentos [a 4–8]: | | | | |
| *27* | 16 | F (Feld-Parthie) | 2 eng hn, 2 hn, 2 vn, 2 bn | 1760 | A | HW viii/2, 43 |
| *28* | 12 | E♭ (Feld-Parthie) (? a 6) | (?2) eng hn, and ? | –*c*1765 | EK | — |
| *Remarks*: lost; probably not in B♭ as in H | | | | | | |
| *29* | 20bis | A (Feld-Parthie) | ? | –?*c*1768 | EK | — |
| *Remarks*: lost | | | | | | |
| *30* | 14 | C | 2 cl, 2 hn | 1761 | A | HW viii/2, 3; D 32 (1959) |
| *31* | 4 | F (?D), a 5 | 2 cl, 2 hn, bn | –?*c*1768 | EK | — |
| *Remarks*: lost | | | | | | |
| *32* | 5 | F (?D), a 5 (? a 4) | 2 cl, 2 hn, (?bn) | –?*c*1768 | EK | — |
| *Remarks*: lost; version for 2 hn, baryton, va, b extant; cf R *26*; reconstruction, D, by R. Hellyer (Cardiff, 1983) | | | | | | |

*Note:* for arrs. of works composed for baryton or lira organizzata, see groups R and T; 2 Divertimenti a più voci (Gr, Dies) probably = London versions of T *8* and T *13*

*Appendix* N: Selected doubtful and spurious works

| No. | HII | Title, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | 18 | Divertimento (Notturno), D | fl, 2 hn, vn, va, b | ? | — | probably by Vanhal, though incipit in HV |
| *2* | 19 | Divertimento (Notturno), G | fl, (2 hn), vn, va, b | ? | — | probably by Vanhal, though incipit in HV |
| *3* | 24a | Minuet with variations, D | 2 fl, 2 ob, (bn), 2 hn, 2 vn, va, b | ? | — | lost; minuet from P *15* |
| *4* | 24b | Minuet with variations, A | 2 fl, 2 ob, 2 hn, 2 vn, va, b | ? | — | lost; minuet from P *7* |
| *5* | 39 | Divertimento (Echo), E♭ | 4 vn, 2 b | –1766/7 | (Wilhelmshaven, 1957) | |
| *6* | 40 | Sextetto, E♭ | ob, bn, hn, vn, va, b | –1781 | (London, 1957) | |
| *7–12* | | 6 Divertimentos (Feldparthien): | | | | |

| No. | HII | Title, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| 7 | 46 | B♭ | 2 ob, 2 hn, 3 bn, serpent | | (New York, 1960) | II: St Antony chorale, basis for Brahms's Haydn variations, op.56; arr. for 5 wind insts (London, 1942) |
| 8 | 42 | B♭ | 2 ob, 2 cl, 2 hn, 2 bn | | — | |
| 9 | 41 | E♭ | 2 ob, 2 cl, 2 hn, 2 bn | | (Vienna, 1931) | |
| 10 | 45 | F | 2 ob, 2 hn, 3 bn, serpent | | — | |
| 11 | 43 | B♭ | 2 ob, 2 cl, 2 hn, 2 bn | | (Mainz, 1970) | |
| 12 | 44 | F | 2 ob, 2 hn, 3 bn, serpent | | — | |
| 13 | 47 | Toy Symphony (Kindersinfonie; Berchtolsgadener Musik/Divertimento/ Sinfonie; Symphonie burlesque), C | vn, va (or 2 vn), b, children's insts | –1786 | D 300 (1974), in 'Cassatio ex G' by L. Mozart; in Opera incerta (Mainz, 1991), ed. S. Gerlach, as by ?M. Haydn | various versions extant; sometimes without author's name, sometimes with names of M. Haydn, L. Mozart, or E. Angerer; version by L. Mozart with added movts |
| 14 | D5 | [12] Notturni (Quartetto), D | 2 fl, 2 hn | ? | (Leipzig and Berlin, 1952) | |
| 15 | D6 | Divertimento, D | fl, vn, va, b | –1766 | (Frankfurt, 1971) | probably by L. Hofmann |
| 16 | D8 | Divertimento (Quintetto), D | fl, 2 vn, va, b | –?1778 | (Zürich, 1940) | |
| 17 | D9 | Quatuor, D | fl, vn, va, b | –1768 | (London, 1960) | |
| 18 | F2 | Cassation, F | ob, bn, 2 hn, vn, va, b | ? | (Leipzig, 1970) | |
| 19 | F7 | Parthia (Harmonie; Octett), F | 2 ob, 2 cl, 2 hn, 2 bn | –1802 | (Leipzig, 1902) | probably by P. Wranitzky |
| 20 | F10 | Quartetto, F | 3 vn, vc | –1799 | (Augsburg, *c*1799), as by Ferandini | probably by Ferandini; see Marrocco (H1972) |
| 21 | F12 | Parthia, F | 2 ob, 2 hn, bn | ? | (London, 1961) | |
| 22 | G4 | Quatuor, G | fl, vn, va, b | –1768 | (London, 1960) | |
| 23 | A1 | Divertimento, A | 2 vn, 2 va, b | –1762 | — | considered authentic by Landon (A1980) |
| 24 | B4 | Divertissement, B♭ | ob, vn, b viol, b | ? | (London, 1929), (Munich, 1972) | supposed autograph not authentic; also attrib. C.F. Abel and J.C. Bach |
| 25 | — | Quatro, C | fl, vn, va, vc | ? | (Zürich, 1969) | see HW viii/1, 224, no.JHI-C13 |
| 26 | D23 Add. | Divertimento, D | 2 ob, 2 hn, 2 bn | ? | D 86 (1960) | considered authentic by Fruehwald (H1988) |

*Note:* more doubtful and spurious works listed in HII; see also HW viii/1, 221, viii/2, 120; for arrs. for lute/gui, vn, va, vc, see O *8*

*O: String quartets*

| No. | HIII | Op. | Title, Key | Date (pubd) | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| 1–10 | | | [10] Divertimentos (Cassations, Notturnos): | (1764–6) | | | for proposed earlier dating see text, §2 |
| 1 | 1 | 1/1 | B♭ | –1762 [?*c*1757–9] | EK | HW xii/1, 1 | 'La chasse'; for spurious arr. for lute, vn, vc, see Crawford (N1980) |
| 2 | 2 | 1/2 | E♭ | –1762 [?*c*1757–9] | EK | HW xii/1, 9 | |
| 3 | 3 | 1/3 | D | –1762 [?*c*1757–9] | EK | HW xii/1, 18 | |
| 4 | 4 | 1/4 | G | –1764 [?*c*1757–9] | EK | HW xii/1, 27 | |
| 5 | II:6 | 1/0 | E♭ | –1764 [?*c*1757–9] | EK | HW xii/1, 39 | |
| 6 | 6 | 1/6 | C | –1762 [?*c*1757–9] | HV, F | HW xii/1, 50 | arrs. for lute/gui, vn, vc, not authentic |
| 7 | 7 | 2/1 | A | –1763 [?*c*1760–62] | EK | HW xii/1, 59 | |
| 8 | 8 | 2/2 | E | –1765 [?*c*1760–62] | EK | HW xii/1, 69 | arrs. (in D) for lute/gui, vn, va, vc, not authentic |
| 9 | 10 | 2/4 | F | –1762 [?*c*1760–62] | EK | HW xii/1, 80 | |
| 10 | 12 | 2/6 | B♭ | –1762 [?*c*1760–62] | EK | HW xii/1, 91 | |

| *No.* | HIII | *Op.* | *Title, Key* | *Date (pubd)* | *Authentication* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|---|
| *11–16* | | | 6 Divertimentos: | –1771 [?1769/70] (1771/2) | EK | | |
| *11* | 22 | 9/4 | d | | | HW xii/2, 3 | |
| *12* | 19 | 9/1 | C | | | HW xii/2, 13 | |
| *13* | 21 | 9/3 | G | | | HW xii/2, 24 | |
| *14* | 20 | 9/2 | E♭ | | | HW xii/2, 35 | cf X *3* |
| *15* | 23 | 9/5 | B♭ | | | HW xii/2, 45 | |
| *16* | 24 | 9/6 | A | | | HW xii/2, 57 | |
| *17–22* | | | 6 Divertimentos: | 1771 (1772) | A | | |
| *17* | 26 | 17/2 | F | | | HW xii/2, 69 | |
| *18* | 25 | 17/1 | E | | | HW xii/2, 84 | |
| *19* | 28 | 17/4 | c | | | HW xii/2, 99 | |
| *20* | 30 | 17/6 | D | | | HW xii/2, 115 | |
| *21* | 27 | 17/3 | E♭ | | | HW xii/2, 129 | |
| *22* | 29 | 17/5 | G | | | HW xii/2, 140 | 'Recitative' |
| *23–8* | | | 6 Divertimentos: | 1772 (1774) | A | | 'Sun Quartets' |
| *23* | 35 | 20/5 | f | | | HW xii/3, 3 | |
| *24* | 36 | 20/6 | A | | | HW xii/3, 21 | |
| *25* | 32 | 20/2 | C | | | HW xii/3, 36 | |
| *26* | 33 | 20/3 | g | | Sk | HW xii/3, 54, 191 (incl. sketch for III) | |
| *27* | 34 | 20/4 | D | | | HW xii/3, 70 | |
| *28* | 31 | 20/1 | E♭ | | | HW xii/3, 89 | |
| *29–34* | | | 6 Quatuors (Quartetti): | 1781 (1782) | HV, OE, SC (title, frag. of no.29) | | 'Russian' Quartets, 'Jungfernquartette', 'Gli scherzi'; date 1778–81 is incorrect |
| *29* | 41 | 33/5 | G | | C | HW xii/3, 105 | 'How do you do?'; for pf arr. of IV, see appx X.2, *2* |
| *30* | 38 | 33/2 | E♭ | | C | HW xii/3, 120 | 'The Joke' |
| *31* | 37 | 33/1 | b | | C | HW xii/3, 133 | |
| *32* | 39 | 33/3 | C | | | HW xii/3, 147 | 'The Bird' |
| *33* | 42 | 33/6 | D | | C | HW xii/3, 163 | |
| *34* | 40 | 33/4 | B♭ | | | HW xii/3, 175 | |
| *35* | 43 | 42 | Quartetto, d | 1785 (1786) | A | (Vienna, 1988) | |
| *36–41* | | | 6 Quartetti: | 1787 [–16 Sept] (1787) | HV, OE, SC | (Vienna, 1985) | 'Prussian' Quartets; autographs of nos.*38–41* in private collection |
| *36* | 44 | 50/1 | B♭ | | | | |
| *37* | 45 | 50/2 | C | | | | |
| *38* | 46 | 50/3 | E♭ | | A | | |
| *39* | 47 | 50/4 | f♯ | | A | | |
| *40* | 48 | 50/5 | F | | A | | II: 'Ein Traum' |
| *41* | 49 | 50/6 | D | | A | | 'The Frog' |
| *42–7* | | | 6 Quatuors: | –?22 Sept 1788 (1789, 1790) | HV, ?Haydn's letters | (Vienna, 1986–7) | 'Tost' Quartets, 1st ser. |
| *42* | 57 | 54/2 | C | | | | cf appx Y.1, *1* |
| *43* | 58 | 54/1 | G | | A (u frag.) | | |
| *44* | 59 | 54/3 | E | | A (u frag.) | | |
| *45* | 60 | 55/1 | A | | | | |
| *46* | 61 | 55/2 | f | | | | 'The Razor' |
| *47* | 62 | 55/3 | B♭ | | | | |
| *48–53* | | | 6 Quartetti: | 1790 (1791) | | | 'Tost' Quartets, 2nd ser. |
| *48* | 65 | 64/1 | C | | A | HW xii/5, 3 | |
| *49* | 68 | 64/2 | b | | A | HW xii/5, 18 | |
| *50* | 67 | 64/3 | B♭ | | A | HW xii/5, 33 | |
| *51* | 66 | 64/4 | G | | HV | HW xii/5, 53 | |
| *52* | 64 | 64/6 | E♭ | | A | HW xii/5, 68 | |
| *53* | 63 | 64/5 | D | | A, Sk | HW xii/5, 83, 218 (incl. sketch for I) | 'The Lark'; cf appx Y.1, *4* |
| *54–9* | | | 6 Quartetti: | 1793 (1795, 1796) | A | | 'Apponyi' Quartets |
| *54* | 69 | 71/1 | B♭ | | | HW xii/5, 101 | |
| *55* | 70 | 71/2 | D | | Sk | HW xii/5, 119, 222 (incl. sketch for III) | cf appx Y.1, *2* |
| *56* | 71 | 71/3 | E♭ | | | HW xii/5, 135 | |
| *57* | 72 | 74/1 | C | | | HW xii/5, 155 | |
| *58* | 73 | 74/2 | F | | Sk | HW xii/5, 177, 220 (incl. sketch for IV) | |
| *59* | 74 | 74/3 | g | | | HW xii/5, 198 | 'The Rider'; for pf arr. of II, see appx X.2, *6* |
| *60–65* | | | 6 Quartetti: | –?14 June 1797 (1799) | HV, OE | (Vienna, 1982–7) | 'Erdödy' Quartets |
| *60* | 75 | 76/1 | G | | | | |
| *61* | 76 | 76/2 | d | | HE (= E) | | 'Fifths' |

| No. | HIII | Op. | Title, Key | Date (pubd) | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| 62 | 77 | 76/3 | C | –28 Sept 1797 | Sk | | 'Emperor'; II uses Gott erhalte Franz den Kaiser, G *43*; for pf arr. cf appx X.2, *8*; facs. of sketch for II (Graz, 1982, 2/1995) |
| 63 | 78 | 76/4 | B♭ | | HE (= E) | | 'Sunrise' |
| 64 | 79 | 76/5 | D | | | | |
| 65 | 80 | 76/6 | E♭ | | HE (= E) | | |
| 66–7 | | | 2 Quartetti: | 1799 (1802) | A | (Vienna, 1982–4) | 'Lobkowitz' Quartets; facs. (Budapest, 1972, 2/1980) |
| 66 | 81 | 77/1 | G | | | | |
| 67 | 82 | 77/2 | F | | | | |
| 68 | 83 | 103 | Unfinished Quartet, d (not B♭) | –1803 (1806) | A, Sk | (Vienna, 1982) | movts II and III only |

*Note:* Haydn apparently wrote ?2 small str qts for Spain in 1784, now lost, not identical with HIII:B4, G5, C8, F2, D2 or g 1, which are by Gallus-Mederitsch; unpubd sketch, d, *c*1795, not identified

*Appendix* O.1: Arrangements for string quartet

| No. | H | Title, key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1 | III:50–56 | Musica instrumentale sopra le 7 ultime parole del nostro Redentore in croce … ridotte in quartetti, op.51 | –14 Feb 1787 | OE | (London, 1956) | arr. of orch version (K *11*) |
| 2 | — | Quartetti: La vera constanza | –1799 [?*c*1790] | E | — | 16 pieces arr. from opera (E *19*) ? by Haydn or with his approval |
| 3 | — | Quartetti: Armida | –1799 [?*c*1790] | E | — | 18 pieces arr. from opera (E *23*) ? by Haydn or with his approval |

*Note:* arrs. of other Haydn operas and oratorios for str qt or qnt, not authenticated; VI Fugen … von G.J. Werner … herausgegeben von … J. Haydn (Vienna, 1804) not arr. but only issued by Haydn

*Appendix* O.2: Selected spurious works

| No. | HIII | Op. | Title, key | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1–6 | | | 6 Quatuors: | –1777 | (London, n.d.) | ? by R. Hoffstetter, though in HV |
| 1 | 13 | 3/1 | E | | | |
| 2 | 14 | 3/2 | C | | | |
| 3 | 15 | 3/3 | G | | | |
| 4 | 16 | 3/4 | B♭ | | | |
| 5 | 17 | 3/5 | F | | | II: 'Serenade' |
| 6 | 18 | 3/6 | A | | | |
| 7 | D 3 | — | Divertimento, D | –1763 | (Mainz, 1955) | by Albrechtsberger |
| 8 | E 2 | — | E | –1768 | HM, xcviii (1936) | |

*Note:* further spurious qts listed in HIII, and Feder (H1974)

*Appendix* O.3: Spurious arrangements

| No. | H | Op. | Key | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1 | III:5 | 1/5 | B♭ | –1770/71 | (London, n.d.) | arr. of sym. J *107*; spurious though in HV |
| 2 | III:9 | 2/3 | E♭ | –1766 | (London, n.d.) | arr. of N *11*; spurious though in HV |
| 3 | III:11 | 2/5 | D | –1766 | (London, n.d.) | arr. of N *12*; spurious though in HV |

### *P: String trios (divertimentos)*

*baryton trios excepted; for 2 violins and cello (or other bass instrument), unless otherwise stated*

| HV | Key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 1 | E | | –1767 | EK | HW xi/1, 1; D 901 (1982) | |
| 2 | F | | –1767 | EK | HW xi/1, 9; D 902 (1982) | |
| 3 | b | | –1767 | EK | HW xi/1, 17; D 903 (1985) | |
| 4 | E♭ | | –1767 | EK | HW xi/1, 24; D 904 (1981) | |
| 5 | B | ? | –?1765 | EK | — | lost |
| 6 | E♭ | | –?1764 [–?1761] | EK | HW xi/1, 33; D 906 (1985) | various versions extant, with scherzo as I or III or missing |

| HV | Key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| 7 | A | | –?1765 | EK | HW xi/1, 40; D 907 (1982) | incl. variations on Ich liebe, du liebest (G *48*); cf appx N *4* |
| 8 | B♭ | vn, va, b | –1765 | EK | HW xi/1, 45; D 908 (1982) | |
| 9 | E♭ | ? | –?1765 | EK | — | lost |
| 10 | F | | –1767 | EK | HW xi/1, 55; D 910 (1982) | |
| 11 | E♭ | | –1763 | EK | HW xi/1, 68; D 923 (1981) | |
| 12 | E | | –1767 | EK | HW xi/1, 73; D 911 (1981) | |
| 13 | B♭ | | –?1765 | EK | HW xi/1, 85; D 912 (1984) | |
| 14 | b | ? | –?1765 | EK | — | lost |
| 15 | D | | –1762 | EK | HW xi/1, 96; D 914 (1981) | cf appx N *3* |
| 16 | C | | –1765 [–?1763] | EK | HW xi/1, 105; D 915 (1981) | |
| 17 | E♭ | | –1766 [–?1763] | EK | HW xi/1, 117; D 916 (1982) | |
| 18 | B♭ | | –1765 [–?1763] | EK | HW xi/1, 127; D 917 (1984) | |
| 19 | E | | –1765 [–?1763] | EK | HW xi/1, 136; D 918 (1982) | |
| 20 | G | | –1766 [–?1763] | EK | HW xi/1, 147; D 919 (1982) | |
| 21 | D | | ?*c*1765 | EK | HW xi/1, 157; D 922 (1982) | |

*Appendix* P: Selected works for 2 violins and cello (or other bass instrument) attributed to Haydn (early works if authentic)

| *No.* | HV | *Key* | *Edition* | *Remarks* |
|---|---|---|---|---|
| *1* | D3 | D | HW xi/2, 29; D 920 (1981) | ?authentic; nos.*1*, *3*, *4* considered doubtful in HW xi/2 |
| *2* | F1 | F | HW xi/2, 6; D 928 (1981) | ?authentic |
| *3* | G1 | G | HW xi/2, 34; D 921 (1981) | ?authentic; see remark for no.*1* |
| *4* | A2 | A | HW xi/2, 16; D 934 (1985) | ?authentic; see remark for no.*1* |
| *5* | A3 | A | — | ?authentic; nos.*5*, *8*, *9* considered not authentic in HW xi/2 |
| *6* | D1 | D | HW xi/2, 1; D 924 (1981) | ?authentic |
| *7* | B1 | B♭ | HW xi/2, 11; D 927 (1981) | ?authentic |
| *8* | G3 | G | (Mainz, 1955); D 933 (1985) | I and II ?authentic; see remark for no.*5* |
| *9* | G4 | G | D 926 (1984) | ?authentic; see remark for no.*5* |
| *10* | C3 | C | D 925 (1985) | doubtful; nos.*10–14* considered authentic by Landon (A1980), nos.*10*, *12–14* as possibly authentic by Larsen (B1941), nos.*10*, *11*, *14*, *15* as not authentic by Fruehwald (H1984) and in HW xi/2 |
| *11* | C2 | C | D 931 (1982) | doubtful; see previous remark |
| *12* | C1 | C | HW xi/2, 40; D 932 (1985) | doubtful; see remark for no.*10*; nos.*12*, *13* considered authentic by Fruehwald (1984) |
| *13* | C4 | C | HW xi/2, 24; D 929 (1982) | doubtful; see remarks for nos.*10*, *12* |
| *14* | C5 | C | D 930 (1985) | doubtful; see remark for no.*10* |
| *15* | Es4 | E♭ | — | doubtful; see remark for no.*10* |
| *16* | C6 | C | — | probably by Fils (trio for hpd, vn, b) |
| *17* | C7 | C | 5 Eisenstädter Trios (Wiesbaden, 1954), no.3 | probably not authentic |
| *18* | C8 | C | — | probably not authentic |
| *19* | D4 | D | 6 Weinzierler Trios (Wolfenbüttel, 1938), no.5 | probably not authentic |
| *20* | — | d | — | *A-Wst*; probably not authentic; incipit in HW xi/2, preface |
| *21* | Es2 | E♭ | — | probably not authentic |
| *22* | Es3 | E♭ | — | probably not authentic |
| *23* | Es5 | E♭ | 12 Menuette (Wolfenbüttel, 1938), nos.9, 12 | probaby not authentic; 5 movts; only 2 minuets pubd |
| *24* | Es11 | E♭ | (?Paris, n.d.) | probably not authentic |
| *25* | E2 | E | — | probably not authentic |
| *26* | F7 | F | as no.*24* | probably by Pugnani |
| *27* | — | F | — | *CZ-Bm* (2 vn, vle); probably not authentic |
| *28* | G5 | G | as no.*24* | probably not authentic |
| *29* | — | A | — | *Pnm*; probably not authentic; incipit in HW xi/2, preface |
| *30* | B3 | B♭ | — | probably not authentic; ? by Zappa |
| *31* | B4 | B♭ | — | probably not authentic |
| *32* | Es1 | E♭ | (Munich-Gräfelfing, 1969) | by M. Haydn; for vn, va, vc |
| *33* | G2 | G | (Leipzig, 1932) (2 vn, pf, vc ad lib) | by M. Haydn; edn as sonata op.8, no.5 |
| *34* | A1 | A | (Leipzig, 1932) (2 vn, pf, vc ad lib) | by M. Haydn; edn as sonata op.8, no.6 |
| *35* | Es9 | E♭ | 6 Weinzierler Trios (Wolfenbüttel, 1938), no.6 | probably by L. Hofmann |

*Note:* other works in HV, probably by other composers, incl. D2, E1, B2: by M. Haydn; C9 (lost), D5, Es8, F5 (lost, qt), G6, A7: ? by L. Hofmann; Es12, F2, F6: ? by Kammel; Es10: ? by Asplmayr; E3: ? by Ivanschiz; F3: ? by Asplmayr/Ivanschiz; Es7: ? by P. Gasparini; Es13 (lost): ? by Auffmann; F4: ? by J.C. Bach (qt); A5: ? by Enderle, A6: ? by Fils; B5: ? by Chiesa; D6 is arr. of baryton trio Q *1*; incipits of 6 doubtful/spurious works: HV: Es6, F8, G7, A4, B6, and preface to HW xi/2: JHI-C10; see also pf sonatas, W *40–42*

*Q: Baryton trios (divertimentos)*

*for baryton, viola and cello (or other bass instrument); WT = 6 leichte Wiener Trios, Wolfenbüttel, 1939*

| No. | HXI | Key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1–24*: Book i | | | –14 Jan 1767 [*c*1765–6] | EK | | bound by that date; preserved singly |
| | 1 | A | | | HW xiv/1, 1 | H with II and III reversed and without IV; see also note to appx P |
| *2a* | — | ?1st version, A | | I: EK | HW xiv/1, 6 | 3 movts |
| *2b* | 2 | 2nd version, A | | I: EK; III, IV: A (u) | HW xiv/1, 6 | 4 movts; facs. of autograph frag. in Unverricht (N1969) |
| *2c* | 2bis | spurious version, G | | — | WT, no.4 | 3 movts as *2a* but in order II, III, I; for vc, va, b, and other arrs.; cf appx X.3, *9a–c* |
| | 3 | A | –1770 | | HW xiv/1, 16 | |
| | 4 | A | | | HW xiv/1, 21 | |
| *5a* | — | ?1st version, A | | I: EK | HW xiv/1, 24 | 3 movts; I quotes Gluck: Che farò senza Euridice |
| *5b* | — | ?2nd version, A | | I: EK; III: A (u) | HW xiv/1, 24 | I, II as in *5a*; new minuet and trio as III; facs. of autograph frag. in Unverricht (N1969) |
| *5c* | i, 596 (below) | spurious version of *5a*, G | | — | WT, no.2 | for 2 vn, b; also in D, arr. fl, vn, b |
| *5d* | 5 | inc. reconstruction of *5b*, A | | I: EK; III: A (u) | HW xiv/1, 24 | 2 movts: I, III of *5b* |
| | 6 | A | –1769 | | HW xiv/1, 28 | spurious version omits II and incl. III from *5b* |
| | 7 | A | –1769 | | HW xiv/1, 34 | |
| | 8 | A | | | HW xiv/1, 40 | |
| | 9 | A | –1770 | | HW xiv/1, 46 | |
| | 10 | A | –1772 | A (frag., u) | HW xiv/1, 51 | autograph not for 2 barytons, b, as stated in H |
| | 11 | D | –1772 | | HW xiv/1, 56 | |
| | 12 | A | | | HW xiv/1, 61 | |
| | 13 | A | | | HW xiv/1, 70 | only I extant or identified; edn in B♭, for 2 vn, vc; cf appx Q *1* |
| | 14 | D | | | HW xiv/1, 72 | |
| | 15 | A | | | HW xiv/1, 78 | |
| | 16 | A | –1772 | | HW xiv/1, 84 | |
| | 17 | D | –1772 | | HW xiv/1, 88 | |
| | 18 | A | –1772 | | — | lost or unidentified |
| | 19 | A | | | HW xiv/1, 96 | |
| | 20 | D | | | HW xiv/1, 102 | |
| | 21 | A | –1771 | | HW xiv/1, 108 | |
| | 22 | A | | | HW xiv/1, 113 | only I extant or identified; edn for 2 vn, vc |
| | 23 | D | | | — | lost or unidentified; cf appx Q *2, 3* |
| | 24 | D | 1766 | A (inc.) | HW xiv/1, 115 | edn with Trio of Minuet and III, both missing in H |
| *25–48*: Book ii | | | –11 Oct 1767 [*c*1766/7] | EK | | bound by that date |
| | 25 | A | –1772 | | HW xiv/2, 1 | |
| | 26 | G | | | HW xiv/2, 6 | uses minuet of appx X.1, 2 |
| | 27 | D | | | HW xiv/2, 13 | II and III reversed in H |
| | 28 | D | | | HW xiv/2, 19 | |
| | 29 | A | | | HW xiv/2, 25 | I uses theme from La canterina (E *8*) |
| | 30 | G | | | HW xiv/2, 32 | |
| | 31 | D | | | HW xiv/2, 37 | another version (?not authentic) has 4 movts, incl. Adagio from no.*5* |
| | 32 | G | | | HW xiv/2, 43 | |
| | 33 | A | | | HW xiv/2, 49 | |
| | 34 | D | –1776 [–?1775] | | HW xiv/2, 56 | |
| | 35 | A | –1771 | | HW xiv/2, 61 | |
| | 36 | D | –1776 | | HW xiv/2, 65 | |
| | 37 | G | –1776 | | HW xiv/2, 70 | I uses W *3* |
| | 38 | A | –1776 | | HW xiv/2, 77 | |
| | 39 | D | –1776 | | HW xiv/2, 83 | |
| | 40 | D | | A (frag.) | HW xiv/2, 88 | |
| | 41 | D | | A | HW xiv/2, 93 | |
| | 42 | D | 1767 | A (frag.) | HW xiv/2, 98 | |
| | 43 | D | | | HW xiv/2, 104 | |

| No. | HXI | Key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| | 44 | D | | | HW xiv/2, 109 | |
| | 45 | D | | | HW xiv/2, 114 | |
| | 46 | A | | | HW xiv/2, 120 | |
| | 47 | G | | | HW xiv/2, 125 | |
| | 48 | D | | | HW xiv/2, 131 | |
| *49–72*: Book iii | | | –7 July 1768 [*c*1767–8] | EK | | bound by that date |
| | 49 | G | | | HW xiv/3, 1 | |
| | 50 | D | | | HW xiv/3, 7 | |
| | 51 | A | | | HW xiv/3, 14 | |
| | 52 | d/D | | | HW xiv/3, 18 | minuet and trio based on movt in sym. J *58* |
| | 53 | G | 1767 | A | HW xiv/3, 24 | |
| | 54 | D | | | HW xiv/3, 29 | |
| | 55 | G | | | HW xiv/3, 33 | |
| | 56 | D | | | HW xiv/3, 38 | |
| | 57 | A | 1768 | A | HW xiv/3, 44 | |
| | 58 | D | | | HW xiv/3, 48 | |
| | 59 | G | | Sk | HW xiv/3, 53 | |
| | 60 | A | | Sk | HW xiv/3, 59 | for sketch, see critical commentary to HW xiv/3, 32 |
| | 61 | D | | Sk | HW xiv/3, 65 | for sketch, see critical commentary to HW xiv/3, 35 |
| | 62 | G | | | HW xiv/3, 72 | |
| | 63 | D | | | HW xiv/3, 77 | |
| | 64 | D | | | HW xiv/3, 83 | I uses Alleluia theme of sym. J *30* |
| | 65 | G | | | HW xiv/3, 88 | |
| | 66 | A | | | HW xiv/3, 93 | |
| | 67 | G | | | HW xiv/3, 100 | |
| | 68 | A | | A | HW xiv/3, 106 | |
| | 69 | D | | A | HW xiv/3, 111 | |
| | 70 | G | | | HW xiv/3, 116 | |
| | 71 | A | | | HW xiv/3, 122 | |
| | 72 | D | | | HW xiv/3, 128 | |
| *73–96*: Book iv | | | –22 Dec 1771 [*c*1768–71] | EK, SC | | paper for copying ordered by that date; bound by 3 Feb 1772 |
| | 73 | G | –1772 | | HW xiv/4, 1 | |
| | 74 | D | | | HW xiv/4, 5 | |
| | 75 | A | | | HW xiv/4, 11 | |
| | 76 | C | –1772 | | HW xiv/4, 16 | |
| | 77 | G | | | HW xiv/4, 21 | |
| | 78 | D | | | HW xiv/4, 26 | |
| | 79 | D | 1769 | A | HW xiv/4, 30 | |
| | 80 | G | | A (frag.) | HW xiv/4, 35 | |
| | 81 | D | | | HW xiv/4, 41 | |
| | 82 | C | | | HW xiv/4, 46 | |
| | 83 | F | | | HW xiv/4, 52 | |
| | 84 | G | | | HW xiv/4, 58 | |
| | 85 | D | | | HW xiv/4, 64 | |
| | 86 | A | | | HW xiv/4, 70 | |
| | 87 | a | | | HW xiv/4, 76 | |
| | 88 | A | | | HW xiv/4, 82 | |
| | 89 | G | | | HW xiv/4, 87 | vn instead of va |
| | 90 | C | | | HW xiv/4, 93 | vn instead of va |
| | 91 | D | | | HW xiv/4, 100 | vn instead of va |
| | 92 | G | | | HW xiv/4, 106 | |
| | 93 | C | | | HW xiv/4, 111 | |
| | 94 | A | –1774 | | HW xiv/4, 116 | |
| | 95 | D | | | HW xiv/4, 123 | |
| | 96 | b | | | HW xiv/4, 130 | |
| *97–126*: Book v | | | –8 Nov 1778 [*c*1771–8] | | | paper for copying ordered by that date; preserved singly |
| | 97 | D | [–*c*1773] [?1766] | EK | HW xiv/5, 1 | 'per la felicissima nascita di S.Al.S. Principe Estorhazi'; cf S *11* |
| | 98 | D | | EK | HW xiv/5, 15 | |
| | 99 | G | | EK | — | lost |
| | 100 | F | | EK | HW xiv/5, 22 | |
| | 101 | C | [–*c*1773] | EK | HW xiv/5, 30 | |
| | 102 | G | | EK | HW xiv/5, 37 | |
| | 103 | A | | EK | HW xiv/5, 44 | I and probably II based on U *15*; see also V 6 |
| | 104 | D | | EK | HW xiv/1, 126 | MS discovered 1976, see Fisher (B1978) |

| No. | HXI | Key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| | 105 | G | 1772 | A | HW xiv/5, 50; xiv/1, 132 | III discovered 1976, see Fisher (B1978) |
| | 106 | D | [–*c*1773] | EK | HW xiv/5, 55 | autograph erroneously mentioned in H is that of no.*105* |
| | 107 | D | [?*c*1766–8] | EK | HW xiv/5, 61 | |
| | 108 | A | | EK | HW xiv/5, 68 | |
| | 109 | C | [–*c*1773] | A, EK | HW xiv/5, 74 | |
| | 110 | C | | EK | HW xiv/5, 80 | I and II based on U *13* |
| | 111 | G | [–*c*1773] | EK | HW xiv/5, 87 | in HV 'a cinque' |
| | 112 | D | | EK | HW xiv/5, 92 | |
| | 113 | D | [–*c*1773] | HV, JE | HW xiv/5, 99 | |
| | 114 | D | [–*c*1773] | EK | HW xiv/5, 106 | |
| | 115 | D | | EK | HW xiv/5, 113 | |
| | 116 | G | | EK | HW xiv/5, 119 | |
| | 117 | F | [–*c*1773] | EK | HW xiv/5, 125 | |
| | 118 | D | | EK | HW xiv/5, 132 | |
| | 119 | G | | EK | HW xiv/5, 139 | only baryton pt extant |
| | 120 | D | [–*c*1773] | EK | HW xiv/5, 141 | |
| | 121 | A | | EK | HW xiv/5, 146 | |
| | 122 | A | | HV, C | HW xiv/5, 153 | |
| | 123 | G | | EK | HW xiv/5, 159 | |
| | 124 | G | | EK | HW xiv/5, 166 | |
| | 125 | G | | EK | HW xiv/5, 174 | |
| | 126 | C | | EK | HW xiv/5, 180 | |

*Appendix* Q: String (probably baryton) trios attributed to Haydn

| No. | HXI | Title, key | Forces | Edition | Remarks |
|---|---|---|---|---|---|
| *1* | D1 (I, II) | Adagio cantabile, D; Menuetto (with Trio), A/a | 2 vn, vc | HW xiv/1, 120, 122 | probably authentic; ? II, III of Q *13* |
| 2 | iii, 327 | Finale (Presto assai), D | 2 vn, vc | HW xiv/1, 124 | probably authentic; ? III of Q *23* |
| *3* | iii, 327 | Menuetto (with Trio), E♭ | 2 vn, vc | HW xiv/1, 123 | probably authentic, but transposed; ? II of Q *23* |
| *4* | D2 | Divertimento, D | baryton, va, vc | — | doubtful |
| *5* | A1 | Terzetto (a tre), A | baryton, va b | — | doubtful |
| *6* | C3 | Trio, C | vc, va, b | DTÖ, cxxiv (1972), 71, as by Tomasini | baryton trio by Luigi Tomasini |

*Note*: for HXI:C1–2, see appx S *27*, *26*; see also appx S *1*

*R: Works for 1 or 2 barytons*

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *1–5* | | [5] Divertimenti per il pariton solo: | | | | |
| *1* | XII:20 | G | ?with vc | *c*1765/6 | EK | — |
| *Remarks*: lost | | | | | | |
| 2 | XII:21 | D | ?with vc | *c*1765/6 | EK | — |
| *Remarks*: lost | | | | | | |
| *3* | XII:22 | A | ?with vc | *c*1765/6 | EK | — |
| *Remarks*: lost | | | | | | |
| *4* | XII:23 | G | ?with vc | *c*1765/6 | EK | — |
| *Remarks*: lost | | | | | | |
| *5* | XII:18 | A | with vc | *c*1766–9 | EK | — |
| *Remarks*: lost | | | | | | |
| *6–7* | | [2] Soli per il pariton: | | | | |
| *6* | XII:13 | D | with vc | ?1770–75 | EK | — |
| *Remarks*: lost; probably based on U *15*; theme identical with III of V *6* | | | | | | |
| *7* | XII:14 | D | with vc | ?1770–75 | EK | — |
| *Remarks*: lost | | | | | | |
| *8–13* | | 6 Sonate: | baryton, vc | ?*c*1775 | | |
| *8* | XII:7 | D | | | EK | — |
| *Remarks*: lost | | | | | | |
| *9* | XII:8 | C | | | EK | — |
| *Remarks*: lost | | | | | | |

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| *10* | XII:9 | G | | | EK | — |
| *Remarks*: lost | | | | | | |
| *11* | XII:10 | A | | | EK | — |
| *Remarks*: lost | | | | | | |
| *12* | XII:11 | D | | | EK | — |
| *Remarks*: lost | | | | | | |
| *13* | XII:12 | G | | | HV | — |
| *Remarks*: lost | | | | | | |
| *14–16* | | [3] Sonate: | baryton, vc | ? | HV | — |
| *Remarks*: lost; on authenticity see critical commentary to HW xiii, 11; ?incl. in '16 Duetten für den Bariton' in Haydn's short work-list, *c*1803/4 (Hi, facs., p.V) | | | | | | |
| *14* | XII:15 | F | | | | |
| *15* | XII:16 | D | | | | |
| *16* | XII:17 | D | | | | |
| *17–22* | | [6] Duetti: | 2 barytons | *c*1764–9 | | |
| *17* | X:11 | D | | | EK | HW xiii, 2 |
| *Remarks*: only extant in unauthentic arr. for fl, vn, b | | | | | | |
| *18* | XII:4 | G | | | EK, JE | HW xiii, 6 |
| *19* | XII:1 | A | | | EK | HW xiii, 10 |
| *Remarks*: as no.*17* | | | | | | |
| *20* | XII:5 + 3 | D | | | EK | HW xiii, 16 |
| *Remarks*: as no.*17*; finale uses Trio from sym. J *28* | | | | | | |
| *21* | XII:6 | G | | | EK | — |
| *Remarks*: lost | | | | | | |
| *22* | XII:2 | G | | | HV | — |
| *Remarks*: lost | | | | | | |
| *23* | XII:19 | 12 Cassations-Stücke (Divertimentos) | 2 barytons, b | *c*1765/6 | EK, A (small frag., u); JE | HW xiii, 20 |
| *24* | X:9 | Divertimento, D | 2 barytons, 2 hn | ?1765–70 | EK | — |
| *Remarks*: lost | | | | | | |
| *25–6* | | [2] Divertimentos (Quintetti): | 2 hn, baryton, va, b | | | |
| *Remarks*: '3 Quintetten' according to Haydn's short work-list, *c*1803/4 (Hi, facs., p.V) | | | | | | |
| *25* | X:7 | D | | *c*1767/8 | EK | — |
| *Remarks*: lost | | | | | | |
| *26* | X:10 | D | | *c*1767/8 [?*c*1771] | EK | HW xiii, 29 |
| *Remarks*: uses N *32* | | | | | | |
| *27–33* | | [7] Divertimentos a 8: | 2 hn, 2 vn, baryton, va, vc, vle | | | |
| *Remarks*: 1st edn with fl instead of baryton | | | | | | |
| *27* | X:2 | D | | ?1775 | EK | HW xiii, 38 |
| *Remarks*: only extant in arrs. without baryton | | | | | | |
| *28* | X:5 | G | | 1775 | EK, A | HW xiii, 62 |
| *29* | X:3 | a/A | | 1775 | EK, A | HW xiii, 87 |
| *30* | X:4 | G | | ?1775 | EK | HW xiii, 109 |
| *Remarks*: as for no.*27* | | | | | | |
| *31* | X:1 | D | | 1775 | EK, A | HW xiii, 131 |
| *Remarks*: autograph in *PL-Kj* | | | | | | |
| *32* | X:6 | A | | ?1775 | EK | HW xiii, 157 |
| *Remarks*: as for no.*27* | | | | | | |
| *33* | X:12 | G | | ?1775 | — | HW xiii, 177 |
| *Remarks*: as for no.*27* | | | | | | |

*Note*: HX:8 probably = XI:111 (Q *111*); XII:24 probably = XI:114 (Q *114*); XII:25 has not been verified

*S: Miscellaneous chamber music for 2–3 string and/or wind instruments*

| *No.* | H | *Title, key* | *Forces* | *Date* | *Authentication* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|---|
| *1–6* | | 6 Violin Solo mit Begleitung einer Viola (Sonatas; Duos): | vn, va | –1773 [–?1769] | EK | (Mainz, 1970) | '1773' on MS of nos.*1*, *4* in *A-Wn*; versions for 2 vn and vn, vc, doubtful |
| *1* | VI:1 | F | | | A (u vn) | | |
| *2* | VI:2 | A | | | A (u vn) | | |
| *3* | VI:3 | B♭ | | | | | cf. appx L *11* |
| *4* | VI:4 | D | | | | | |
| *5* | VI:5 | E♭ | | | | | |
| *6* | VI:6 | C | | | | | cf. appx L *11* |
| *7* | IV:5 | Divertimento a 3 per il corno di caccia, E♭ | hn, vn, vc | 1767 | A | D 1 (1957) | |
| *8–13* | | 6 Divertimentos a 3 (Divertissements): | vn/fl, vn, vc | 1784 | SC | D 871–6 (1989), ed. E. Kubitschek | op.100 in early edns |
| *8* | IV:6 | D | | | | | I arr. from Il mondo della luna, no.12 (E *17*); II uses no.15 |
| *9* | IV:7 | G | | | | | I uses no.24 of E *17* |
| *10* | IV:8 | C | | | | | II uses no.25 of E *17* |
| *11* | IV:9 | G | | | | | arr. of 3 movts from Q *97* |
| *12* | IV:10 | A | | | | | III arr. from no.23 of E *17* |
| *13* | IV:11 | D | | | | | III uses no.14 of E *17* |
| *14–17* | | [?4] Trios: | 2 fl, vc | 1794/5 | | | orig. versions of nos.*15–17* uncertain |
| *14* | IV:1 | C | | 1794 | A | (Leipzig, 1959), ed. K.H. Köhler | 2, not 3 versions of II, both in edn, but 2nd version spoiled |
| *15* | IV:2 | G | | | A (u) | as no.*14* | 1 movt only; II only final variation of I; in autograph without title or 'Fine' remark, contrary to statement in H; uses song The Lady's Looking-Glass (appx G.1, *2*); 1st pubd with added III from no.*16* (London, 1799) |
| *16* | IV:3 | G (no.2) | | | A (u) | as no.*14* | autograph in *PL-Kj* |
| *17* | IV:4 | G (no.3) | | | E | NM 71 (1954) | 1 movt only; MS title in Haydn's hand, not signed by him, no author's name; also with no.*15* added as II |

*Appendix* S: Works attributed to Haydn

| *No.* | H | *Title, key* | *Forces* | *Date* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|
| *1* | IV:G2 | Divertimento a 3, G | fl, vn, vc | ?1762 | — | ?authentic; 1 movt only; ?arr. of otherwise lost baryton composition; date on MS copy |
| *2* | VI:C4 | Violino solo (Arioso + 7/8 variations), C | vn, b | –1768 | — | doubtful |
| *3–5* | VI, Anhang | 3 movts (each 2nd trio of Minuet): i F; ii B♭; iii c | 2 vn | i 1800 ii–iii –1802 | i (Paris, 1800); ii–iii (Leipzig, 1917) | doubtful; ?arr. from unknown works |
| *6* | VI:G2 | Solo con basso, G | vn, b | ? | — | doubtful |
| *7* | VI:Es2 Add. | 23 variations, E♭ | vn, b | ? | ed. A. Weinmann (Vienna, 1982) | doubtful; MS copy, *A-SEI* |
| *8* | IV:D2 | Cassation, D | fl, vn, b | ? | (Frankfurt, 1973) (with added hpd) | doubtful; arr. for fl, vn, str, hpd (Frankfurt, 1973) |
| *9* | IV:D1 | Trio, D | fl, vn, b | –1768 | — | doubtful |
| *10–12* | | 3 Terzetti: | fl/vn, va, vc/bn | ? | — | probably not authentic; MS copy, *HE* |
| *10* | — | C | | | | |
| *11* | — | F | | | | |
| *12* | — | B♭ | | | | |

| No. | H | Title, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *13* | IV:F1 | Divertimento (Trio), F | 3 fl | ? | — | probably not authentic |
| *14* | IV:F2 | Sonata a 3, F | lute, vn, b | ? | (Antwerp, 1973) | probably not authentic |
| *15–17* | | 3 Trios | clarinetto d'amour, vn, b | –1781 | (Leipzig, 1977) | probably not authentic |
| *15* | IV:Es1 | E♭ | | | | |
| *16* | IV:Es2 | E♭ | | | | |
| *17* | IV:B1 | B♭ | | | | |
| *18* | VI:G4 | Ein musikalischer Scherz, G | 2 vn | ? | (Offenbach, 1896) | probably not authentic |
| *19* | IV:D3 | Divertimento, D | hn, va, vle | ? | ed. W. Rainer, D 274 (1969), as by M. Haydn | ? by M. Haydn |
| *20–23* | | 4 Duos: | vn, va | 1783 | (Leipzig, 1911), as by M. Haydn | by M. Haydn |
| *20* | VI:C1 | C | | | | |
| *21* | VI:E1 | E | | | | |
| *22* | VI:F2 | F | | | | |
| *23* | VI:D3 | D | | | | |
| *24–25* | | [2] Divertimenti da camera: | | ? | (Wolfenbüttel, 1972) | probably by Haver (? Gregor Hauer) |
| *24* | IV:G1 | G | vn/fl, vn, b | | | also attrib. Vanhal |
| *25* | IV:A1 | A | fl, vn, b | | | |
| *26* | XI:C2 | Divertimento, C | fl, vn, b | ? | (London, 1851) | probably by Haver |
| *27* | XI:C1 | Divertissement, C | vn/fl, vn, b | –1771 | (London, 1936) (for vn, pf) | probably by Dittersdorf (2 vn, b) |
| *28* | VI:D1 | Duett, D | vn, vc | –1768 | (Wiesbaden, 1982) | probably by L. Hofmann |
| *29–34* | | 6 Sonatas: | 2 vn | –1770 | (Mainz, 1953) | also attrib. Campioni; probably by Kammel |
| *29* | VI:G1 | G | | | | |
| *30* | VI:A1 | A | | | | |
| *31* | VI:B1 | B♭ | | | | |
| *32* | VI:D2 | D | | | | |
| *33* | VI:Es1 | E♭ | | | | |
| *34* | VI:F1 | F | | | | |
| *35* | IV, An. | Gioco filarmonico, D | 2 vn/fl, b | –1781 | (Naples, –1790) | by M. Stadler; also pubd for pf |
| *36* | i, 509 | Divertimento, E♭ | vn, va d'amore, vc | ? | NM 52 (1930) | spurious arr. of Q *56*, I; Q *34*, II (trio of minuet by Gassmann); Q *78*, III |

*Note*: 6 vn duettos mentioned by A. Fuchs, doubtful and lost (HVI:G3, D4, A2, C2, F3, C3); arr. for lute/gui, vn, vc, see O *1, 6*; 3 ob duettos, no.1 on Teldec 6.42416 AW, doubtful

*T: Works for 2 lire organizzate*

| No. | H | Title, key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| *1–5* | | [?5] Concerti per la lira organizzata: | 2 lire, 2 hn, 2 vn, 2 va, vc | | | | 1 conc., ? in C, possibly lost; nos.*1–3* ?1st ser., nos.*4–5* ?rest of 2nd ser. |
| *1* | VIIh:1 | C | | ?1786 | HE (= C) | HW vi, 1 | |
| *2* | VIIh:4 | F | | [1786] | HE | HW vi, 35 | |
| *3* | VIIh:2 | G | | ?1786 | HC | HW vi, 75 | only extant MS copy without author's name but rev. Haydn; II uses cavatina Sono Alcina (F *8*) |
| *4* | VIIh:5 | F | | ?1787 | HC | HW vi, 113 | only extant MS copy without author's name but rev. Haydn; cf J *89* |
| *5* | VIIh:3 | G | | ?1787 | A (u frag.), HC | HW vi, 141 | only extant MS without author's name but partly written by Haydn; cf J *100* |
| *6–13* | | [?8] Notturni: | | | | | ?1 notturno missing; nos.*6–11* ?1st ser., nos.*12–13* ?rest of 2nd ser. |
| *6* | II:25 | C | 2 lire, 2 cl, 2 hn, 2 va, b | *c*1788–90 | HE (= C) | HW vii, 1 | |

| No. | H | Title, key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| 7 | II:26 | F | 2 lire, 2 cl, 2 hn, 2 va, b | c1788–90 | HC | HW vii, 25 | only extant MS copy without author's name but from Haydn's collection |
| 8 | II:32 | C, i orig. version | 2 lire, 2 cl, 2 hn, 2 va, b | ?1790 | RC | HW vii, 48 (based on both versions) | MS copy without author's name but rev. Haydn |
| | | ii London version | 2 fl, 2 vn, 2 hn, 2 va, vc, db | ?1792 | RC | | MS copy without Haydn's name but rev. Haydn |
| 9 | II:31 | (Divertimento), C, i orig. version | 2 lire, 2 cl, 2 hn, 2 va, vc | 1790 | A, Sk | HW vii, 78 | sketch for I, HW vii, 188 |
| | | ii 1st London version | fl, ob, 2 cl/vn, 2 hn, 2 va, vc | ?1792 | SC, RC | HW vii, 78 | |
| | | iii 2nd London version | fl, ob, 2 vn, 2 hn, 2 va, vc, db | ?1794 | corrections in A | HW vii, 78 | |
| 10 | II:29 | C, i ?orig. version | ? 2 lire, ? 2 cl, ? 2 hn, ? 2 va, ? vc | ?1790 | — | [HW vii, 98] | |
| | | ii extant version | fl, ob, 2 vn, 2 hn, 2 va, vc/b | ?1791 | HE | HW vii, 98 | |
| 11 | II:30 | G | 2 lire, 2 cl, 2 hn, 2 va, vc | ?1790 | HC, C | HW vii, 116 | finale lost; only extant MS copy without author's name |
| 12 | II:28 | F, i ?orig. version | ? 2 lire, ? 2 hn, ? 2 vn, ? 2 va, ? vc | ?1790 | Sk | [HW vii, 130] | sketch for I, HW vii, 196 |
| | | ii London version | fl, ob, 2 hn, 2 vn, 2 va, vc, db | ?1792 | SC | HW vii, 130 | |
| 13 | II:27 | (Divertimento), G, i orig. version | 2 lire, 2 hn, 2 vn, 2 va, vc | ?1790 | A | HW vii, 158 (based on both versions) | |
| | | ii London version | fl, ob, 2 hn, 2 vn, 2 va, vc, db | ?1792 | corrections in A, SC | | |

*U: Keyboard concertos/concertinos/divertimentos*

| No. | H | Title, key | Forces | Date | Authentication | Edition |
|---|---|---|---|---|---|---|
| 1–2 | | [2] Concerti per il clavicembalo: | | | | |
| 1 | XVIII:1 | (Concerto per l'organo, no.1), C | org/hpd, 2 ob, (2 tpt/?hn, ? timp), str | ?1756 | A, EK | (Wiesbaden, 1953, 2/1986) |
| *Remarks*: 2nd edn with tpts | | | | | | |
| 2 | XVIII:2 | D | org/hpd (2 ob, 2 tpt, timp), str | –1767 | EK | D 78 (1997) |
| *Remarks*: attrib. Galuppi in MS copy, *D-Bsb* | | | | | | |
| 3 | XVIII:6 | Concerto per violino e cembalo, F | org/hpd, vn solo, str | –1766 | EK | (Kassel, 1959) |
| 4–6 | | [3] Concerti per il clavicembalo: | | | | |
| 4 | XVIII:3 | F | hpd, (?2 hn), str | –1771 [–?c1766] | EK | HW xv/2, 1 |
| 5 | XVIII:4 | G | hpd/pf, (?2 ob, ?2 hn), str | –1781 [?c1768–70] | EK | HW xv/2, 45 |
| 6 | XVIII:11 | D | hpd/pf, 2 ob, 2 hn, str | –1784 | — | HW xv/2, 79 |
| 7–13 | | [7] Concertinos/ Divertimentos: | | | | |
| 7 | XIV:11 | Concertino, C | hpd, 2 vn, b | 1760 | A (lost) | HW xvi, 1; D 21 (1959) |
| 8 | XIV:10 | Divertimento no.1 con violini, C | hpd, (2) vn, (b) | ?c1764–7 | JE | HW xvi, 73 |
| *Remarks*: only hpd extant; finale uses that of kbd sonata, appx W.1, *11*; facs. in Landon (A1980), 546 | | | | | | |
| 9 | XIV:4 | Divertimento (Concerto), C | hpd, 2 vn, b | 1764 | A | HW xvi, 51 |
| 10 | XIV:3 | Divertimento (Concertino, Sonate), C | hpd, 2 vn, b | –1771 [–c1767] | EK | HW xvi, 66 |
| 11 | XIV:7 | Divertimento, C | hpd, 2 vn, vc | –c1767 | HE | HW xvi, 75 |
| 12 | XIV:9 | Divertimento, F | hpd, 2 vn, vc | –c1767 | HE | HW xvi, 84 |
| 13 | XIV:8 | Divertimento, C | hpd, 2 vn, vc | c1768–72 | HE | HW xvi, 92 |
| *Remarks*: cf Q *110* | | | | | | |
| 14 | XIV:1 | Divertimento, E♭ | hpd, 2 hn, vn, b | –1766 | EK | HW xvii/1, 157 |
| 15 | XIV:2 | Divertimento, F | hpd, 2 vn, baryton | ?c1767–71 | EK | — |
| *Remarks*: lost; version as pf trio (V 6) extant; cf Q *103*, R 6 | | | | | | |

*Appendix* U: Selected works attributed to Haydn

| *No.* | H | *Title, key* | *Forces* | *Date* | *Edition* |
|---|---|---|---|---|---|
| 1 | XVIII:5 | Concerto, C | org/hpd (?2 ob, ?2 tpt/hn), 2 vn, b | –1763 | NM 200 (1959) |
| *Remarks*: probably authentic; ?EK; also attrib. Wagenseil in MS copy, *A-El* | | | | | |
| 2 | XVIII:8 | Concerto (no.2), C | org/hpd, (2 hn/tpt, timp), 2 vn, b | –1766 | D 80 (1962) |
| *Remarks*: probably authentic; ?EK; orig. attrib. (L.) Hofmann in MS copy, *D-Bsb* | | | | | |
| 3 | XVIII:10 | Concertino (Concerto), C | org/hpd, 2 vn, b | –1771 | (Munich, 1969) |
| *Remarks*: probably authentic; ?EK; only extant MS copy, *A-Wgm*, as by 'Heyden' | | | | | |
| 4 | XIV:12 | Concerto (Partita, Concertino), C | hpd, 2 vn, b | –1772 [–*c*1767] | HW xvi, 10; D 323 (1969) |
| *Remarks*: probably authentic | | | | | |
| 5 | XIV:13 | Concerto (Concertino), G | hpd, 2 vn, b | –*c*1767 | HW xvi, 26; (Mainz, 1956) |
| *Remarks*: probably authentic; date 1765 not in Göttweig catalogue, contrary to preface in Mainz edn | | | | | |
| 6 | XVIII:F2 | Concerto (Concertino), F | hpd, 2 vn, b | –*c*1767 | HW xvi, 38; D 324 (1969) |
| *Remarks*: probably authentic | | | | | |
| 7 | XIV:C2 | Divertimento, C | hpd, 2 vn, b | –*c*1767 | HW xvi, 111; D 325 (1969) |
| *Remarks*: I and II probably authentic; III in HW xvi, 114, doubtful | | | | | |
| 8 | XIV:C1 | Divertimento, C | hpd, (?2) vn, b | –1772 [–*c*1767] | HW xvi, 105; D 534 (1976) |
| *Remarks*: ?authentic; allegedly not approved by Haydn in 1803; ? vn 1 lost; in edns as pf trio; ? str spurious | | | | | |
| 9 | XVIII:G2 | Concerto duetto, G | 2 hpd/pf, 2 hn, 2 vn, b | –1782 | (London, 1782) |
| *Remarks*: by J.A. Steffan (Šetková no.135) | | | | | |
| 10 | XVIII:7 | Concerto, F | org/hpd, 2 vn, b | –1766 | (Amsterdam, 1962), (Vienna, 1983) |
| *Remarks*: doubtful; considered probably authentic by Larsen (B1941); I and III later versions of pf trio, appx V.1, *8*; orig. attrib. Wagenseil in MS copy, *CZ-KRa* | | | | | |
| 11 | XIV:G1 | Partita (Divertimento), G | hpd, 2 vn, b | –1774 | — |
| *Remarks*: lost, doubtful; allegedly not approved by Haydn in 1803; not with 2 bn as in H | | | | | |
| 12 | XVIII:9 | Concerto, G | hpd, 2 vn, b | –1767 | (Mainz, 1967), HW xv/2, 131 |
| *Remarks*: doubtful; considered probably authentic by Larsen (B1941), spurious by Fruehwald (H1988) | | | | | |
| 13 | XVIII:Es1 | Concerto, E♭ | hpd, str | ? | — |
| *Remarks*: probably not authentic; orig. without author's name in only extant MS copy, *D-Bsb* | | | | | |
| 14 | XVIII:G1 | Concerto, G | hpd, 2 fl/ob, 2 hn, 2 vn, b | ? | — |
| *Remarks*: probably not authentic | | | | | |
| 15 | — | Concertino, D | hpd, 2 vn, vc | ? | — |
| *Remarks*: [XIV:]D1 in Brown (O1986); probably not authentic | | | | | |
| 16 | XVIII:F1 | Concerto, F | hpd, 2 fl, str | *c*1779/80 | (Berlin, 1927) |
| *Remarks*: by G.J. Vogler (6 leichte Clavierconcerte, no.6) | | | | | |
| 17 | XVIII:F3 | Concerto, F | hpd, str | –1766 | — |
| *Remarks*: probably by (J.G.) Lang | | | | | |
| 18 | — | Concerto (Kleines Konzert), F | hpd, (2 hn), str | –1775 | (Heidelberg, 1962) |
| *Remarks*: [XVIII:]F4 in Brown (O1986); by L. Hofmann | | | | | |
| 19 | XIV:C3 | Concerto (Quattro), C | hpd, 2 vn, b | –1766 | (Paris, *c*1776), as by Wagenseil |
| *Remarks*: by Wagenseil | | | | | |
| 20 | XIV:Es1 | Divertimento, E♭ | hpd, 2 vn, b | ? | — |
| *Remarks*: by J.A. Steffan (orig. for hpd solo) | | | | | |
| 21 | XIV:F1 | Quartetto concertant, F | hpd/harp, fl, vn/va, vc | –1774 | (Paris, 1777) |
| *Remarks*: by J. Schmittbauer; orig. for hpd/pf, fl, vn, vc | | | | | |

| No. | H | Title, key | Forces | Date | Edition |
|---|---|---|---|---|---|
| 22 | XIV:F2 | Concertante, F | pf, ob, vn, va, vc | –1782 | (London, ?c1785), as by J.C. Bach |

*Remarks*: not a Haydn autograph; by J.C. Bach

*V: Keyboard trios*

| No. | HXV | Title, key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| *1* | 5 | Sonata, G | hpd, vn, vc | –25 Oct 1784 | A (frag.), SC | HW xvii/2, 1; D 502 (1976) | no.3 of 3 Sonatas, nos.1 and 2 spurious; see appx V.2, *1–2* |
| *2–4* | | 3 Sonatas: | hpd, vn, vc | | | D 503–5 (1975–6) | |
| *2* | 6 | F | | 1784 | A (lost frag.), OE | HW xvii/2, 22 | |
| *3* | 7 | D | | 1785 | A (incl. Sk) | HW xvii/2, 39 | sketch of III, HW xvii/2, 260 |
| *4* | 8 | B♭ | | –26 Nov 1785 | OE | HW xvii/2, 55 | |
| *5–7* | | 3 Sonatas: | hpd, vn, vc | | | | |
| *5* | 9 | A | | 1785 | A, EK, SC | HW xvii/2, 73; D 506 (1975) | |
| *6* | 2 | (Divertimento), F | (hpd, vn, b) | ?c1767–71 | SC | HW xvii/1, 141; D 501 (1976) | uses lost divertimento U *15*; cf R 6 |
| *7* | 10 | E♭ | | –28 Oct 1785 | SC | HW xvii/2, 88; D 507 (1975) | |
| *8–10* | | 3 Sonatas: | hpd/pf, vn, vc | | OE | D 508–10 (1973–4) | |
| *8* | 11 | E♭ | | –8 March 1789 [–?16 Nov 1788] | | HW xvii/2, 106 | |
| *9* | 12 | e | | –8 March 1789 [1788/9] | | HW xvii/2, 124 | |
| *10* | 13 | c | | [–29 March] 1789 | | HW xvii/2, 148 | |
| *11* | 14 | Sonata, A♭ | hpd/pf, vn, vc | [?–11 Jan] 1790 | OE | HW xvii/2, 169; D 511 (1973) | |
| *12* | 16 | Trio, D | hpd/pf, fl, vc | [–28 June] 1790 | OE | HW xvii/2, 195; D 512 (1970) | |
| *13* | 15 | Trio, G | hpd/pf, fl, vc | [–28 June] 1790 | OE | HW xvii/2, 220; D 513 (1970) | |
| *14* | 17 | Trio, F | hpd/pf, fl/vn, vc | –?20 June 1790 | Sk, ?OE | HW xvii/2, 245; D 514 (1970) | sketch for I in *BeJb 1973–7* |
| *15* | 32 | Sonata, G | pf, vn, vc | –14 June 1794 | HV, ?Gr, Dies | HW xvii/3, 313; D 481 (1970) | ? orig. for pf, vn |
| *16–18* | | 3 Sonatas: | pf, vn, vc | –15 Nov 1794 | HV, ?Gr, Dies | D 482–4 (1970) | |
| *16* | 18 | A | | | | HW xvii/3, 1 | |
| *17* | 19 | g | | | | HW xvii/3, 24 | |
| *18* | 20 | B♭ | | | | HW xvii/3, 45 | |
| *19–21* | | 3 Sonatas: | pf, vn, vc | –23 May 1795 | HV, Gr, Dies | D 485–7 (1970) | |
| *19* | 21 | C | | | | HW xvii/3, 64 | |
| *20* | 22 | E♭ | | | SC of II (pf only) | HW xvii/3, 85 | SC shows slightly different earlier version ?1794/5 of II, ?for pf solo and printed thus in HW xvii/3, 339, D 486, p.36 |
| *21* | 23 | d | | | | HW xvii/3, 114 | |
| *22–4* | | 3 Sonatas: | pf, vn, vc | –9 Oct 1795 | HV, ?Dies | D 488–90 (1970) | |
| *22* | 24 | D | | | | HW xvii/3, 135 | |
| *23* | 25 | G | | | Sk | HW xvii/3, 152 | III: Gypsy rondo (all'ongarese) |
| *24* | 26 | f♯ | | [?1794] | | HW xvii/3, 170 | see sym. J *102* |
| *25–7* | | 3 Sonatas: | pf, vn, vc | –20 April 1797 [–?Aug 1795] | HV | D 493–5 (1970) | |
| *25* | 27 | C | | | | HW xvii/3, 190 | |
| *26* | 28 | E | | | | HW xvii/3, 220 | |
| *27* | 29 | E♭ | | | | HW xvii/3, 241 | |

| No. | HXV | Title, key | Forces | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| *28* | 31 | Sonata, e♭ | pf, vn, vc | 1795 | A | HW xvii/3, 265; D 491 (1970) | II orig. dated 1794 and called 'Jacob's Dream!' in autograph, ? orig. a separate work |
| *29* | 30 | Sonata, E♭ | hpd/pf, vn, vc | –7 Oct 1797 [? 16 April–9 Nov 1796] | A (u frag.); E; OE | HW xvii/3, 284; D 492 (1970) | |

*Note*: Haydn apparently composed no sonatas for pf, vn, except perhaps no.*15*; extant edns are arrs., especially of O *66–7*, V *28*, W *22–4*, *37* (HXVI:43bis), appx W.2, *1*

*Appendix* V.1: Early trios for harpsichord, violin and bass attributed to Haydn

| No. | HXV | Title, key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | 36 | Partita (Concerto), E♭ | –1774 [–?1760] | H 1803 | HW xvii/1, 1; D 530 (1977) | probably authentic |
| *2* | C1 | Divertimento, C | –1766 [–?1760] | — | HW xvii/1, 13; D 522 (1977) | not verified by Haydn in 1803; also attrib. Wagenseil (see H. Scholz-Michelitsch: *Das Orchester- und Kammermusikwerk von Georg Christoph Wagenseil: thematischer Katalog* (Vienna, 1972), no.449); early edn with minuet and trio from J.-P.-E. Martini: L'amoureux de quinze ans |
| *3* | 37 | Divertimento (Trio, Concerto), F | –1766 [–?1760] | H 1803 | HW xvii/1, 31; D 521 (1977) | probably authentic |
| *4* | 38 | Divertimento, B♭ | –1769 [–?1760] | H 1803 | HW xvii/1, 45; D 531 (1977) | probably authentic |
| *5* | 34 | Partita (Divertimento), E | –1771 [–?1760] | H 1803, F | HW xvii/1, 57; D 22 (1959), 529 (1977) | probably authentic |
| *6* | f1 | Partita, f | –?1760 | F | HW xvii/1, 67; D 532 (1977) | probably authentic |
| *7* | 41 | Divertimento, G | –1767 [–?1760] | H 1803 | HW xvii/1, 81; D 527 (1977) | probably authentic |
| *8* | 40 | Divertimento (Partita), F | –1766 [?*c*1760] | — | HW xvii/1, 97; D 526 (1977) | probably authentic; one MS copy with spurious Adagio (see D 4, p.8) instead of minuet; see appx U *10* |
| *9* | 1 | Partita (Divertimento), g | –1766 [?*c*1760–62] | H 1803 | HW xvii/1, 109; D 525 (1977) | probably authentic |
| *10* | 35 | Divertimento (Capriccio), A | –1771 [?*c*1764/5] | HE, H 1803 | HW xvii/1, 123; D 528 (1977) | probably authentic |
| *11* | 33 | Divertimento, D | –1771 [–?1760] | H 1803 | HW xvii/1, 175 (incipits) | lost |
| *12* | D1 | Divertimento, D | –1771 | — | HW xvii/1, 175 (incipits) | lost; doubtful, not verified by Haydn in 1803; according to Pohl, for hpd, 2 vn, vc |

*Appendix* V.2: Doubtful and spurious works and arrangements

| No. | H | Title, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | XV:3 | Sonata, C | hpd/pf, vn, vc | –1784 | HW xvii/2, appx, 261 | probably by Pleyel, though mentioned in Haydn's contract with Forster, 1786, and one MS copy signed by Haydn; orig. without vc; see V *1* |
| *2* | XV:4 | Sonata, F | hpd/pf, vn, vc | –1784 | HW xvii/2, appx, 280 | probably by Pleyel; see above remarks |

| No. | H | Title, key | Forces | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *3* | XV:C2 | Grand bataille, C | pf, vn, vc | *c*1800 | (Paris, *c*1804–14) | arr. from syms. J *48*, I, J *76*, III, J *81*, III, with spurious movts added |
| *4* | XIV:6 | Sonata, G | hpd, vn, vc | –1767 | D 523 (1977) | arr. of sonata W *1* |
| *5* | XV:39 | Sonata, F | hpd, vn, vc | –1767 | D 524 (1977) | arr. from sonatas appx W.1, *11*, *10*, *2*, with spurious Andante |
| *6* | XV:42 Add. | Variazioni, D | hpd, vn, b | ? | D 533 (1976) | apparently arr. from otherwise unknown movt (see appx X.1, *3*) and from appx X.1, *4* |

*Note*: see also appx U *8*

*W: Keyboard sonatas*

Editions: *Joseph Haydn: Sämtliche Klaviersonaten*, i–iii, ed. C. Landon (Vienna, 1964–6) [WU]
*Joseph Haydn: Sämtliche Klaviersonaten*, i–iii, ed. G. Feder (Munich, 1972) [HU], mostly identical with HW xviii/1–3

| No. | HXVI | Title, key | Instrument | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| *1* | 6 | Partita (Divertimento), G | hpd | –1766 [–?1760] | A (no IV) | HU i, 34; WU 13 | |
| *2* | 14 | Parthia (Divertimento), D | hpd | –1767 [–?1760] | EK | HU i, 26; WU 16 | see appx X.3, *10* |
| *3* | 3 | Divertimento, C | hpd | [?*c*1765] | EK | HU i, 98; WU 14 | see baryton trio Q *37* |
| *4* | 4 | Divertimento, D | hpd | [?*c*1765] | EK | HU i, 104; WU 9 | III and IV in H not part of this work; ? orig. III lost |
| *5* | 2a | Divertimento, d | hpd | [?*c*1765–70] | EK | — | lost; WU 21; 6 sonatas announced in 1993 as rediscovered nos.*5–10* are modern forgeries using Haydn's incipits |
| *6* | 2b | Divertimento, A | hpd | [?*c*1765–70] | EK | — | lost; WU 22 |
| *7* | 2c | Divertimento, B | hpd | [?*c*1765–70] | EK | — | lost; WU 23 |
| *8* | 2d | Divertimento, B♭ | hpd | [?*c*1765–70] | EK | — | lost; WU 24 |
| *9* | 2e | Divertimento, e | hpd | [?*c*1765–70] | EK | — | lost; WU 25 |
| *10* | 2g | Divertimento, C | hpd | [?*c*1765–70] | EK | — | lost; WU 26 |
| *11* | 2h | Divertimento, A | hpd | [?*c*1765–70] | EK | — | lost; WU 27 |
| *12a* | 47bis Add. | Divertimento, e | hpd | [?*c*1765] | — | HU i, 108; WU 19 | earlier and probably orig. version of no.*12b* |
| *12b* | 47 | Sonata, F | hpd/pf | –1788 | HV | WU 57 | doubtful, though apparently authorized version of no.*12a*; doubtful Moderato added as I, Minuet omitted |
| *13* | 45 | Divertimento, E♭ | hpd | 1766 | A | HU i, 116; WU 29 | |
| *14* | 19 | Divertimento, D | hpd | 1767 | A | HU i, 130; WU 30 | |
| *15* | 5a Add. = XIV:5 | Divertimento, D | hpd | [*c*1767–70] | EK, A (u frag.) | HU i, 143; WU 28 | frag.; only I (inc.) and II extant |
| *16* | 46 | Divertimento, A♭ | hpd | –1788 [*c*1767–70] | EK | HU i, 147; WU 31 | |
| *17* | 18 | Sonata, B♭ | hpd | –1788 [*c*1771–3] | A (u frag.), HV | HU i, 162; WU 20 | |
| *18* | 44 | Sonata, g | hpd | –1788 [*c*1771–3] | HV; H 1799 | HU i, 171; WU 32 | |
| *19–24* | | 6 Sonatas: | hpd | –Feb 1774 | OE, EK | | |
| *19* | 21 | C | | 1773 | A (frag.) | HU ii, 1; WU 36 | |
| *20* | 22 | E | | 1773 | A | HU ii, 12; WU 37 | |
| *21* | 23 | F | | 1773 | A (frag.) | HU ii, 22; WU 38 | |
| *22* | 24 | D | | ?1773 | | HU ii, 34; WU 39 | |
| *23* | 25 | E♭ | | ?1773 | | HU ii, 44; WU 40 | |
| *24* | 26 | A | | 1773 | A (no.II) | HU ii, 52; WU 41; facs. (Munich, 1958) | minuet and trio arr. from sym. J *47* |
| *25–30* | | 6 Sonatas | hpd | –1776 | EK; H 1799–1803 | | 'Anno 1776' in EK |
| *25* | 27 | G | | | | HU ii, 60; WU 42 | |
| *26* | 28 | E♭ | | | | HU ii, 70; WU 43 | |
| *27* | 29 | F | | 1774 | A (frag.) | HU ii, 82; WU 44 | |
| *28* | 30 | A | | | | HU ii, 96; WU 45 | |
| *29* | 31 | E | | | | HU ii, 106; WU 46 | |
| *30* | 32 | b | | | | HU ii, 116; WU 47 | |

| No. | HXVI | *Title, key* | *Instrument* | *Date* | *Authentication* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|---|
| *31–6* | | 6 Sonatas: | hpd/pf | OE, HV | | | |
| *31* | 35 | C | | –31 Jan 1780 | | HU ii, 126; WU 48 | |
| *32* | 36 | c♯ | | –31 Jan 1780 [?*c*1770–75] | | HU ii, 138; WU 49 | |
| *33* | 37 | D | | –31 Jan 1780 | | HU ii, 146; WU 50 | |
| *34* | 38 | E♭ | –31 Jan 1780 [?*c*1770–75] | | HU ii, 154; WU 51 | | |
| *35* | 39 | G | | –8 Feb 1780 | | HU ii, 162; WU 52 | |
| *36* | 20 | c | | 1771 | A (frag., incl. Sk) | HU ii, 174; WU 33 | |
| *37–9* | | [3] Sonatas: | hpd (/pf) | | | | |
| *37* | 43 | A♭ | | –26 July 1783 | — | HU iii, 1; WU 35 | considered not authentic by Somfai (O1995) |
| *38* | 33 | D | | –17 Jan 1778 | — | HU iii, 12; WU 34 | date on MS in *A-Wn* |
| *39* | 34 | e | | –15 Jan 1784 | HV; H 1799 | HU iii, 22; WU 53 | |
| *40–42* | | 3 Sonatas: | pf | –1784 | HV; Haydn's ded. in 1st edn | | also known in doubtful arr. for str trio |
| *40* | 40 | G | | | | HU iii, 33; WU 54 | |
| *41* | 41 | B♭ | | | | HU iii, 40; WU 55 | |
| *42* | 42 | D | | | | HU iii, 48; WU 56 | |
| *43* | 48 | Sonata, C | hpd (/pf) | –5 April [–?10 March] 1789 | OE, HV | HU iii, 56; WU 58 | |
| *44* | 49 | Sonata, E♭ | pf | 1789–[1 June] 1790 | A | HU iii, 68; WU 59; facs. (Graz, 1982) | |
| *45* | 52 | Sonata, E♭ | pf | 1794 | A | HU iii, 84; WU 62 | |
| *46* | 50 | Sonata, C | pf | [*c*1794/5] | H 1799–1803 (II only) | HU iii, 100; WU 60 | earlier version of II appeared 1794 (WU iii, 121) |
| *47* | 51 | Sonata, D | pf | [?*c*1794/5] | ?OE | HU iii, 114; WU 61 | |

*Note*: sketch for inc. sonata, HU iii, 122; 'Sonata Pianoforte für den Nelson', mentioned in Elssler, *Haydn's vollendete Compositionen*, *A-Sm*, not verified, ? = H *19*

*Appendix*: W.1: Early harpsichord sonatas attributed to Haydn

| No. | HXVI | *Title, key* | *Date* | *Authentication* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|
| *1* | 16 | Divertimento, E♭ | [?*c*1750–55] | — | HU i, 1 | doubtful |
| *2* | 5 | Divertimento, A | –1763 [?*c*1750–55] | H 1803 | HU i, 6; WU 8 | doubtful |
| *3* | 12 | Divertimento, A | –1767 [?*c*1750–55] | H 1803 | HU i, 14; WU 12 | ? I doubtful |
| *4* | 13 | Parthia (Divertimento), E | –1767 [–?1760] | ? H 1803 | HU i, 19; WU 15 | probably authentic; Haydn's statements in 1803 concerning his authorship were contradictory |
| *5* | 2 | Partita (Parthia), B♭ | [–?1760] | — | HU i, 44; WU 11 | probably authentic |
| *6* | Es2 Add. | Parthia, E♭ | [?*c*1755] | — | HU i, 53; WU 17 | doubtful |
| *7* | Es3 Add. | Parthia, E♭ | [?*c*1764] | — | HU i, 60, 187; WU 18 | doubtful; also attrib. Mariano Romano Kayser |
| *8* | 1 | Partita (Divertimento), C | [?*c*1750–55] | — | HU i, 68; WU 10 | considered probably not authentic by Somfai (O1995) |
| *9* | 7 | Partita (Parthia, Divertimento), C | –1766 [–?1760] | H 1803 | HU i, 74; WU 2 | probably authentic |
| *10* | 8 | Parthia (Divertimento), G | –1766 [–?1760] | H 1803 | HU i, 77; WU 1 | probably authentic |
| *11* | 9 | Divertimento, F | –1766 [–?1760] | H 1803 | HU i, 80; WU 3 | probably authentic; see Divertimento U *8* |
| *12* | 10 | Divertimento, C | –1767 [–?1760] | H 1803 | HU i, 84; WU 6 | probably authentic |
| *13a* | G1 | Divertimento, G | [–?1760] | — | HU i, 90; WU 4 | probably authentic |
| *13b* | 11 | Divertimento, G | –1767 | H 1803 | WU 5 | ?later combination of III of no. *13a* and 2 other movts; see appx X.I, *1–2* |
| *14* | XVII:D1 | Variazione, D | ? | — | HU i, 94; WU 7 | 3 movts: variations, minuet, finale; considered not authentic by Somfai (O1995) |

*Note*: see also appx U *8*

*Appendix* W.2: Selected spurious sonatas

| *No.* | H | *Title, key* | *Date* | *Edition* | *Remarks* |
|---|---|---|---|---|---|
| *1* | XVI:15 | Sonata, C | –1785 | M xiv/1, 80 | arr. of Divertimento N *14*; spurious though in Breitkopf & Härtel's Oeuvres de Haydn |
| *2* | XVI:17 | Sonata, B♭ | –1768 | M xiv/1, 91 | probably by J.G. Schwanenberger though authenticated by Haydn *c*1799–1803 according to Pohl |
| *3* | XVI:C1 | Sonata, C | –1774 | — | 4 apparently heterogeneous movts; 1st movt by Liber |
| *4* | XVI:C2 Add. | Sonata, C | –1767 | — | 1 movt only; ? by Eckard |
| *5* | XVI:D1 | Sonata militare (The conquest of Oczakow), D | 17 Dec 1788–11 April 1789 | Mw, xxxvi (1970), 53 | by Kauer |
| *6* | i, 731 | Sonata, E♭ | –1789 | (London, 1789) | with vn ad lib |
| *7* | XVI:B1 | Sonata, B♭ | ? | — | |
| *8* | XVII:G2 | Caprices (Fantasie et variations), G | –1787 | (Paris, 1787) | ? by Vanhal |
| *9–11* | i, 733 | [3] Göttweiger Sonaten, C, A, D | ? | (Wolfenbüttel, 1934) | by Hoffmeister |
| *12* | — | Children's Concerto (Concerto de bébé), C | ?–1876 | (London, 1964) | ?19th-century forgery |

## *X: Miscellaneous keyboard works*

Editions: *Joseph Haydn: Klavierstücke*, ed. S. Gerlach (Munich, 1969) [HU]
*Joseph Haydn: Klavierstücke*, ed. F. Eibner and G. Jarecki (Vienna, 1975) [WU]
*Joseph Haydn: Tänze für Klavier*, ed. H.C.R. Landon and K.H. Füssl (Vienna, 1989) [WT]

| *No.* | H | *Title, key* | *Instrument* | *Date* | *Authentication* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|---|
| *1* | XVII:1 | Capriccio: Acht Sauschneider müssen sein, G | hpd | 1765 | A | HU, 5; WU, 1 | |
| *2* | XVII:2 | 20 Variazioni, A | hpd | –1771 [?*c*1765] | EK | HU, 16; WU, 22 (in G) | first pubd 1788/9 as Arietta con 12 variazioni (WU, 41) |
| *3* | XVII:3 | 12 Variations, E♭ | hpd | –1774 [*c*1770–74] | HV | HU, 28; WU, 33 | theme arr. from minuet of str qt O *14* |
| *4* | XVII:4 | Fantasia (Capriccio), C | pf | [–?29 March] 1789 | OE, HV | HU, 37; WU, 12 | |
| *5* | XVII:5 | 6 Variations, C | pf | –9 Feb 1791 (?Nov 1790) | OE, HV | HU, 48; WU, 48 | |
| *6* | XVII:6 | Sonata (Un piccolo divertimento; Variations), f | pf | 1793 | A | HU, 54; WU, 53 | |
| *7* | XXXIc:17b | (Untitled piece), D | (pf) | [?1791–5] | A (u) | HW v, 179; xxix/1, 97 | written with song appx G.1, 2; ? country dance; cf L *21* |
| *8* | XVIIa:1 | Divertimento (Il maestro e lo scolare), F | hpd (4 hands) | –1778 [?*c*1768–70] | EK | WU, 78; (Munich, 1982); (Vienna, 1996) | |
| *9* | XVII:9 | Adagio, F | hpd/pf | –1786 | Sk | HU, 68; WU, 69 | sketch in *PL-Kj* |

*Note*: for further works see pf trio V *20* (WU, 70) and pf sonata W *46*

*Appendix* X.1: Selected works attributed to Haydn

| *No.* | H | *Title, key* | *Instrument* | *Date* | *Authentication* | *Edition* | *Remarks* |
|---|---|---|---|---|---|---|---|
| *1* | XVI:11*II* | Andante, g | hpd | –1767 [?*c*1755] | — | HW xviii/1, 181 | extant as II of sonata appx W.1, *13b* |
| *2* | XVI:II*III* | Minuet, G, Trio e | hpd | –1767 [?*c*1765] | — | HW xviii/1, 182 | extant as III of appx W.1, *13b*; trio doubtful; cf Q *26* |
| *3* | XVII:D2 Add. | Allegro molto, D | hpd | [–?1765] | — | HW xviii/1, 184; D 533 (1976), acc. vn, b | frag., ?finale of sonata; in D 533 as introduction to no.4; see appx V.2, *6* |
| *4* | XVII:7 | 5 Variations, D | hpd | –1766 [?*c*1750–55] | H 1803 | HU, 65; D 533 (1976), acc. vn, b | see above |
| *5* | IX:26 | Minuetto, F♯ | pf | –1785 | — | HW xviii/1, 186 | by Kirnberger, orig. in D, see HW v, preface |

| No. | H | Title, key | Instrument | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| 6 | see X 9 | | | | | | |
| *7* | — | Variationes, C | hpd/pf | ? | — | — | variations on theme of aria, appx F.1, *4*; orig. without author's name; see Schmid (O1970); cf also appx Y.4, *1*; probably spurious |
| *8* | XVII:11 | Andante, C | hpd | –1807 | — | (? Vienna, 1807) | not verified |
| 9 | XVII:12 | Andante con variazioni, B♭ | pf | –1807 | — | (Bryn Mawr, 1974) | probably spurious |
| *10* | XVIIa:2 | Partita, F | hpd (4 hands) | [?*c*1768–70] | — | (Bryn Mawr, 1956) | |
| *11–13* | XVII:C2 | 3 Praeambula, C, C, G | org | ? | — | (Hilversum, 1979) | doubtful |
| *14* | XVII:F2 | Andante, F | org | ? | — | (Hilversum, 1979) | probably spurious |

*Note*: more works, probably spurious, listed in HXVII as C1 etc.

*Appendix* X.2: Arrangements

| No. | H | Title, key | Date | Authentication | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | IX:3 | [12] Menuetti (with 4 Trios) | [*c*1763–7] | A (u) | HW v, 152; WT, 2 | see L 2; cf appx X.3, *10* |
| 2 | i, 799 | Allegretto, G | 1781–6 | A (u) | HW xii/3, 189; WU, 76 | arr. of finale of O *29* |
| *3* | IX:8 | XII Menuets (with 5 Trios) | –12 Jan 1785 | — | HW v, 158; WT, 10 | trio of minuet no.11 (HW v, 245) doutbful; cf L *10* |
| *4* | IX:11 | [12] Menuetti di ballo (with 11 Trios) | –22 Dec 1792 | E | HW v, 165; WT, 21 | arr. on request of the empress; cf L *18* |
| *5* | IX:12 | XII neue deutsche Tänze (with Trio and Coda) | –22 Dec 1792 | A (u) | HW v 175; WT, 36 | see L *19* and previous remark |
| 6 | iii, 302 | (Largo assai), E | *c*1793 | A (u frag.) | HW, xii/5, 223 | arr. of II of O *59*; only frags. extant |
| 7 | VIII:1–2 | 2 [Derbyshire] Marches, E♭, C (2 versions: 'A' and 'B') | *c*1795 | A (u) (no.2, 'A'); RC (no.1), E (no.2, 'B') (both without author's name) | HW v, 226 | see L *22* |
| *8* | i, 430 | Variations sur le thème Gott erhalte den Kaiser, G | 1797–9 | A (u) | WU, 64; (Munich, 1997) | arr. of II of O *62*; later erroneously attrib. J. Gelinek |

*Note*: arrs. of Loudon sym. (J *69*) and the Seven Last Words (K *11*) not made but rev. Haydn; MS arr. of sym. J *96* described in *IMSCR VII: Cologne 1958*, 197, not autograph; authenticity of many printed arrs., incl. arr. of J 73, not verified; see also X *7*

*Appendix* X.3: Selected doubtful and spurious arrangements

| No. | H | Title, key | Date | Edition | Remarks |
|---|---|---|---|---|---|
| *1* | IX:9a | 6 Minuetti | –Aug 1787 | — | lost or unidentified |
| 2 | XVI:Es1 | Sonata (Terzetto; Die Belagerung Belgrads), E♭ | *c*1789–93 | — | arr. (?by P. Polzelli) of terzetto F *15c* |
| *3* | IX:13 | 12 deutsche Tänze (with 5 Trios, Coda) aus dem k.k. Redouten Saale | 1792 or later | — | first 2 pages of MS copy by J. Schellinger |
| *4* | IX:10 | XII deutsche Tänze | –1793 | (Mainz, 1937) | arrs. of melodies from opera L'arbore di Diana by Martín y Soler; probably = appx L 6 |
| *5* | XVII:10 | Allegretto, G | –1794 | HW xxi, 49; WU, 74 | arr. of piece for flute clock Y *11* |
| *6* | IX:31 Add. | The Princess of Wales's Favorite Dance (Country Dance) | ?1795 | *MT*, cii (1961), 693 | ? part of L *21* |
| 7 | IX:28 | [8] Zingarese | –21 April 1792 | Strache xxvi (Vienna, 1930), 9 | for date, see HW v, preface |

| No. | H | Title, key | Date | Edition | Remarks |
|---|---|---|---|---|---|
| *8* | IX:27 | Ochsenmenuett (Menuet du boeuf) | *c*1805 | (Mainz, n.d.) | taken from or gave rise to the following stage works: (?lost) vaudeville Le menuet du boeuf, ou Une leçon d'Haydn, 1805, by J.B. Constantin; (?lost) vaudeville Haydn, ou Le menuet de boeuf, 1812, by J.J. Gabriel and A.J.M. Wafflard; pasticcio Die Ochsenmenuett, 1823, see appx E 6 |
| *9a* | i, 794 | Variations, A | ? | — | one of 3 different arrs. of variations in Q *2c* |
| *9b* | XVII:8 | Variations, D | ? | — | see remark for no.*9a* |
| *9c* | i, 794 | Variations, C | ? | — | see remark for no.*9a*; differs widely from orig. |
| *10* | IX:20; XVII:F1 | [18] Menuetti (with 7 Trios) and Aria | ? | HW v, 193; aria also in HW xviii/1, 186 | no.2 from appx X.2, *1*, no.10; no.18 from sonata W 2; aria ? from lost early sonata |
| *11* | IX:21 | [12] Menuets (with 5 Trios) de la redoute | ? | — | |
| *12* | IX:22 | Ballo tedescho (10 deutsche Tänze) | ? | (Zürich, n.d.) | listed in H as minuets |
| *13* | IX:29; IX:24 | [5] Contredanze (Contredanse) (with Quadrille, Minuet) | ? | Strache xxvi (Vienna, 1930), *5* | |
| *14* | IX:30 | Englischer Tanz | ? | — | |
| *15* | i, 580 | [3] Minuetti | ? | Strache xxvii (Vienna, 1930), *5* | from pf trios: appx V.1, *4*, *8*, *3* |
| *16* | — | Fantaisie pour l'orchestre, d | ? | (Paris, 1855) | arr. pf 4 hands by E.T. Eckhardt; see Mies (H1962) |
| *17* | IX:4a Add. | 6 Minuetti (with 6 Trios) | –?1770 | — | arr. of minuets by M. Haydn, also attrib. Mozart K 61f |
| *18a* | — | Haydn's Strathspey, F | –?*c*1795 | in *MT*, cxxvii (1986), 17 | facs. in Landon (A1980), 638; composed Duncan McIntyre, see *MT*, cxxix (1988), 459 |
| *18b* | — | Haydn's Strathspey, E♭ | –?*c*1795 | — | ? composed George Jenkins, see HW v, preface |
| *19* | — | 8 bars in 'The Pic Nic' | –*c*1795 | in *MT*, cxxix (1988), 460 | arr. Nathaniel Gow |
| *20* | VIII:3/3bis | Marcia, E♭ | ? | HW v, 229 | arr. of L *17* |
| *21* | — | 6 Sonatinas | ?1961 | (Budapest, 1961) | arrs. (by ? F. Brodszky) of baryton trios Q *56*, *35*, *72*, *70*, *34*, *75* |

*Y: Works for flute clock*

Edition: *Joseph Haydn: Werke für das Laufwerk (Flötenuhr)*, ed. E.F. Schmid (Kassel, 1954) [S]

| No. | HXIX | Title, key | Date | Authentication | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| *1* | 17 | C | –1792 [?*c*1789] | A (u) | I: 1792 | HW xxi, I.1; S 1 | |
| *2* | 10 | Andante, C | –1792 [*c*1789] | A (u) | I: 1792; III: ?1796 (not 1772) | HW xxi, I.2; S 2 | |
| *3* | 18 | Presto, C | –1792 [?*c*1789] | A (u) | I: 1792 | HW xxi, I.3; S 3 | 2 versions, the longer one by P. Niemetz |
| *4* | 16 | Fuga, C | 1789 | A | II: 1793; III: ?1796 (not 1772) | HW xxi, II.7; S 24 | |
| *5* | 11 | C | –1793 [?1789] | A | II: 1793; III: ?1796 (not 1772) | HW xxi, II.1; S 19 | |
| *6* | 12 | Andante, C | –1793 [?1789] | A | II: 1793; III: ?1796 (not 1772) | HW xxi, II.2; S 20 | |
| *7* | 13 | C | –1793 [?1789] | E (without author's name) | II: 1793; III: ?1796 (not 1772) | HW xxi, II.4; S 21 | |
| *8* | 14 | C | –1793 [?1789] | E (without author's name) | II: 1793; III: ?1796 (not 1772) | HW xxi, II.5; S 22 | |

| No. | HXIX | Title, key | Date | Authentication | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| 9 | 15 | C | –1793 [?1789] | E (without author's name) | II: 1793; III: ?1796 (not 1772) | HW xxi, II.6; S 23 | |
| *10* | 31 | Presto, C | [?1789] | A | — | HW xxi, II.3; S 31 | |
| *11* | 27 | Allegretto, G | [?1793] | A (u) | II: 1793 | HW xxi, III.1; S 27 | cf appx X.3, *5* |

*Appendix* Y.1: Adaptations for flute clock

| No. | HXIX | Title, key | Date | Authentication | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|---|---|
| *1* | 9 | Menuet, C | 1788–92 [?c1789] | A (u) | I: 1792; III: ?1796 (not 1772) | HW xxi, I.4; S 11 | uses III of O *42* |
| *2* | 28 | Allegro, C | [1793] | A (u) | II: 1793 | HW xxi, III.2; S 28 | adapted from IV of O *55* |
| *3* | 29 | C | [1793] | A (u) | II: 1793 | HW xxi, III.3; S 29 | adapted from III of J *101* |
| *4* | 30 | Presto, G | 1790–93 [?1793] | A (u) | II: 1793 | HW xxi, III.4; S 30 | adapted from IV of O *53* |
| *5* | 32 | Allegro, F | 1793 or later | A (u) | — | HW xxi, IV.1; S 32 | adapted from IV of J *99* |

*Appendix* Y.2: Doubtful works

| No. | HXIX | Title, key | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|
| *1* | 24 | Presto, C | I: 1792 | HW xxi, I.5; S 12 | MS copy without author's name |
| *2* | 21 | C–F/G–C | I: 1792 | HW xxi, appx A.4; S 7 | no written source known |
| *3* | 7 | F/C | I: 1792; III: ?1796 (not 1772) | HW xxi, appx A.5; S 8 | 2 versions; no written source known |
| *4* | 8 | F/C | I: 1792; III: ?1796 (not 1772) | HW xxi, appx A.3; S 6 | 2 versions; no written source known |
| *5* | 2 | F | III: ?1796 (not 1772) | HW xxi, appx B.2; S 14 | no written source known |

*Appendix* Y.3: Doubtful adaptations

| No. | HXIX | Title, key | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|
| *1* | 19 | F/C | I: 1792 | HW xxi, appx A.1; S 4 | adapted from G *13*; no written source known |
| *2* | 20 | F/C | I: 1792 | HW xxi, appx A.2; S 5 | uses III of J *85*; no written source known |
| *3* | 25 | Marche, D | II: 1793 | HW xxi, appx C.1; S 25 | adapted from L *15*; also combined with Beethoven WoO 29 on clock by F.E. Arzt |
| *4* | 1 | F | III: ?1796 (not 1772) | HW xxi, appx B.1; S 13 | uses aria no.4 in E *17*; no written source known |
| *5* | 3 | F | III: ?1796 (not 1772) | HW xxi, appx B.3; S 15 | uses II of J *53*; no written source known |
| *6* | 5 | F | III: ?1796 (not 1772) | HW xxi, appx B.5; S 17 | adapted from III of Q *82*; no written source known |
| *7* | 6 | F | III: ?1796 (not 1772) | HW xxi, appx B.6; S 18 | adapted from III of Q *76*; no written source known |

*Appendix* Y.4: Spurious arrangements

| No. | HXIX | Title, key | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|
| *1* | 22 | F/C | I: 1792 | HW xxi, appx A.6; S 9 | aria by unidentified author (see appx F.1, *4*); no written source known |
| *2* | 23 | F/C | I: 1792 | HW xxi, appx A.7; S 10 | from IV of HI:C6, sym. by Dittersdorf; no written sources known |
| *3* | 26 | Andante, Allegro, E | II: 1793 | HW xxi, appx C.2; S 26 | Allegro: Aria alla polacca by J. Schuster; see E *26* |

| No. | HXIX | Title, key | No.: year of clock | Edition | Remarks |
|---|---|---|---|---|---|
| 4 | 4 | C | III: ?1796 (not 1772) | HW xxi, appx B.4; S 16 | Air or Dance russe by Giornovichi in Das Waldmädchen, ballet by P. Wranitzky and J. Kinsky (1796); orig. Russian folksong 'Kamarinskaya', see Beethoven, WoO71; no written source known |

### 3. FOLKSONG ARRANGEMENTS

#### *Z: Arrangements of British folksongs*

Editions: *A Selection of Original Scots Songs*, compiled W. Napier, ii–iii (London, 1792–5) [N]
*A Select Collection of Original Scottish Airs*, compiled G. Thomson, i–iv (London and Edinburgh, 1802–5); v (London and Edinburgh, 1818); suppl. to v as *25 Additional Scottish Airs* (Edinburgh, 1826) [T]
*The Select Melodies of Scotland*, compiled G. Thomson, i, ii, v (London and Edinburgh, 1822); vi as *Thomson's Collection … United to the Select Melodies of Scotland … Ireland and Wales* (London and Edinburgh, 1824); suppl. as *20 Scottish Melodies* (Edinburgh, 1839) [TS]
*A Select Collection of Original Welsh Airs*, compiled G. Thomson, i–iii (London and Edinburgh, 1809–17) [TW]
*A Select Collection of Original Irish Airs*, compiled G. Thomson (London and Edinburgh, 1814) [TI]
*A Collection of Scottish Airs*, compiled W. Whyte, i–ii (Edinburgh, 1804–7) [W]

*for 1 voice unless otherwise stated;* HXXXIa = Scottish, b = Welsh; key sometimes uncertain; dates based on research by I. Becker-Glauch

| No. | HXXXI | Tune/Title, key | Accompaniment | Date | Authentication | Edition (no. = no. of piece except in HW) |
|---|---|---|---|---|---|---|
| | | Adieu to Llangollen, see Happiness lost | | | | |
| 1 | a:131 | Ae fond kiss, e (?Celtic air) | vn, bc | 1795 | HV | N iii, 31 |
| | | Age & youth, see What can a young lassie do | | | | |
| | | Aileen a roon, see Robin Adair | | | | |
| | | Alas! Yat I came o'er the moor, see Last time I came o'er the muir | | | | |
| 2 | b:48 | Allurement of love, The, D | vn, vc, pf | 1804 | HV | — |
| | | Anna, see Shepherds, I have lost my love | | | | |
| | | Answer, The, see My mither's ay glowran | | | | |
| 3 | a:164 | An thou wert mine ain thing, A | vn, vc, pf | 1800 | SC, HV | T iii, 20 |
| 4 | a:164bis | An thou wert mine ain thing, A | vn, vc, pf | ?1804 | HV | W ii, 49 |
| | | An ye had been where I hae been, see Killicrankie | | | | |
| | | Argyll is my name, see Bannocks o' barley meal | | | | |
| 5 | b:9 | Ar hyd y nos, A (duet) | vn, vc, pf | 1803 | HV | TW i, 12 |
| 6 | b:55 | Aria di guerra e vittoria, D | vn, vc, pf | 1804 | HV | — |
| 7 | a:114 | As I cam down by yon castle wa', e | vn, bc | 1795 | HV | N iii, 14 |
| | | As I came o'er the Cairney mount, see Old highland laddie | | | | |
| | | As Sylvia in a forest lay, see Maid's complaint | | | | |
| 8 | a:184 | Auld gudeman, The, B♭ | vn, vc, pf (hpd) | 1801 | A (u), HV | T iii, 47 |
| 9 | a:218 | Auld lang syne, F | vn, vc, pf | 1802/3 | HV | W i, 24 |
| 10 | a:168 | Auld Robin Gray, D | vn, vc, hpd | 1800 | HV | T iii, 26 |
| 11 | a:192 | Auld Rob Morris, E♭ (duet) | vn, vc, hpd | 1801 | A (2nd version of coda only, u), HV | T i, 17 |
| 12 | a:195 | Auld wife ayont the fire, The, E♭ | vn, vc, pf | 1801 | A (u) | T i, 39 |
| 13 | a:157 | Ay waking, O!, E♭ (duet) | vn, vc, hpd | 1800 | HV | T iii, 11 |
| | | Banks of Banna, The (?Irish air), see Shepherds, I have lost my love | | | | |
| 14 | a:57 | Banks of Spey, The, C | vn, bc | –1792 | HV | N ii, 57; HW xxxii/1, 60 |
| | | Banks of the Dee, The, see Langolee | | | | |
| 15 | a:171 | Bannocks o' barley meal, G (cf H 22) | vn, vc, pf | 1801 | HV | T iii, 29 |

| No. | HXXXI | Tune/Title, key | Accompaniment | Date | Authentication | Edition (no. = no. of piece except in HW) |
|---|---|---|---|---|---|---|
| 16 | a:11 | Barbara Allen, d | vn, bc | –1792 | HV | N ii, 11; HW xxxii/1, 11 |
| 17 | a:11bis | Barbara Allen, c | vn, vc, hpd | 1800 | HV | T iii, 30 |
| | | Bashful lover [swain], The, see On a bank of flowers | | | | |
| 18 | a:54 | Be kind to the young thing, B♭ | vn, bc | –1792 | HV | N ii, 54; HW xxxii/1, 57 |
| 19 | b:56 | Bend of the horse shoe, The, B♭ | vn, vc, pf | 1804 | HV | — |
| 20 | a:147 | Bess and her spinning wheel, G | vn, bc | 1795 | HV | N iii, 47 |
| 21 | a:178 | Bessy Bell and Mary Gray, C | vn, vc, pf | 1800 | HV | T iii, 38 |
| 22 | a:178bis | Bessy Bell and Mary Gray, C | vn, vc, pf | ?1804 | HV | W ii, 58 |
| 23 | a:126 | Bid me not forget, G | vn, bc | 1795 | HV | N iii, 26 |
| 24 | a:58 | Birks of Abergeldie, The, b | vn, bc | –1792 | HV | N ii, 58; HW xxxii/1, 61 |
| 25 | a:58bis | Birks of Abergeldie, The, b | vn, vc, hpd | 1801 | HV | T iii, 36 |
| 26 | a:187 | Birks of Invermay, The, G | vn, vc, pf | 1801 | HV | T i, 1 |
| 27 | a:187bis | Birks of Invermay, The, G | vn, vc, pf | 1802/3 | — | W i, 1 |
| | | Black cock, The, see Ton y ceiliog du | | | | |
| 28 | a:66 | Black eagle, The, f♯ | vn, bc | –1792 | HV | N ii, 66; HW xxxii/1, 70 |
| 29 | a:162 | Blathrie o't, The, b | vn, vc, hpd | 1800 | HV | T iii, 19 |
| 30 | a:68 | Blink o'er the burn, sweet Betty, B♭ | vn, bc | –1792 | HV | N ii, 68; HW xxxii/1, 72 |
| 31 | a:20 | Blithsome bridal, The, D | vn, bc | –1792 | HV | N ii, 20; HW xxxii/1, 20 |
| 32 | a:20bis | Blithsome bridal, The, D | vn, vc, pf | 1801 | HV | T iv, 187 |
| 33 | b:23 | Blodau Llundain, C (duet) | vn, vc, pf | 1804 | HV | TW ii, 34 |
| 34 | b:35 | Blodau'r drain, g | vn, vc, pf | 1803 | HV | TW ii, 57 |
| 35 | b:30 | Blodau'r grug, C | vn, vc, pf | 1803 | HV | TW ii, 43 |
| 36 | b:54 | Blossom of the honey suckle, The, a | vn, vc, pf | 1804 | HV | — |
| | | Blossom of the raspberry, The, see My jo Janet | | | | |
| 37 | a:176 | Blue bell[s] of Scotland, The, D (cf H *20*) | vn, vc, pf/hpd | 1801/2 | HV | T iii, 35 |
| 38 | a:39 | Blue bonnets, C | vn, bc | –1792 | HV | N ii, 39; HW xxxii/1, 42 |
| 39 | a:246 | Boatman, The, C | vn, vc, pf (hpd) | 1801 | A (u) | T iv, 183 |
| 40 | a:101 | Bonnie gray ey'd morn, The, B♭ | vn, bc | 1795 | HV | N iii, 1 |
| 41 | a:101bis | Bonnie gray ey'd morn, The, B♭ | vn, vc, pf | 1801 | HV | T v, 224 (in G) |
| | | Bonnie laddie, highland laddie, see Jingling Jonnie | | | | |
| 42 | a:25 | Bonniest lass in a' the warld, The, D | vn, bc | –1792 | HV | N ii, 25; HW xxxii/1, 26 |
| 43 | a:102 | Bonnie wee thing, A | vn, bc | 1795 | HV | N iii, 2 |
| 44 | a:102bis | Bonnie wee thing, A | vn, vc, pf | ?1802/3 | HV | W i, 28 |
| 45 | a:102ter | Bonnie wee thing, A (cf appx Z *1*) | vn, vc, pf | 1801 | HV | TS i, 22 (no vn, vc) |
| | | Bonny Anne, see If a body meet a body | | | | |
| | | Bonny Barbara Allan, see Barbara Allen | | | | |
| | | Bonny black eagle, The, see Black eagle | | | | |
| 46 | a:59 | Bonny brucket lassie, The, D | vn, bc | –1792 | HV | N ii, 59; HW xxxii/1, 62 |
| 47 | a:172 | Bonny Jean, D | vn, vc, pf | 1800 | HV | T iii, 31 |
| | | Bonny Jean, see Willie was a wanton wag | | | | |
| 48 | a:94 | Bonny Kate of Edinburgh, G | vn, bc | –1792 | HV | N ii, 94; HW xxxii/1, 98 |
| | | Bonny, roaring Willie, see Rattling roaring Willy | | | | |
| | | Bonny Scot-man, The, see Boatman | | | | |
| 49 | a:200 | Braes of Ballenden, The, G | vn, vc, pf | 1801 | HV | T ii, 84 |
| 50 | a:200bis | Braes of Ballenden, The, G | vn, vc, pf | 1802/3 | A (u) | W i, 27 |
| 51 | a:207 | Braes of Yarrow, The, A | vn, vc, pf | 1802/3 | A (u) | W i, 5 |
| | | Braw lads of Galla water, see Galla water | | | | |
| | | Bridegroom greets when the sun gangs down, The, see Auld Robin Gray | | | | |

| *No.* | HXXXI | *Tune/Title, key* | *Accompaniment* | *Date* | *Authentication* | *Edition (no. = no. of piece except in HW)* |
|---|---|---|---|---|---|---|
| | | Bride's song, The, see Blithsome bridal | | | | |
| *52* | a:46 | Brisk young lad, The, g | vn, bc | –1792 | HV | N ii, 46; HW xxxii/1, 49 |
| *53* | a:46bis | Brisk young lad, The, e | vn, vc, hpd | 1801 | HV | T iv, 191 |
| *54* | b:51 | Britons, The, c | vn, vc, pf | 1804 | HV | — |
| *55* | a:170 | Broom of Cowdenknows, The, E♭ (with chorus 2vv) | vn, vc, hpd | 1800 | HV | T iii, 28 |
| | | Broom, the bonny broom, see Broom of Cowdenknows | | | | |
| *56* | a:204 | Bush aboon Traquair, The, B♭ (duet) | vn, vc, pf | 1802/3 | — | W i, 2 |
| | | Busk ye, busk ye, see Braes of Yarrow | | | | |
| | | Butcher boy, The, see My Goddess woman | | | | |
| | | By the stream so cool and clear, see St Kilda song | | | | |
| | | Captain Cook's death, see Highland Mary | | | | |
| *57* | a:224 | Captain O'Kain, e (?Irish air) | vn, vc, pf | ?1802/3 | HV | W i, 37 |
| | | Captain's lady, The, see Mount your baggage | | | | |
| | | Carron side, see Frae the friends and land I love | | | | |
| *58* | b:26 | Castell Towyn, E♭ | vn, vc, pf | 1803 | HV | TW ii, 38 |
| | | Cauld frosty morning, see Cold frosty morning | | | | |
| *59* | a:55 | Cauld kail in Aberdeen, D | vn, bc | –1792 | HV | N ii, 55; HW xxxii/1, 58 |
| *60* | a:55bis | Cauld kail in Aberdeen, D (duet) | vn, vc, pf | 1801 | A (u) | T i, 31 |
| | | Caun du delish, see Oran gaoil | | | | |
| *61* | b:39 | Cerdd yr hen-wr or coed, F (duet) | vn, vc, pf | 1804 | HV | TW iii, 67 |
| | | Charming highlandman, The, see Lewie Gordon | | | | |
| *62* | b:12 | Codiad yr haul, B♭ (duet) | vn, vc, pf | 1803 | HV | TW i, 17 |
| *63* | b:1 | Codiad yr hedydd, B♭ | vn, vc, pf | 1803 | HV | TW i, 1 |
| *64* | a:107 | Cold frosty morning, A, F | vn, bc | 1795 | HV | N iii, 7 |
| | | Collier's [bonnie] dochter, The, see Collier's bonny lassie | | | | |
| *65* | a:213 | Collier's bonny lassie, The, F | vn, vc, pf | ?1802/3 | HV | W i, 14 |
| | | Collier's lass, The, see Collier's bonny lassie | | | | |
| *66* | a:97 | Colonel Gardner, B♭ | vn, bc | –1792 | HV | N ii, 97; HW xxxii/1, 100 |
| | | Come kiss wi' me, come clap wi' me, see Now westlin winds | | | | |
| | | Comin thro' the rye, see If a body meet a body | | | | |
| | | Comin thro' the rye, see Auld lang syne | | | | |
| *67* | b:21 | Cornish May song, The, E♭ | vn, vc, pf | 1803 | HV | TW ii, 31 |
| *68* | a:216 | Corn riggs, A (duet) | vn, vc, pf | 1802/3 | — | W i, 20 |
| | | Cornwallis's lament, see Sensibility | | | | |
| *69* | a:144 | Country lassie, A, D | vn, bc | 1795 | HV | N iii, 44 |
| *70* | a:193 | Craigieburn Wood, D | vn, vc, pf | 1801 | A (u) | T i, 32 |
| | | Crooked horn ewe, The, see Ewie wi' the crooked horn | | | | |
| | | Cuckoo, The [The cuckoo's nest], see I do confess thou art sae fair | | | | |
| *71* | a:47 | Cumbernauld House, E♭ | vn, bc | –1792 | HV | N ii, 47; HW xxxii/1, 50 |
| *72* | b:4 | Dafydd y Garreg-Wen, g | vn, vc, pf | 1804 | HV | TW i, 6 |
| *73* | a:32 | Dainty Davie, D | vn, bc | –1792 | A (u, frag.); HV | N ii, 32; HW xxxii/1, 33 |
| *74* | a:259 | Day returns, The, E♭ (duet) | vn, vc, pf | ?1804 | HV | W ii, 47 |
| *75* | a:136 | Dear Silvia, E♭ | vn, bc | 1795 | HV | N iii, 36 |
| *76* | a:138 | Death of the linnet, The, E♭ | vn, bc | 1795 | HV | N iii, 38 |

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|---|---|---|---|---|---|---|
| 77 | a:138bis | Death of the linnet, The, D (duet) | vn, vc, hpd | 1801 | A (2nd version of coda only, u), HV | T iii, 39 |
| | | Deil's awa' wi' the exciseman, The, see Looking glass | | | | |
| 78 | a:229 | Deil tak the wars, B♭ | vn, vc, pf | 1801 | HV | T iv, 157 |
| 79 | b:59 | Departure of the king, The, e | vn, vc, pf | 1804 | HV | — |
| 80 | b:34 | Digan y pibydd coch, c (2 versions) | vn, vc, pf | 1803 | HV | TW ii, 56 |
| 81 | a:217 | Donald, B♭ (?Irish air) | vn, vc, pf | ?1802/3 | HV | W i, 21 |
| 82 | a:139 | Donald and Flora, D | vn, bc | 1795 | HV | N iii, 39 |
| 83 | a:139bis | Donald and Flora, E♭ | vn, vc, pf | 1802/3 | — | W i, 15 |
| | | Donocht Head, see Minstrel | | | | |
| 84 | b:50 | Door clapper, The, G (duet) | vn, vc, pf | 1804 | HV | — |
| 85 | b:14 | Dowch i'r frwydr, B♭ (duet) | vn, vc, pf | 1803 | HV | TW i, 19 |
| 86 | a:152 | Down the burn, Davie, F (duet) | vn, vc, hpd | 1800 | HV | T iii, 3 |
| | | Drunken wife o' Galloway, The, see Hooly and fairly | | | | |
| 87 | a:26 | Duncan Davison, C | vn, bc | –1792 | HV | N ii, 26; HW xxxii/1, 27 |
| 88 | a:34 | Duncan Gray, G | vn, bc | –1792 | HV | N ii, 34; HW xxxii/1, 35 |
| | | Dutchess of Buccleugh's reel, see Sutor's daughter | | | | |
| | | Earl Douglas's lament, see Lady Randolph's complaint | | | | |
| 89 | a:234 | East Neuk o' Fife, The, F | vn, vc, pf | 1801 | HV | T iv, 165 |
| | | Eire a ruin, see Robin Adair | | | | |
| 90 | a:74 | Eppie Adair, e | vn, bc | –1792 | HV | N ii, 74; HW xxxii/1, 78 |
| 91 | b:27 | Erddigan caer y waun, G | vn, vc, pf | 1803 | HV | TW ii, 39 |
| 92 | a:203bis | Erin-go-bragh, C | vn, vc, pf | ?1802/3 | HV | W i, 16 |
| 93 | b:20 | Eryri wen, b | vn, vc, pf | 1804 | HV | TW i, 28 |
| | | Ettrick banks, see On Ettrick banks | | | | |
| 94 | a:188 | Ewe-bughts, The, d | vn, vc, pf | 1801 | HV | T i, 8 |
| 95 | a:116 | Ewie wi' the crooked horn, The, F | vn, bc | 1795 | HV | N iii, 16 |
| 96 | a:116bis | Ewie wi' the crooked horn, The, G | vn, vc, hpd | 1800 | HV | T iii, 6 |
| | | Exile of Erin, The, see Erin-go-bragh | | | | |
| | | Failte na miosg, see My heart's in the highlands | | | | |
| 97 | a:117 | Fair Eliza, e (Gaelic air) | vn, bc | 1795 | HV | N iii, 17 |
| 98 | a:236 | Fair Helen of Kirkconnell, B♭ | vn, vc, pf | 1804 | HV | T iv, 168 |
| | | Fairwell, thou fair day, see My lodging is on the cold ground | | | | |
| 99 | a:156 | Fee him, father, F | vn, vc, pf | 1800 | HV | T iii, 10 |
| 100 | b:13 | Ffarwel Ffranses, E♭ | vn, vc, pf | 1804 | HV | TW i, 18 |
| 101 | b:40 | Ffarwel jeuengetid, E♭ | vn, vc, pf | 1804 | HV | TW iii, 74 |
| 102 | a:29 | Fife and a' the lands about it, D | vn, bc | –1792 | HV | N ii, 29; HW xxxii/1, 30 |
| 103 | b:58 | Flower of north Wales, The, C | vn, vc, pf | 1804 | HV | — |
| 104 | a:90 | Flowers of Edinburgh, The, E♭ | vn, bc | –1792 | HV | N ii, 90; HW xxxii/1, 94 |
| 105 | a:90bis | Flowers of Edinburgh, The, F | vn, vc, pf | 1801 | HV | — |
| 106 | a:212 | Flowers of the forest, The, B♭ | vn, vc, pf | ?1802/3 | HV | W i, 13 |
| 107 | a:222 | For the lack of gold, B♭ | vn, vc, pf | ?1802/3 | HV | W i, 34 |
| | | 14th of October, see Ye Gods! | | | | |
| 108 | a:105 | Frae the friends and land I love, E♭ | vn, bc | 1795 | HV | N iii, 5 |
| 109 | a:7 | Fy! gar rub her o'er wi' strae, e | vn, bc | –1792 | HV | N ii, 7; HW xxxii/1, 7 |
| 110 | a:7bis | Fy! gar rub her o'er wi' strae, e (duet) | vn, vc, pf | 1801 | A (2nd version of introduction only, u), HV | T ii, 53 |
| | | Fy, let us a' to the bridal [wedding], see Blithsome bridal | | | | |
| | | Gaberlunzie (Gaberlunyie) man, The, see Brisk young lad | | | | |
| 111 | a:179 | Galashiels, E♭ | vn, vc, hpd | 1800 | HV | T iii, 41 |

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|---|---|---|---|---|---|---|
| *112* | a:15 | Galla water, D | vn, bc | –1792 | HV | N ii, 15; HW xxxii/1, 15 |
| *113* | a:15bis | Galla water, D | vn, vc, pf | ?1802/3 | HV | W i, 30 |
| *114* | a:15ter | Galla water, D | vn, vc, pf | 1803 | HV | — |
| | | Gardener's march, The, see Gard'ner wi' his paidle | | | | |
| *115* | a:45 | Gard'ner wi' his paidle, The, A | vn, bc | –1792 | HV | N ii, 45; HW xxxii/1, 48 |
| | | Gentle swain, The, see Johnny's gray breeks | | | | |
| *116* | a:225 | Gilderoy, g (duet) | vn, vc, pf | ?1802/3 | HV | W i, 39 |
| *117* | a:196 | Gil Morris [Morrice], E♭ | vn, vc, hpd | 1801 | HV | T i, 45 |
| | | Gin you meet a bonny lassie, see Fy! gar rub her o'er wi' strae | | | | |
| *118* | a:88 | Glancing of her apron, The, D | vn, bc | –1792 | HV | N ii, 88; HW xxxii/1, 92 |
| | | Gordons has [had] the guiding o't, The, see Strephon and Lydia | | | | |
| *119* | b:2 | Gorhoffedd gwyr Harlech, G | vn, vc, pf | 1803 | HV | TW i, 2 |
| | | Go to the ew-bughts, Marion, see Ewe-bughts | | | | |
| *120* | a:13 | Gramachree, E♭ (Irish air) | vn, bc | –1792 | HV | N ii, 13; HW xxxii/1, 13 |
| *121* | a:13bis | Gramachree, D (Irish air) | vn, vc, pf | 1801 | HV | T i, 18 |
| *122* | a:13ter | Gramachree, F (Irish air) | vn, vc, pf | ?1802/3 | HV | W i, 22 |
| *123* | a:8 | Green grow the rashes, d | vn, bc | –1792 | HV | N ii, 8; HW xxxii/1, 8 |
| *124* | a:8bis | Green grow the rashes, b (with chorus 2vv) | vn, vc, pf | 1801 | HV | T iv, 155 |
| *125* | a:112 | Green sleeves, e | vn, bc | 1795 | HV | N iii, 12 |
| *126* | a:112bis | Green sleeves, e | vn, vc, pf | 1801 | A (frag.), HV | TS suppl., 150 |
| *127* | b:15 | Grisiel ground, B♭ (duet) | vn, vc, pf | 1803 | HV | TW i, 21 |
| | | Had awa frae me, Donald, see Thou'rt gane awa' | | | | |
| *128* | a:63 | Hallow ev'n, D | vn, bc | –1792 | HV | N ii, 63; HW xxxii/1, 66 |
| *129* | b:42 | Happiness lost, D | vn, vc, pf | 1804 | HV | TW iii, 86 |
| | | Happiness lost, see Tears that must ever fall | | | | |
| *130* | a:243 | Happy topers, The, C (with chorus 2vv) | vn, vc, pf | 1801 | A (frag.), HV | T iv, 179 |
| *131* | b:33 | Hela'r ysgyfarnog, C | vn, vc, pf | 1804 | HV | TW ii, 50 |
| | | Hellvellyn, see Erin-go-bragh | | | | |
| | | Hemp-dresser, The, see Looking glass | | | | |
| *132* | a:100 | Her absence will not alter me, D | vn, bc | –1792 | HV | N ii, 100; HW xxxii/1, 104 |
| *133* | a:257 | Here awa', there awa', F | vn, vc, pf | ?1802/3 | — | W ii, 45 |
| *134* | a:49 | Here's a health to my true love, b | vn, bc | –1792 | HV | N ii, 49; HW xxxii/1, 52 |
| | | He's far away, see Weary pund o' tow | | | | |
| | | He who presum'd to guide the sun, see Maid's complaint | | | | |
| | | Hey now the day dawes, see Hey tutti taiti | | | | |
| *135* | a:174 | Hey tutti taiti, G | vn, vc, hpd | 1801 | HV | T iii, 33 |
| | | Highland lamentation, see Young Damon | | | | |
| | | Highland lassie [laddie], The, see Old highland laddie | | | | |
| *136* | a:159 | Highland Mary, E♭ | vn, vc, pf | 1800 | HV | T iii, 14 |
| | | Highway to Edinburgh, The, see Black eagle | | | | |
| *137* | b:11 | Hob y deri dando, G | vn, vc, pf | 1803 | HV | TW i, 16 |
| *138* | b:16 | Hob y deri danno, G | vn, vc, pf | 1804 | HV | TW i, 22 |
| *139* | b:28 | Hoffedd Hywel ab Owen Gwynedd, c | vn, vc, pf | 1804 | HV | TW ii, 40 |
| | | Hold away from me, Donald, see Thou'rt gane awa' | | | | |
| *140* | a:237 | Hooly and fairly, D | vn, vc, hpd | 1801 | HV | T iv, 170 |
| | | House of Glams, see Roslin Castle | | | | |

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|---|---|---|---|---|---|---|
| 141 | a:36 | How can I be sad on my wedding day, D | vn, bc | –1792 | HV | N ii, 36; HW xxxii/1, 38 |
| 142 | a:67 | How long and dreary is the night, D (Gaelic air) | vn, bc | –1792 | HV | N ii, 67; HW xxxii/1, 71 |
| | | How sweet is the scene, see Humours o' glen | | | | |
| | | How sweet this lone vale, see Lone vale | | | | |
| 143 | a:141 | Hughie Graham, g | vn, bc | 1795 | HV | N iii, 41 |
| 144 | a:256 | Humours o' glen, The, a (?Irish air) | vn, vc, pf | ?1802/3 | HV | W ii, 44 |
| 145 | a:140 | I canna come ilke day to woo, A | vn, bc | 1795 | HV | N iii, 40 |
| 146 | a:140bis | I canna come ilke day to woo, A | vn, vc, hpd | 1801 | HV | T v, 227 |
| 147 | a:110 | I do confess thou art sae fair, d | vn, bc | 1795 | HV | N iii, 10 |
| 148 | a:87 | I dream'd I lay, F | vn, bc | –1792 | HV | N ii, 87; HW xxxii/1, 91 |
| 149 | a:80 | If a body meet a body, G | vn, bc | –1792 | HV | N ii, 80; HW xxxii/1, 84 |
| 150 | a:80bis | If a body meet a body, G | vn, vc, pf | 1801 | HV | T iii, 23 |
| 151 | a:95 | If e'er ye do well it's a wonder, D | vn, bc | –1792 | HV | N ii, 95; HW xxxii/1, 99 |
| 152 | a:17 | I had a horse, b | vn, bc | –1792 | HV | N ii, 17; HW xxxii/1, 17 |
| 153 | a:17bis | I had a horse, c | vn, vc, pf | ?1804 | HV | W ii, 50 |
| 154 | a:205 | I'll never leave thee, D | vn, vc, pf | 1802/3 | — | W i, 3 |
| 155 | a:3 | I love my love in secret, G | vn, bc | –1792 | HV | N ii, 3; HW xxxii/1, 3 |
| 156 | a:30 | I'm o'er young to marry yet, B♭ | vn, bc | –1792 | HV | N ii, 30; HW xxxii/1, 31 |
| 157 | a:177 | I wish my love were in a myre, B♭ | vn, vc, hpd | 1800 | HV | T iii, 37 |
| 158 | a:231 | Jacobite air, A, B♭ (duet) | vn, vc, pf | 1801 | HV | T iv, 160 |
| 159 | a:79 | Jamie, come try me, D | vn, bc | –1792 | HV | N ii, 79; HW xxxii/1, 83 |
| 160 | a:132 | Jenny drinks nae water, B♭ | vn, bc | 1795 | HV | N iii, 32 |
| 161 | a:252 | Jenny's bawbee, G | vn, vc, pf (hpd) | 1801 | A (u) | T iv, 197 |
| | | Jenny's lamentation, see Jockie and Sandy | | | | |
| 162 | a:99 | Jenny was fair, E♭ | vn, bc | –1792 | HV | N ii, 99; HW xxxii/1, 102 |
| 163 | a:263 | Jingling Jonnie, F | vn, vc, pf | 1801 | HV | T ii (1817), 79 (in E♭) |
| | | Jockey was the blythest lad, see Young Jockey | | | | |
| 164 | a:91 | Jockie and Sandy, G | vn, bc | –1792 | HV | N ii, 91; HW xxxii/1, 95 |
| | | Jock the laird's brither, see Auld Rob Morris | | | | |
| 165 | a:2 | John Anderson, my jo, g | vn, bc | –1792 | HV | N ii, 2; HW xxxii/1, 2 |
| 166 | a:2bis | John Anderson, my jo, g | vn, vc, pf | ?1802/3 | HV | W i, 26 |
| 167 | a:41 | John, come kiss me now, E♭ | vn, bc | –1792 | HV | N ii, 41; HW xxxii/1, 44 |
| 168 | a:109 | Johnie Armstrong, G | vn, bc | 1795 | HV | N iii, 9 |
| 169 | a:154 | Johnny's gray breeks, B♭/g | vn, vc, pf | 1800 | HV | T iii, 8 |
| 170 | a:24 | John of Badenyon, g | vn, bc | –1792 | HV | N ii, 24; HW xxxii/1, 24 |
| 171 | a:24bis | John of Badenyon, g | vn, vc, pf | 1801 | HV | T iv, 184 |
| | | Joyful widower, The, see Maggy Lauder | | | | |
| 172 | a:220 | Katherine Ogie, g | vn, vc, pf | 1802/3 | — | W i, 31 |
| | | Katy's answer, see My mither's ay glowran | | | | |
| 173 | a:148 | Kellyburn braes, E♭ | vn, bc | 1795 | HV | N iii, 48 |
| 174 | a:148bis | Kellyburn braes, D | vn, vc, hpd | 1801 | HV | T iv, 182 |
| 175 | a:169 | Killicrankie, C (cf H 25) | vn, vc, hpd | 1801 | HV | T iii, 27 |
| | | Kind Robin loves me, see Robin, quo' she | | | | |
| | | King James' march to Ireland, see Lochaber | | | | |
| | | Kirk wad let me be, The, see Blithsome bridal | | | | |
| | | Lads of Leith, The, see She's fair and fause | | | | |

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|---|---|---|---|---|---|---|
| | | Lady Badinscoth's reel, see My love she's but a lassie yet | | | | |
| 176 | b:45 | Lady Owen's delight [favourite], F | vn, vc, pf | 1803 | HV | — |
| 177 | a:127 | Lady Randolph's complaint, G | vn, bc | 1795 | HV | N iii, 27 |
| | | Laird and Edinburgh Kate, The, see My mither's ay glowran | | | | |
| 178 | b:43a | Lamentation of Britain, The, g (duet) | vn, vc, pf | 1803 | HV | — |
| 179 | b:43b | Lamentation of Cambria, The, g (duet) | vn, vc, pf | ?1804 | — | — |
| 180 | a:235 | Langolee, G | vn, vc, pf | 1801 | HV | T iv, 167 |
| 181 | b:57 | La partenza dal paese e dalli amici, a | vn, vc, pf | 1804 | HV | — |
| | | Lasses of the ferry, The, see Auld lang syne | | | | |
| | | Lass gin ye lo'e me, tell me now, see I canna come ilke day | | | | |
| 182 | a:272 | Lassie wi' the gowden hair, d | vn, vc, pf | 1803 | HV | — |
| 183 | a:23 | Lass of Livingston, The, c | vn, bc | –1792 | HV | N ii, 23; HW xxxii/1, 23 |
| 184 | a:209 | Lass of Lochroyan, The, a | vn, vc, pf | ?1802/3 | HV | W i, 7 |
| 185 | a:160 | Lass of Patie's mill, The, C | vn, vc, pf | 1800 | HV | T iii, 17 |
| 186 | a:160bis | Lass of Patie's mill, The, C (duet) | vn, vc, pf | ?1804 | HV | W ii, 43 |
| 187 | a:199 | Last time I came o'er the muir, The, D | vn, vc, pf | 1801 | A (u) | T ii, 80 |
| 188 | a:199bis | Last time I came o'er the muir, The, D | vn, vc, pf | 1802/3 | A (u) | W i, 25 |
| 189 | a:27 | Leader haughs and yarrow, F | vn, bc | –1792 | HV | N ii, 27; HW xxxii/1, 28 |
| 190 | a:31 | Lea-rig, The, F | vn, bc | –1792 | HV | N ii, 31; HW xxxii/1, 32 |
| 191 | a:31bis | Lea-rig, The, F | vn, vc, hpd | 1800 | E (without author's name) | T iv, 195 (in G) |
| 192 | a:31ter | Lea-rig, The, G | vn, vc, pf | ?1802/3 | HV | W i, 8 |
| 193 | a:61 | Let me in this ae night, d | vn, bc | –1792 | HV | N ii, 61; HW xxxii/1, 64 |
| 194 | a:61bis | Let me in this ae night, d | vn, vc, pf | 1801 | HV | T iv, 156 |
| 195 | a:215 | Lewie Gordon, G | vn, vc, pf | ?1802/3 | HV | W i, 19 |
| 196 | a:83 | Lizae Baillie, F | vn, bc | –1792 | HV | N ii, 83; HW xxxii/1, 87 |
| 197 | b:7 | Llwyn Onn, G | vn, vc, pf | 1803 | HV | TW i, 10 |
| 198 | a:190bis | Lochaber, F | vn, vc, pf | ?1804 | HV | W ii, 60 |
| 199 | a:163 | Logan water, g | vn, vc, pf | 1800 | HV | T iii, 16 |
| 200 | a:73 | Logie of Buchan, g/B♭ | vn, bc | –1792 | HV | N ii, 73; HW xxxii/1, 77 |
| 201 | a:175 | Lone vale, The, B♭ (highland air) | vn, vc, hpd | 1801 | HV | T iii, 34 |
| 202 | a:158 | Looking glass, The, G | vn, vc, hpd | 1801 | HV | T iii, 13 |
| | | Loth to depart, see La partenza dal paese e dalli amici | | | | |
| 203 | a:53 | Love will find out the way, A | vn, bc | –1792 | HV | N ii, 53; HW xxxii/1, 56 |
| 204 | a:210 | Low down in the broom, C | vn, vc, pf | 1802/3 | A (u) | W i, 11 |
| | | Lucky Nancy, see Dainty Davie | | | | |
| 205 | a:182 | Macpherson's farewell, A (with chorus, 2vv) | vn, vc, hpd | 1801 | HV | T iii, 44 |
| | | Madam Cossy, see Looking glass | | | | |
| 206 | a:86 | Maggie's tocher, e | vn, bc | –1792 | HV | N ii, 86; HW xxxii/1, 90 |
| 207 | a:35 | Maggy Lauder, B♭ | vn, bc | –1792 | HV | N ii, 35; HW xxxii/1, 36 |
| 208 | a:35bis | Maggy Lauder, A (cf H *24*) | vn, vc, hpd | 1800 | HV | T iii, 25 |
| 209 | a:35ter | Maggy Lauder, B♭ | vn, vc, pf | ?1804 | HV | W ii, 64 |
| | | Maid in Bedlam, The, see Gramachree | | | | |
| | | Maid of Toro, The, see Captain O'Kain | | | | |
| 210 | a:84 | Maid's complaint, The, b | vn, bc | –1792 | HV | N ii, 84; HW xxxii/1, 88 |
| 211 | a:221 | Maid that tends the goats, The, a | vn, vc, pf | ?1802/3 | HV | W i, 33 |

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|---|---|---|---|---|---|---|
| *212* | a:221bis | Maid that tends the goats, The, a | vn, vc, pf | 1801 | HV | T iv, 166 |
| *213* | b:36 | Maltraeth, G | vn, vc, pf | 1804 | HV | TW ii, 58 |
| *214* | b:5 | Mantell Siani, G | vn, vc, pf | 1803 | HV | TW i, 8 |
| *215* | a:65 | Marg'ret's ghost, D | vn, bc | –1792 | HV | N ii, 65; HW xxxii/1, 68 |
| | | Margret's ghost, see William and Margaret | | | | |
| *216* | b:49 | Marsh of Rhuddlan, The, g | vn, vc, pf | 1804 | HV | — |
| *217* | a:1 | Mary's dream, f♯ | vn, bc | –1792 | HV | N ii, 1; HW xxxii/1, 1 |
| *218* | a:1bis | Mary's dream, f♯ | vn, vc, hpd | 1801 | HV | T iii, 7 |
| | | McFarsence's testament, see Macpherson's farewell | | | | |
| *219* | a:81 | McGrigor of Rora's lament, C (Celtic air) | vn, bc | –1792 | HV | N ii, 81; HW xxxii/1, 84 |
| | | McPherson's rant, see Macpherson's farewell | | | | |
| *220* | b:6 | Mentra Gwen, A (duet) | vn, vc, pf | 1803 | HV | TW i, 9 |
| *221* | a:50 | Merry may the maid be, d | vn, bc | –1792 | HV | N ii, 50; HW xxxii/1, 53 |
| *222* | a:50bis | Merry may the maid be, d (duet) | vn, vc, pf | ?1804 | HV | W ii, 56 |
| | | Miller, The, see Merry may the maid be | | | | |
| | | Miller's daughter, The, see If a body meet a body | | | | |
| | | Miller's wedding, The, see Auld lang syne | | | | |
| *223* | a:92 | Mill, mill O!, The, B♭ | vn, bc | –1792 | HV | N ii, 92; HW xxxii/1, 96 |
| *224* | a:92bis | Mill, mill O!, The, B♭ | vn, vc, pf | ?1802/3 | HV | W ii, 42 |
| *225* | a:115 | Minstrel, The, c | vn, bc | 1795 | HV | N iii, 15 |
| *226* | a:115bis | Minstrel, The, b | vn, vc, hpd | 1801 | HV | T iv, 186 |
| | | Miss Admiral Gordon's strathspey, see Poet's ain Jean | | | | |
| | | Miss Farquharson's reel, see My love she's but a lassie yet | | | | |
| | | Miss Hamilton's delight, see My jo Janet | | | | |
| *227* | a:143 | Morag, d (Celtic air) | vn, bc | 1795 | HV | N iii, 43 |
| *228* | a:143bis | Morag, c (Celtic air) | vn, vc, pf | 1801 | HV | — |
| | | Moudiewort, The, see O, for ane-and-twenty Tam! | | | | |
| *229* | a:42 | Mount your baggage, C | vn, bc | –1792 | HV | N ii, 42; HW xxxii/1, 45 |
| *230* | a:51 | Mucking of Geordie's byer, The, e | vn, bc | –1792 | HV | N ii, 51; HW xxxii/1, 54 |
| *231* | a:51bis | Mucking of Geordie's byer, The, e | vn, vc, pf | 1801 | — | T ii, 66 |
| *232* | a:242 | Muirland Willy, d (with chorus 2vv) | vn, vc, pf | 1801 | A (2nd version of introduction only, u), HV | T iv, 177 |
| | | Musket salute The, see My heart's in the highlands | | | | |
| *233* | b:31 | Mwynen Cynwyd, E♭ | vn, vc, pf | 1804 | HV | TW ii, 44 |
| | | My ain fireside, see Todlen hame | | | | |
| | | My ain kind deary, see Lea-rig | | | | |
| *234* | a:189 | My apron deary, G | vn, vc, pf | 1801 | A (u) | T i, 9 |
| *235* | a:189bis | My apron deary, A | vn, vc, pf | ?1802/3 | HV | W i, 23 |
| *236* | a:18 | My boy Tammy, d | vn, bc | –1792 | HV | N ii, 18; HW xxxii/1, 18 |
| *237* | a:166 | My dearie if thou die, e | vn, vc, pf | 1800 | HV | T iii, 22 |
| *238* | a:120 | My Goddess woman, c | vn, bc | 1795 | HV | N iii, 20 |
| *239* | a:77 | My heart's in the highlands, B♭ (Celtic air) | vn, bc | –1792 | HV | N ii, 77; HW xxxii/1, 80 |
| | | My Jockey was the blythest lad, see Young Jockey | | | | |
| *240* | a:258 | My jo Janet, C | vn, vc, pf | ?1804 | HV | W ii, 46 |
| *241* | a:262 | My lodging is on the cold ground, F (?Irish air) | vn, vc, pf | ?1802/3 | HV | W ii, 63 |

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|---|---|---|---|---|---|---|
| | | My love's bonny when she smiles on me, see Flowers of Edinburgh | | | | |
| *242* | a:194 | My love she's but a lassie yet, C (cf H *21*) | vn, vc, pf | 1801 | A (u) | T i, 35 |
| | | My love's in Germanie, see Wish | | | | |
| | | My Mary, dear departed shade, see Highland Mary | | | | |
| *243* | a:70 | My mither's ay glowran o'er me, e | vn, bc | –1792 | HV | N ii, 70; HW xxxii/1, 74 |
| *244* | a:70bis | My mither's ay glowran o'er me, e | vn, vc, pf | 1800 | HV | T iv, 194b |
| *245* | a:37 | My Nanie, O, c | vn, bc | –1792 | HV | N ii, 37; HW xxxii/1, 39 |
| *246* | a:37bis | My Nanie, O, c | vn, vc, pf | 1802/3 | — | W i, 17 |
| *247* | a:37ter | My Nanie, O, c | vn, vc, pf | 1803 | HV | — |
| *248* | a:37quater | My Nanie, O, c (duet) | vn, vc, pf | 1801 | HV | T i (1822), 4 |
| | | My plaid away, see O'er the hills and far away | | | | |
| | | Nancy's to the green-wood gane, see Scornfu' Nancy | | | | |
| | | Nanny, O, see My Nanie, O | | | | |
| | | Nelly's dream, see Marg'ret's ghost | | | | |
| | | New hilland laddie, see Lass of Livingston | | | | |
| *249* | b:60 | New year's gift, The, a | vn, vc, pf | 1804 | HV | — |
| | | Nine pint cogie, see Collier's bonny lassie | | | | |
| *250* | a:125 | Nithsdall's welcome hame, D | vn, bc | 1795 | HV | N iii, 25 |
| *251* | b:29 | Nos galan, G | vn, vc, pf | 1803 | HV | TW ii, 41 |
| *252* | a:111 | Now westlin winds, c | vn, bc | 1795 | HV | N iii, 11 |
| *253* | a:89 | O bonny lass, e (?Irish air) | vn, bc | –1792 | HV | N ii, 89; HW xxxii/1, 93 |
| | | O can ye labor lea, see Auld lang syne | | | | |
| *254* | a:48 | O can you sew cushions, G | vn, bc | –1792 | HV | N ii, 48; HW xxxii/1, 51 |
| *255* | a:16 | O'er bogie, g | vn, bc | –1792 | HV | N ii, 16; HW xxxii/1, 16 |
| *256* | a:16bis | O'er bogie, f♯ | vn, vc, pf | 1801 | HV | T iii, 40 |
| *257* | a:149 | O'er the hills and far away, f♯ or b | vn, bc | 1795 | HV | N iii, 49 |
| *258* | a:149bis | O'er the hills and far away, B♭ (with chorus 2vv) | vn, vc, pf | 1801 | HV | T iv, 161 |
| *259* | a:122 | O'er the moor amang the heather, E♭ | vn, bc | 1795 | HV | N iii, 22 |
| *260* | a:122ter | O'er the moor amang the heather, E♭ | vn, vc, pf | ?1802/3 | HV | W i, 32 |
| | | Of a' the airts, see Poet's ain Jean | | | | |
| | | Of noble race was Shenkin, see Y gadly's | | | | |
| *261* | a:108 | O, for ane-and-twenty Tam!, E♭ | vn, bc | 1795 | HV | N iii, 8 |
| *262* | a:85 | Oh, onochrie [Oh! ono Chrio], F (Irish air) | vn, bc | –1792 | HV | N ii, 85; HW xxxii/1, 89 |
| | | Oh, open the door, Lord Gregory, see Lass of Lochroyan | | | | |
| *263* | a:248 | Old highland laddie [lassie], The, D | vn, vc, pf | 1801 | HV | T iv, 189 |
| | | Old man, The, see My jo Janet | | | | |
| | | O let me in this ae night, see Let me in this ae night | | | | |
| *264* | a:142 | On a bank of flowers, c | vn, bc | 1795 | HV | N iii, 42 |
| *265* | a:151 | On Ettrick banks, D | vn, vc, hpd | 1800 | HV | T iii, 1 |
| | | On the death of Delia's linnet, see Death of the linnet | | | | |
| *266* | a:249 | Oonagh [Oonagh's waterfall], d (Irish air) | vn, vc, pf | 1801 | HV | T iv, 190 |
| *267* | a:255 | Open the door, E♭ (?Irish air) | vn, vc, pf | ?1804 | HV | W ii, 41 |
| | | O poortith cauld, see I had a horse | | | | |
| *268* | a:228 | Oran gaoil, d (duet; Gallic air) | vn, vc, pf | 1801 | HV | T iv, 154 |

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|---|---|---|---|---|---|---|
| | | O saw ye my father, see Saw ye my father | | | | |
| | | O steer her up and had her gaun, see Steer her up | | | | |
| | | Palmer, The, see Open the door | | | | |
| 269 | b:22 | Pant corlant yr wyn: neu, Dafydd or Garreg-las, B♭ (duet) | vn, vc, pf | 1804 | HV | TW ii, 33 |
| 270 | a:241 | Pat & Kate, B♭ (duet; Irish air) | vn, vc, pf | 1803 | HV | T iv, 175 |
| 271 | a:167 | Peggy, I must love thee, G (duet) | vn, vc, hpd | 1801 | A (2nd version of coda only, u), HV | T iii, 24 |
| 272 | a:96 | Peggy in devotion, C | vn, bc | –1792 | HV | N ii, 96; HW xxxii/1, 100 |
| 273 | a:33 | Pentland Hills, F | vn, bc | –1792 | HV | N ii, 33; HW xxxii/1, 34 |
| | | Phely & Willy, see Jacobite air | | | | |
| | | Phoebe, see Yon wild mossy mountains | | | | |
| 274 | a:183 | Pinkie House, D | vn, vc, pf | 1800 | HV | T iii, 46 |
| 275 | a:10 | Ploughman, The, D | vn, bc | –1792 | HV | N ii, 10; HW xxxii/1, 10 |
| 276 | a:230 | Poet's ain Jean, The, G | vn, vc, pf | 1801 | HV | T iv, 159 |
| 277 | a:230bis | Poet's ain Jean, The, A (duet) | vn, vc, pf | ?1804 | HV | W ii, 66 |
| 278 | a:265 | Polwarth on the green, B♭ (duet) | vn, vc, hpd | 1801 | HV | T v, 218 |
| 279 | b:53 | Poor pedlar, The, B♭ | vn, vc, pf | 1804 | HV | — |
| 280 | a:113 | Posie, The, c | vn, bc | 1795 | HV | N iii, 13 |
| 281 | b:52 | Pursuit of love, The, D | vn, vc, pf | 1804 | HV | — |
| 282 | a:161 | Queen Mary's lamentation, E♭ | vn, vc, pf | 1800 | HV | T iii, 18 |
| | | Ranting highlandman, The, see White cockade | | | | |
| | | Ranting, roving Willie, see Rattling roaring Willy | | | | |
| 283 | a:227 | Rattling roaring Willy, F | vn, vc, pf (hpd) | 1801 | A (u) | T iv, 153 |
| | | Raving winds, see McGrigor of Rora's lament | | | | |
| 284 | b:38 | Reged, G | vn, vc, pf | 1804 | HV | TW ii, 60 |
| 285 | b:8 | Rhyfelgyrch Cadpen Morgan, B♭ | vn, vc, pf | 1803 | HV | TW i, 11 |
| 286 | a:202 | Robin Adair, C (duet; ?Irish air) | vn, vc, pf | 1801 | A (u) | T ii, 92 |
| | | Robin is my only jo, see Robin, quo' she | | | | |
| 287 | a:72 | Robin, quo' she, G | vn, bc | –1792 | HV | N ii, 72; HW xxxii/1, 76 |
| 288 | a:72bis | Robin, quo' she, G | vn, vc, pf | ?1804 | HV | W ii, 48 |
| | | Roger's farewell, see Auld lang syne | | | | |
| | | Rory Dall's port, see Ae fond kiss | | | | |
| 289 | a:135 | Rose bud, The, B♭ | vn, bc | 1795 | HV | N iii, 35 |
| 290 | a:191 | Roslin Castle [Roslane Castle], c | vn, vc, pf | 1801 | HV | T i, 14 |
| 291 | a:191bis | Roslin Castle [Roslane Castle], c | vn, vc, pf | 1802/3 | A (u) | W i, 9 |
| 292 | a:165 | Rothiemurche's rant, C | vn, vc, pf | 1800 | HV | T iii, 21 |
| | | Row saftly, thou stream, see Captain O'Kain | | | | |
| 293 | a:103 | Roy's wife of Aldivalloch, C | vn, bc | 1795 | HV | N iii, 3 |
| 294 | a:223 | Sae merry as we ha'e been, C | vn, vc, pf | 1802/3 | A (u) | W i, 35 |
| | | Sandie and Jockie, see Jockie and Sandy | | | | |
| | | Sawney will never be my love again, see Corn riggs | | | | |
| | | Sawnie's pipe, see Colonel Gardner | | | | |
| | | Saw ye Johnnie cummin? quo' she, see Fee him, father | | | | |
| 295 | a:5 | Saw ye my father?, D | vn, bc | –1792 | HV | N ii, 5; HW xxxii/1, 5 |
| 296 | a:5bis | Saw ye my father?, D (cf H 23) | vn, vc, hpd | 1800 | HV | T iii, 2 |
| 297 | a:5ter | Saw ye my father?, D | vn, vc, pf | ?1804 | HV | W ii, 51 |
| 298 | a:56 | Saw ye nae my Peggy?, d | vn, bc | –1792 | HV | N ii, 56; HW xxxii/1, 59 |
| 299 | a:185 | Scornfu' Nancy, B♭ | vn, vc, pf | 1800 | HV | T iii, 48 |

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|---|---|---|---|---|---|---|
| *300* | a:185bis | Scornfu' Nancy, B♭ | vn, vc, pf | ?1804 | HV | W ii, 55 |
| | | Scots Jenny, see Jenny was fair | | | | |
| *301* | a:173 | Sensibility, E♭ | vn, vc, pf | 1800 | HV | T iii, 32 |
| | | Seventh of November, see Day returns | | | | |
| | | She grip'd at the greatest on't, see East Neuk o' Fife | | | | |
| *302* | a:21 | Shepherd Adonis, The, g | vn, bc | –1792 | HV | N ii, 21; HW xxxii/1, 21 |
| *303* | a:93 | Shepherds, I have lost my love, D | vn, bc | –1792 | HV | N ii, 93; HW xxxii/1, 97 |
| *304* | a:93bis | Shepherds, I have lost my love, C | vn, vc, pf | ?1802/3 | HV | W ii, 54 |
| *305* | a:106 | Shepherd's son, The, G | vn, bc | 1795 | HV | N iii, 6 |
| *306* | a:106bis | Shepherd's son, The, G | vn, vc, pf | ?1802/3 | HV | W i, 40 |
| *307* | a:106ter | Shepherd's son, The, A (2 versions) | vn, vc, pf | 1804 | HV | TS ii, 4 (no vn, vc) |
| *308* | a:128 | Shepherd's wife, The, E♭ | vn, bc | 1795 | HV | N iii, 28 |
| *309* | a:128bis | Shepherd's wife, The, E♭ | vn, vc, pf | 1801 | HV | T iii, 12 |
| *310* | a:219 | She rose and loot me in, d | vn, vc, pf | ?1802/3 | HV | W i, 29 |
| *311* | a:219bis | She rose and loot me in, d | vn, vc, pf | 1801 | HV | — |
| | | She says she lo'es me best of a', see Oonagh | | | | |
| *312* | a:121 | She's fair and fause, e | vn, bc | 1795 | HV | N iii, 21 |
| *313* | a:208 | Silken snood, The, E♭ | vn, vc, pf | 1802/3 | — | W i, 6 |
| *314* | a:260 | Siller crown, The, F | vn, vc, pf | ?1804 | HV | W ii, 53 |
| | | Sir Alex. Don, see Auld lang syne | | | | |
| *315* | a:250 | Sir Patrick Spence, A | vn, vc, pf | 1803 | HV | T iv, 193 |
| *316* | a:137 | Slave's lament, The, d | vn, bc | 1795 | HV | N iii, 37 |
| *317* | a:44 | Sleepy bodie, F | vn, bc | –1792 | HV | N ii, 44; HW xxxii/1, 47 |
| | | So for seven years, see Tho' for sev'n years | | | | |
| *318* | a:60 | Soger laddie, The, E♭ | vn, bc | –1792 | HV | N ii, 60; HW xxxii/1, 63 |
| *319* | a:60bis | Soger laddie, The, E♭ | vn, vc, pf | 1801 | HV | T iv, 172 |
| | | Soldier laddie, The, see Soger laddie | | | | |
| | | Soldier's dream, The, see Captain O'Kain | | | | |
| | | Soldier's return, The, see Mill, mill O! | | | | |
| *320* | a:78 | Steer her up, and had ger gawin, B♭ | vn, bc | –1792 | HV | N ii, 78; HW xxxii/1, 82 |
| *321* | a:19 | St Kilda song, F | vn, bc | –1792 | HV | N ii, 19; HW xxxii/1, 19 |
| *322* | a:145 | Strathallan's lament, D | vn, bc | 1795 | HV | N iii, 45 |
| *323* | a:145bis | Strathallan's lament, D | vn, vc, pf | 1801 | HV | T iv, 178 |
| *324* | a:150 | Strephon and Lydia, E♭ | vn, bc | 1795 | HV | N iii, 50 |
| | | Sun had loos'd his weary team, The, see Looking glass | | | | |
| *325* | a:198 | Sutor's daughter, The, G (duet) | vn, vc, pf | 1801 | A (u) | T ii, 77 |
| *326* | a:261 | Sweet Annie, g | vn, vc, pf | ?1802/3 | HV | W ii, 62 |
| *327* | b:44 | Sweet melody of north Wales, The, B♭ | vn, vc, pf | 1803 | HV | — |
| | | Sweet's the lass that loves me, see Bess and her spinning wheel | | | | |
| *328* | a:180 | Tak' your auld cloak about ye, g | vn, vc, pf | 1800 | HV | T iii, 42 |
| *329* | a:180bis | Tak' your auld cloak about ye, g | vn, vc, pf | ?1804 | HV | W ii, 57 |
| | | Tarry woo', see Lewie Gordon | | | | |
| *330* | a:123 | Tears I shed, The, e | vn, bc | 1795 | HV | N iii, 23 |
| *331* | a:201 | Tears of Caledonia, The, d | vn, vc, pf | 1801 | HV | T ii, 87 |
| *332* | a:186 | Tears that must ever fall, D | vn, vc, pf | 1801 | HV | T iii, 49 |
| | | Their groves o' sweet myrtle, see Humours o' glen | | | | |
| *333* | a:14 | This is no mine ain house, B♭ | vn, bc | –1792 | HV | N ii, 14; HW xxxii/1, 14 |
| *334* | a:14bis | This is no mine ain house, B♭ | vn, vc, pf | ?1802/3 | HV | W i, 38 |
| *335* | a:146 | Tho' for sev'n years and mair, F | vn, bc | 1795 | HV | N iii, 46 |
| *336* | a:12 | Thou'rt gane awa', A | vn, bc | –1792 | HV | N ii, 12; HW xxxii/1, 12 |

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|---|---|---|---|---|---|---|
| 337 | a:12bis | Thou'rt gane awa', A | vn, vc, pf | ?1802/3 | HV | W i, 36 |
| 338 | a:264 | Three captains, The, E♭ (Irish air) | vn, vc, pf | 1803 | HV | T iv (1817), 193 |
| 339 | a:181 | Thro' the wood, laddie, F | vn, vc, hpd | 1800 | HV | T iii, 43 |
| 340 | a:52 | Tibby Fowler, b | vn, bc | –1792 | HV | N ii, 52; HW xxxii/1, 55 |
| | | 'Tis woman, see Bonnie gray ey'd morn | | | | |
| 341 | a:130 | Tither morn, The, F | vn, bc | 1795 | HV | N iii, 30 |
| 342 | a:98 | To daunton me, d | vn, bc | –1792 | HV | N ii, 98; HW xxxii/1, 102 |
| 343 | a:6 | Todlen hame, A | vn, bc | 1792 | HV | N ii, 6; HW xxxii/1, 6 |
| 344 | a:6bis | Todlen hame, A | vn, vc, pf | ?1802/3 | HV | W ii, 61 |
| 345 | b:18 | Ton y ceiliog du, B♭ (duet) | vn, vc, pf | 1804 | HV | TW i, 24 |
| 346 | b:3 | Torriad y dydd, b | vn, vc, pf | 1803 | HV | TW i, 4 |
| | | To the rose bud, see Rose bud | | | | |
| | | Tranent Muir, see Killicrankie | | | | |
| 347 | b:41 | Troiad y droell, B♭ (duet) | vn, vc, pf | 1804 | HV | TW iii, 75 |
| 348 | b:17 | Tros y garreg, g | vn, vc, pf | 1804 | HV | TW i, 23 |
| 349 | a:206 | Tweedside, G (duet) | vn, vc, pf | 1802/3 | A (u) | W i, 4 |
| 350 | b:10 | Twll yn ei boch, C | vn, vc, pf | 1803 | HV | TW i, 14 |
| 351 | a:233 | Up and war them a' Willy, F | vn, vc, pf | 1801 | HV | T iv, 163 |
| 352 | a:28 | Up in the morning early, g | vn, bc | –1792 | HV | N ii, 28; HW xxxii/1, 29 |
| 353 | a:28bis | Up in the morning early, g | vn, vc, pf | ?1802/3 | HV | W ii, 52 |
| 354 | a:28ter | Up in the morning early, g | vn, vc, pf | 1801 | HV | — |
| 355 | a:133 | Vain pursuit, The, C | vn, bc | 1795 | HV | N iii, 33 |
| 356 | a:9 | Waefu' heart, The, F | vn, bc | –1792 | HV | N ii, 9; HW xxxii/1, 9 |
| 357 | a:9bis | Waefu' heart, The, F | vn, vc, pf | ?1802/3 | A (Sk), HV | W i, 10 |
| 358 | a:214 | Waly, waly, D | vn, vc, pf | 1802/3 | A (u) | W i, 18 |
| 359 | a:214bis | Waly, waly, D (cf appx Z *30*) | vn, vc, pf | 1801 | HV | — |
| | | Wandering Willie, see Here awa' | | | | |
| | | Wap at the widow, my laddie, see Widow | | | | |
| 360 | a:69 | Wat ye wha I met yestreen?, E♭ | vn, bc | –1792 | HV | N ii, 69; HW xxxii/1, 73 |
| 361 | a:69bis | Wat ye wha I met yestreen?, e | vn, vc, pf | 1801 | HV | T iv, 194a |
| 362 | a:40 | Wauking of the fauld, The, D | vn, bc | –1792 | HV | N ii, 40; HW xxxii/1, 42 |
| 363 | a:129 | Weary pund o' tow, The, G | vn, bc | 1795 | HV | N iii, 29 |
| 364 | a:129bis | Weary pund o' tow, The, F | vn, vc, hpd | 1801 | HV | T iii, 4 |
| 365 | a:124 | Wee wee man, The, E♭ | vn, bc | 1795 | HV | N iii, 24 |
| 366 | a:124bis | Wee wee man, The, E♭ | vn, vc, pf | 1801 | HV | T iii, 15 |
| | | Welcome home, old Rowley, see Thou'rt gane awa' | | | | |
| 367 | a:244 | What ails this heart of mine, g (duet) | vn, vc, pf | 1804 | SC, HV | T iv, 180 |
| 368 | a:134 | What can a young lassie do, b | vn, bc | 1795 | HV | N iii, 34 |
| 369 | a:134bis | What can a young lassie do, b (with chorus 2vv) | vn, vc, pf | 1801 | HV | T iii, 45 |
| | | What shall I do with an auld man, see What can a young lassie do | | | | |
| 370 | a:62 | When she came ben she bobbit, e | vn, bc | –1792 | HV | N ii, 62; HW xxxii/1, 65 |
| | | Where Helen lies, see Fair Helen of Kirkconnell | | | | |
| 371 | a:104 | While hopeless, e | vn, bc | 1795 | HV | N iii, 4 |
| 372 | a:76 | Whistle o'er the lave o't, F | vn, bc | –1792 | HV | N ii, 76; HW xxxii/1, 80 |
| 373 | a:76bis | Whistle o'er the lave o't, F | vn, vc, pf (hpd) | 1801 | A (u) | T iv, 169 |
| 374 | a:22 | White cockade, The, D | vn, bc | –1792 | HV | N ii, 22; HW xxxii/1, 22 |
| 375 | a:118 | Widow, The, E♭ | vn, bc | 1795 | HV | N iii, 18 |
| 376 | a:75 | Widow, are ye waking?, E♭ | vn, bc | –1792 | HV | N ii, 75; HW xxxii/1, 79 |
| 377 | a:75bis | Widow, are ye waking?, E♭ | vn, vc, pf | ?1804 | HV | W ii, 59 |
| 378 | a:153 | William and Margaret, g | vn, vc, hpd | 1800 | HV | T iii, 5 |
| | | Willie brew'd a peck o' maut, see Happy topers | | | | |
| 379 | a:4 | Willie was a wanton wag, C | vn, bc | –1792 | HV | N ii, 4; HW xxxii/1, 4 |

| No. | HXXXI | Tune/Title, key | Accompaniment | Date | Authentication | Edition (no. = no. of piece except in HW) |
|---|---|---|---|---|---|---|
| *380* | a:4bis | Willie was a wanton wag, B♭ | vn, vc, pf | 1801 | HV | T iv, 152 |
| *381* | b:47 | Willow hymn, The, d | vn, vc, pf | 1803 | HV | — |
| | | Will ye go to Flanders, see Gramachree | | | | |
| *382* | a:82 | Willy's rare, B♭ | vn, bc | –1792 | HV | N ii, 82; HW xxxii/1, 86 |
| | | Wilt thou be my dearie, see Sutor's daughter | | | | |
| *383* | b:46 | Winifreda, E♭ (duet) | vn, vc, pf | 1803 | HV | — |
| *384* | a:245 | Wish, The, g | vn, vc, pf | 1801 | HV | T iv, 181 |
| | | Wo betyd thy wearie bodie, see Bonnie wee thing | | | | |
| *385* | a:155 | Woes my heart that we shou'd sunder, A (duet) | vn, vc, hpd | 1800 | HV | T iii, 9 |
| | | Women's work will never be done, see Black eagle | | | | |
| *386* | a:38 | Woo'd and married and a', d | vn, bc | –1792 | HV | N ii, 38; HW xxxii/1, 40 |
| *387* | a:38bis | Woo'd and married and a', d (with chorus, 2vv) | vn, vc, pf | 1801 | A (2nd version of coda only, u), | T iii, 50 |
| *388* | b:19 | Wyres Ned Puw, g | vn, vc, pf | 1804 | HV | TW i, 26 |
| *389* | b:25 | Y bardd yn ei awen, C | vn, vc, pf | 1804 | HV | TW ii, 36 |
| *390* | b:32 | Y Cymry dedwydd, B♭ | vn, vc, pf | 1804 | HV | TW ii, 48 |
| *391* | a:43 | Ye Gods! was Strephon's picture blest, D | vn, bc | –1792 | HV | N ii, 43; HW xxxii/1, 46 |
| *392* | a:211 | Yellow hair'd laddie, The, D (duet) | vn, vc, pf | 1802/3 | — | W i, 12 |
| *393* | b:24 | Y gadly's, c (duet) | vn, vc, pf | 1803 | HV | TW ii, 35 |
| *394* | a:119 | Yon wild mossy mountains, g | vn, bc | 1795 | HV | N iii, 19 |
| *395* | a:71 | Young Damon, B♭ | vn, bc | –1792 | HV | N ii, 71; HW xxxii/1, 75 |
| | | Young highland rover, The, see Morag | | | | |
| *396* | a:64 | Young Jockey was the blythest lad, a | vn, bc | –1792 | HV | N ii, 64; HW xxxii/1, 67 |
| *397* | a:64bis | Young Jockey was the blythest lad, a | vn, vc, pf | 1801 | HV | TS suppl., 50 |
| | | Young laird and Edinburgh Katy, The, see Wat ye wha I met yestreen? | | | | |
| | | Young Peggy blooms, see Boatman | | | | |
| *398* | b:37 | Yr hen erddigan, c | vn, vc, pf | 1803 | HV | TW ii, 59 |

*Note*: 4 Scotch Songs, written in London, 1791–5 (Gr, Dies), lost or unidentified

Some settings of 1803 and later, doubtful: F.Kalkbrenner, during his stay with Haydn, 'was employed upon many of those popular Scottish airs, which are published by Mr. Thompson, of Edinburgh', see 'Memoir of Mr. Frederick Kalkbrenner' in Walter (E(i)1982)

*Appendix* Z: Doubtful and spurious settings

| No. | HXXXI | Tune/Title, key | Accompaniment | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| *1* | a:102quater | Bonnie wee thing, A | pf | ? | TS vi, 22 | arr. of Z *45* for 3vv by Beethoven, WoO158c, no.4 |
| *2* | a:232 | Border widow's lament, The, A | vn, vc, pf | 1803 | T iv, 162 | by Neukomm |
| *3* | a:226 | Braes of Ballochmyle, The, E♭ | vn, vc, pf | 1803 | T iv, 151 | by Neukomm |
| *4* | a:224bis | Captain O'Kain, e (?Irish air) | vn, vc, pf | 1803 | — | by Neukomm |
| | | Colin to Flora, see Rock and a wee pickle tow | | | | |
| | | Come under my plaidy, see Johny MacGill | | | | |
| *5* | a:253A | Cro Challin, F | vn, vc, pf | 1803 | T iv, 198 | by Neukomm |
| *6* | a:203 | Erin-go-bragh, C | vn, vc, pf | 1803 | T ii, 98 | by Neukomm |
| | | Exile of Erin, The, see Erin-go-bragh | | | | |
| | | Get up and bar the door, see Rise up and bar the door | | | | |
| | | Good night, and God be with you, see Good night and joy be wi' ye a' | | | | |
| *7* | a:254 | Good night and joy be wi' ye a', G | vn, vc, pf | 1803 | T iv, 200 | by Neukomm |
| *8* | a:63bis | Hallow ev'n, D | vn, vc, pf | 1803 | T v, 225 | by Neukomm |
| *9* | a:247 | Happy Dick Dawson, D | vn, vc, pf | 1803 | T iv, 185 | by Neukomm |

| No. | HXXXI | Tune/Title, key | Accompaniment | Date | Edition | Remarks |
|---|---|---|---|---|---|---|
| 10 | a:257bis | Here awa', there awa', d (duet) | vn, vc, pf | 1803 | — | ?by Neukomm, see Angermüller (E(i)1974) |
| | | I loe na a laddie but ane, see Happy Dick Dawson | | | | |
| | | Jenny beguil'd the webster, see Jenny dang the weaver | | | | |
| 11 | a:240 | Jenny dang the weaver, B♭ | vn, vc, pf | 1803 | T iv, 174 | by Neukomm |
| 12 | a:251 | Johny Faw, B♭ | vn, vc, pf | 1804 | T iv, 196 | ?by Neukomm, see Haydn's letter of 3 April 1804; altered version signed by Haydn |
| 13 | a:238 | Johny MacGill, E♭ (?Irish air) | vn, vc, pf | 1803 | T iv, 171 | by Neukomm |
| 14 | a:269 | Kelvin Grove, G | pf | ? | TS vi, 30 | doubtful |
| 15 | a:190 | Lochaber, F | vn, vc, pf | 1803 | T i, 10 | ?by Neukomm, see Angermüller (E(i)1974) |
| 16 | a:81bis | McGrigor of Rora's lament, C | vn, vc, pf | 1803 | T iv, 176 | by Neukomm |
| 17 | a:268 | My love's a wanton wee thing, D | vn, vc, pf | 1803 | TS vi, p.44 (no vn, vc) | by Neukomm |
| | | My silly auld man, see Johny MacGill | | | | |
| | | My wife's a wanton, wee thing, see My love's a wanton wee thing | | | | |
| 18 | a:89bis | O bonny lass, E♭ | vn, vc, pf | 1803 | T iv, 164 | by Neukomm |
| 19 | a:122bis | O'er the moor amang the heather, E♭ | vn, vc, pf | 1803 | T iv, 158 | by Neukomm |
| 20 | a:273 | O gin my love were yon red rose, a | vn, vc, pf | 1804 | — | ?by Neukomm, see Haydn's letter of 3 April 1804 |
| 21 | a:267 | Over the water to Charlie, D | vn, vc, pf | 1803 | TS vi, p.36 (no vn, vc) | by Neukomm |
| 22 | a:271 | O were my love yon lilac fair, a | pf | ? | TS vi, 32 | doubtful |
| 23 | b:61 | Parson boasts of mild ale, The, g (Irish air) | vn, vc, pf | 1803 | TI i, 30 | by Neukomm |
| 24 | a:197 | Rise up and bar the door, F | vn, vc, pf | 1803 | T i, 47 | by Neukomm |
| 25 | a:253B | Rock and a wee pickle tow, The, F | vn, vc, pf | 1803 | T iv, 199 | by Neukomm |
| 26 | a:266 | Sailor's lady, The, A | pf | ? | TS v, 37 | doubtful |
| | | Savourna deligh (Irish air), see Erin-go-bragh | | | | |
| 27 | a:239 | Shelah O'Neal, F | vn, vc, pf | 1803 | T iv, 173 | by Neukomm |
| | | Tibbie Dunbar, see Johny MacGill | | | | |
| 28 | a:52bis | Tibby Fowler, b | vn, vc, pf | 1803 | T iv, 192 | by Neukomm |
| 29 | a:270 | Tullochgorum, D | vn, vc, pf | 1803 | T v (suppl.), 246 | by Neukomm |
| | | Waes me for Prince Charlie, see Johny Faw | | | | |
| 30 | a:214ter | Waly, waly, D | vn, vc, pf | ? | T i (1822), 19 | doubtful duet arr. of Z *359* |
| 31 | a:62bis | When she came ben she bobbit, e | vn, vc, pf | 1803 | T v, 220 | by Neukomm |
| 32 | a:22bis | White cockade, The, D | vn, vc, pf | 1803 | T iv, 188 | by Neukomm |

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JAMES WEBSTER (text, bibliography), GEORG FEDER (work-list)

**Haydn, (Johann) Michael** (*b* Rohrau, Lower Austria, bap. 14 Sept 1737; *d* Salzburg, 10 Aug 1806). Austrian composer, younger brother of JOSEPH HAYDN. A prolific composer in many genres, he was especially admired for his sacred music.

1. Life. 2. Vocal works. 3. Instrumental works.

1. LIFE. Michael Haydn was born in the village of Rohrau on the Leitha river, near the current border of Austria and Hungary. He went to Vienna at the age of eight and entered the choir school at the Stephansdom, where he will have participated in numerous performances of sacred works by the most prominent Viennese composers, especially the Kapellmeister, Georg Reutter (ii). By his 12th birthday he was earning extra money as a substitute organist at the cathedral and had, reportedly, performed preludes and fantasies of his own composition. About 1753 his voice broke and he was dismissed from the choir school. After this he probably had some affiliation with the local Jesuit seminary; a biographical sketch of 1808 notes that he 'made rapid progress in Latin, ... obtained familiarity with classical literature', and Maximilian Stadler wrote that Haydn 'continued to perform on the organ together with Albrechtsberger in the Jesuit church' (*c*1816–25). Judging from a signed and dated score that he copied in 1757 of Fux's *Missa di S Carlo* (*A-Wn*), Haydn studied some of that composer's works during his formative Viennese years. The authors of the biographical sketch mention that he also studied works of Bach, Handel, Graun and Hasse. Stadler's history continues: 'Even during [Michael Haydn's] student

years he composed masses, litanies, hymns, Salve reginas etc., which, because of their correct setting and pleasing new taste, were taken in by everyone with great approval.' The genres mentioned here correspond remarkably well to a repertory of works known from performance parts copied at abbeys and parish churches in Lower Austria and Moravia between 1759 and 1763.

The biographical sketch suggests that Haydn left Vienna for Grosswardein (now Oradea, Romania) about 1757, although there is no evidence of his arrival there before April 1760. Dittersdorf, who succeeded Haydn there in 1765, later noted in his autobiography (1801) that Patachich augmented the Hofkapelle to 34 musicians on Dittersdorf's arrival in 1765; the forces at Haydn's disposal would therefore have been relatively meagre. The festive *Missa SS Cyrilli et Methodii* (1758), one of few dated works composed before 1760, was probably not conceived for such modest forces. Haydn's known compositions for Grosswardein are small in proportion and simple in their orchestration. Taken together, the pre-Salzburg works represent a formidable accomplishment: 15 symphonies, 14 masses, six divertimentos for three string instruments, several wind partitas and a few concertos, as well as a number of settings of Latin texts for four-part chorus with orchestra.

Haydn was apparently back in the vicinity of Vienna in 1762: a concert programme for one of the Durazzo academies in that year mentions a horn concerto 'de la Composition du S.r Michel Hayde', and details survive of a lost wind partita (ST59) bearing the inscription 'Posonii 22 Xbris 762'. It was perhaps during this time that he came to the attention of Count Vinzenz Joseph Schrattenbach, the nephew of Sigismund Christoph, Archbishop of Salzburg, who, according to the biographical sketch, recommended that Haydn be offered a position in Salzburg. From the quantity of Haydn's music that was copied for performances in eastern Austria during the 1750s and 60s, it would seem that he was quite well known throughout the region.

The death of J.E. Eberlin in 1762 led to a reshuffling of the prominent musicians in Salzburg and eventually to Haydn's appointment as court Konzertmeister. Among his colleagues were Leopold Mozart, A.C. Adlgasser, G.F. Lolli and later W.A. Mozart. On 24 July 1763 some 'Tafelmusique' by him was performed, and on 14 August he officially assumed his new position, which involved playing the organ (his principal instrument) as well as the violin. From then until the death of Archbishop Schrattenbach late in 1771, Haydn composed predominantly dramatic works for the theatre of the Benedictine University; *Die Schuldigkeit des ersten Gebots* (1767) was the result of a collaboration between Haydn, Adlgasser and the 11-year-old Mozart. Haydn and several other Salzburg musicians were in Vienna late in 1767 and there met the Mozarts. By mid-February he was back in Salzburg, and on 17 August 1768 he married Maria Magdalena Lipp (1745–1827), a singer in the Hofkapelle and daughter of the court organist, Franz Ignaz Lipp. The couple lived in an apartment owned by the Abbey of St Peter, for which Haydn composed a number of occasional works; he also performed on the organ there from time to time. The Haydns' only child, Aloysia Josepha, was born in 1770, but died within a year.

Hieronymus, Count Colloredo, was enthroned as Prince-Archbishop in March 1772, and he immediately instituted tighter fiscal controls which greatly restricted the activities of the university theatre. It was closed permanently in 1778. However, Haydn apparently thrived during the early years of Colloredo's rule, and by 1777 his status in Salzburg was such that he was said to be a candidate for the post of Kapellmeister. It was probably no coincidence that rumours of certain weaknesses surfaced about this time. A planned trip to Italy probably never materialized because Haydn was promptly given the position of organist at the Dreifaltigkeitskirche when Adlgasser died suddenly on 22 December 1777. Bitter that the position was not given to his son, Leopold Mozart, who had previously praised his colleague, described Haydn as prone to heavy drinking and laziness. Haydn composed his best-known works between 1771 and 1777: the Requiem ST155 (1771), the *Missa S Hieronymi* ST254 (1777) and the offertories *Tres sunt* ST183 (1772) and *Lauda Sion* ST215 (?1775). In 1782 he assumed the position of court organist, not long after W.A. Mozart vacated it. On the 1200th anniversary of the archiepiscopate, in the same year, Colloredo published a pastoral letter, the first of a series of proclamations intended to simplify church services. In response, Haydn composed about 100 settings of Mass Propers in a simple homophonic style between late 1783 and 1791. He was also named as editor of a second Salzburg edition (1790) of Johann Kohlbrenner's German hymnal (originally published in Vienna in 1777).

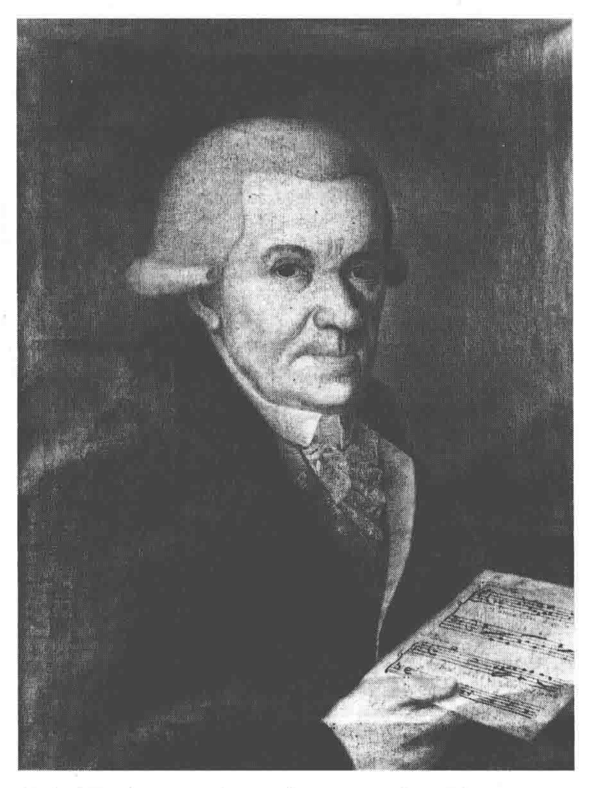
During the 1780s, Haydn completed 20 symphonies, some of which achieved a modest circulation outside Salzburg. Writing from Vienna in 1784, Mozart expressed his astonishment at how quickly he was able to obtain copies of Michael Haydn's most recent symphonies. A year later Artaria published editions of two symphonies (ST384, 393). Many of Haydn's orchestral marches and minuet cycles date from these years too. In the field of chamber music, he composed five divertimentos for mixed ensembles between 1785 and 1790, but he did not pursue the string quartet as an elevated genre.

During the 1790s Haydn enjoyed an expanding sphere of influence as a teacher of composition. One of his pupils, G.J. Schinn, left Salzburg in 1808 to take up a position in the Munich Hofkapelle, where Haydn's Latin and German sacred music continued to be performed regularly throughout the 19th century. Anton Diabelli, a pupil and friend, was involved in the publication of many of Haydn's sacred works by the Viennese publishing firm that later bore his name. Sigismund Neukomm was a pupil of Haydn in the 1790s before going to Vienna, where he studied with Joseph Haydn, perhaps on Michael's recommendation. The young C.M. von Weber came to Haydn in 1797 and learnt the fundamentals of harmony and counterpoint from him; and Franz Schubert, though never one of his pupils, visited Haydn's grave in Salzburg and included words of admiration for him in a letter to his brother Ferdinand.

Late in his life, Haydn made two trips to Vienna. He set out on the first in August 1798 and had returned to Salzburg by early November. In January 1801 his apartment was plundered by French soldiers, and this was possibly a catalyst for the second trip. By September 1801 he was again in Vienna rehearsing a mass commissioned by Empress Maria Theresia (ST796/797), who sang a solo part in a performance. In October the *Allgemeine musikalische Zeitung* reported that Haydn was to serve

as Kapellmeister to Prince Nicolaus Esterházy, a position that he evidently accepted but never actually filled. With the archbishop in exile, Haydn obtained a rise in salary from Archduke Ferdinand in 1803, and evidently entertained no further thoughts of moving. By April 1803 additional commissions for sacred works arrived from Vienna, and he completed a *Te Deum* for the empress (ST829) in September 1803. Her request for a mass for Emperor Leopold's nameday (ST837), however, took Haydn until December 1805 to fulfil, partly because of his recent induction into the Swedish Royal Academy of Music in 1803 and its commission not for new works but for scores of works already composed (Haydn's numerous copies of his own autograph scores remain in the library of the academy, *S-Skma*). On completing the mass, he began work on a requiem (ST838), commissioned by the empress, but owing to his declining health he never finished it. Although he expected the coming spring to bring an improvement in his health, it did not; and he died, with friends and students at his bedside, on 10 August 1806.

2. VOCAL WORKS. Haydn's sacred vocal music was viewed by most early 19th-century writers on the subject as superior to his instrumental and dramatic works. In a catalogue of his works (1814), his friend Rettensteiner described Haydn as 'the great, unique, inimitable master in the church style', possibly referring to his numerous contributions in the 'new' church style encouraged by the Austrian reformers of the late 18th century. E.T.A. Hoffmann even considered his church music superior to that of his brother Joseph. Like many 18th-century composers, Haydn cultivated the contrapuntal *stile antico*, especially in works for Lent and Advent. His setting of the gradual *Christus factus est* ST38 and the *Missa Crucis* ST56, both composed in Grosswardein in 1762, demonstrate the young composer's proficiency with Fuxian counterpoint. As late as 1796, Haydn still made use of *stile antico* in a collection of Mass Proper settings, *In coena Domini ad missam* ST628. The staggered vocal entries at the opening of the Requiem of 1771 (ST155) create a veiled reference to the austerity of Fuxian imitative counterpoint, one that must have impressed Mozart, who 20 years later opened his Requiem in similar fashion.



*Michael Haydn: portrait by an unknown artist, late 18th century (private collection)*

More prominent among Haydn's early sacred works are those in the florid Neapolitan style, in the spirit of Hasse and Caldara. Like his Viennese predecessors, he set each text in many sections, sometimes in a series of recitative–aria pairs concluding with a chorus. In the Mass Proper ST48 a setting of the text 'Vidi civitatem' in recitative proceeds to the virtuoso aria 'Caelestis inter caetus', for soprano with clarino trumpets, strings and organ, which concludes with a relatively brief choral Alleluia. In an Advent offertory composed in 1765 in Salzburg, *Ave Maria* (ST72), Haydn similarly recalls the florid Neapolitan style but integrates small choral passages into a single movement. Viennese concerted masses of the late Baroque in the so-called *stile moderno* were not unlike these Neapolitan offertories, especially in the solo numbers. Early in his career Haydn composed three such festive masses, which are steeped in the Viennese tradition of Reutter and Wagenseil: the *Missa SS Trinitatis* ST1 (1754), *Missa SS Cyrilli et Methodii* ST13 (1758), and *Missa S Josephi* ST16 (*c*1754–7). As well as solo voices, chorus and the standard church trio of two violin parts, bass and figured organ part, Haydn included clarino trumpets and timpani; in the first two masses he added a viola part *col basso*, and in the latter two a pair of trombones that play with the inner parts of the chorus. The 15-movement *Missa SS Cyrilli et Methodii*, the largest mass Haydn composed, includes low trumpets (*trombe*) as well. The violin parts in Haydn's early masses, like those in other Austrian works, feature persistent semiquaver scale motion, and the Gloria and Credo sections conclude with large fugal movements. Obbligato instrumental solos are common in the Benedictus; an example is the extended organ solo in the *Missa SS Trinitatis*, which belongs to the same tradition as Joseph Haydn's *Missa in honorem BVM* ('Great Organ Mass', H XXII:4). Haydn recalled the majesty of these mid-century masses later in his career with the Requiem on the death of Archbishop Schrattenbach in 1771 (ST155) and with the *Missa a due cori* composed for the Spanish court in 1786 (ST422).

The *stile antico* and *stile moderno* represent two extremes in Haydn's vocal music. He cast most of his works from the early 1770s onwards in a simple, homophonic style, favouring the top voice. The phrases in these works tend to be shorter, the cadences well defined and the melodies predominantly diatonic with some rhythmic interest, but without intricacies. One may look to the German sacred arias of Eberlin and Adlgasser as possible forerunners of Haydn's cantabile style. His earliest known sacred German arias, *O glorreiche Himmelssonne* ST168 and *Grosse Frau, wir rufen Dich* ST169, date from the early 1770s, but in his own dramatic works from the 1760s and early 1770s, most of which are in

German, the melodic, cadential and textural characteristics of the style are already present. In Haydn's contribution to the oratorio *Der Kampf der Busse und Bekehrung* ST106, composed in 1768, for instance, one encounters numbers in the florid Neapolitan vein together with cantabile arias. (Indeed, it was not unusual for movements in both styles to be extracted from these dramatic works as Latin contrafacta and pressed into service as offertories.) A simple homophonic style prevails as well in Haydn's numerous graduals of the 1780s and early 1790s and in most of the partsongs for men's voices that occupied him during the 1790s. The German settings place him in a position of some significance in the histories of both German sacred music and German song.

3. INSTRUMENTAL WORKS. Probably composed in the 1750s, the six divertimentos for two violins and bass (ST5–10) are Haydn's contributions to the most prevalent category of chamber music in Austria from about 1750 to 1770. Crisp, rhythmic themes with an almost Baroque perpetual motion dominate many of the movements. All but one have four movements including a minuet and trio; ST8 concludes with an *alla breve* fugue, and three of the trios are in the tonic minor of the preceding minuet, harking back to the partitas of Fux and Giuseppe Porsile. Haydn's early symphonies, too, favour the four-movement structure with minuet and trio. Among the sources of the eight surviving early symphonies, only one is a dated autograph, for a Symphony in E♭ composed in Grosswardein in 1760 (ST35). Haydn entitled it 'Partitta', a common designation for symphonies in the 1750s and early 1760s. Scored for the typical pair of violins, viola and bass, with pairs of oboes and horns, the work begins similarly to several of Joseph Haydn's early symphonies, with a slow first movement followed by a fast second (see, for example, H I:5, 6, 7 and 11).

Haydn transplanted several movements from some of his pre-Salzburg instrumental compositions into dramatic works for the Salzburg Benedictine theatre and into orchestral serenades. His first task on arriving in Salzburg, it seems, was to compose a serenade or Finalmusik, probably for the end of the academic year in August 1763. Although this work does not survive in its entirety, it is evident that Haydn assembled it mainly from movements of earlier works (including the Symphony ST62 and concerto ST52), probably completing it with several newly composed movements. Typically, such serenades began and ended with a march, between which were six or more additional movements, often including a couple of pairs of contrasting solo concerto movements. Haydn provided a second Finalmusik in August 1764, and at least one other, in August 1767. Mozart probably intended several of his Salzburg orchestral serenades as Finalmusik; the form was peculiar to Salzburg.

Chamber music figured less prominently in Haydn's output in Salzburg. In 1773 he composed a pair of string quintets (ST187 and 189), which are among his finest works. As in many of his works with strings, Haydn's disposition for incessant figuration prevails at times, though here he achieves a more conversational relationship between the players through his manipulation of intricate rhythmic detail throughout each of the parts. The development section and recapitulation in the first movement of the G major Quintet ST189 include one of the composer's favourite devices, the development of sequential material that served as a transition to the secondary thematic area in the exposition. Haydn also favoured inserting a false tonic recapitulation that later proves to be further development of the transition material. In his chamber works of the 1780s and 1790s, Haydn preferred combinations of winds with strings, and even when he did use four or five string parts, as in the quartets ST316 and 319 and the QuintetST412, he included multiple minuets (with trios) and marches rather than following a conventional three- or four-movement structure. A set of six string quartets (ST308-13) has traditionally been attributed to Michael Haydn, although there is no direct documentary evidence connecting the works to him. Their dimensions seem too small for them to be his work of the 1780s, and the sophisticated string writing is far beyond what he achieved in the quintets of 1773; their origin and authorship remain a mystery. Had Haydn actually composed a set of six quartets, one would expect that his friends and pupils, who went to such lengths to chronicle his life and works, would have mentioned his contribution to this most highly esteemed genre.

Symphonies and orchestral minuet cycles were Haydn's chief contributions to instrumental music in Salzburg. The symphonies from the 1770s have become more familiar than the later ones, because several make use of less conventional wind instruments such as english horns and whistles (e.g. ST188), yet the symphonies of the 1780s are of higher quality. Haydn composed about 20 symphonies between 1779 and 1789, and although these do not show the level of imaginative orchestration and thematic work of his brother's symphonies, they are mostly bold in their harmonic palette and in places ingenious in their structural and motivic unity. Almost all are three-movement works, without minuets and trios. Some of the symphonies have slow introductions or opening slow movements (ST358) and others conclude with vigorous fugato movements (ST287, 473, 478, 508). Haydn's cycles of orchestral minuets, which span his entire career in Salzburg, are scored for the normal combination of two violin parts and bass, usually with pairs of oboes and horns; he also used bassoons, clarinets, trumpets and timpani. Mozart was especially interested in obtaining copies of these works while travelling in Italy in 1770, and some have consequently been ascribed to him (K105*f*/61*f*, K61*g*) (see Lindmayr, 1992).

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DM – Diletto musicale (Vienna)

LATIN MASSES

*for S, A, T, B, SATB and orchestra unless otherwise stated*

*principal sources: A-Ssp, Wn, D-Mbs, H-Bn, S-Skma*

SS Trinitatis, ST1/KLI:1, S, S, A, T, B, SATB, orch, 1754; d, ST2, *c*1754–7, frag.; d, ST3/KLI:31a, *c*1754–7, frag.; a, ST18, *c*1754–7, frag.; S Michaelis, ST12/KL1:27, *c*1754–7; BVM, ST15, *c*1754–7, ed. C.H. Sherman (Stuttgart, 1994); S Josephi, ST16/KLI:7, *c*1754–7; S Gabrielis, ST17/112/KLI:5, *c*1754–7, rev. 1768, ed. O. Biba (Altötting, 1990); S Francisci Seraphici, ST43/119/KLI:25, *c*1754–7, rev. by *c*1772; C, ST42/KLI:35, *c*1754–7; SS Cyrilli et

Methodii, ST13/KLI:2, 1758; SS Crucis, ST56/KLI:16, SATB, org, 29 March 1762, ed. C.H. Sherman (Stuttgart, 1987)

Dolorum BVM, ST57/552/KLI:3, 3 April 1762, lost, listed in Lang (c1804), rev. 1794 as Quadragesimalis, ed. C.H. Sherman (Stuttgart, 1995); S Raphaelis, ST87/111/KLI:6, by c1764, rev. 7 Nov 1768; S Nicolai Tolentini, ST109/154/KLI:4, 4b), 17 Sept 1768, rev. 14 Dec 1771; Pro defuncto Archiepiscopo Sigismundo, ST155/KLI:8, 31 Dec 1771, ed. C.H. Sherman (Stuttgart, 1991); S Joannis Nepomuceni, ST182/KLI:9, SATB, org, May 1772; S Amandi, ST229/KLI:10, 26 March 1776; S Hieronymi, ST254/KLI:11, 14 Sept 1777, ed. C.H. Sherman (Vienna, 1970); S Aloysii, ST257/KLI:12, S, S, A, SSA, orch, 21 Dec 1777, ed. W. Reinhard (Zürich, 1942)

S Ruperti, ST322/KLI:13, 11 Aug 1782, ed. K. Jäger (Adliswil, 1994); S Dominici, ST419/KLI:14, 25 March 1786, ed. J.F. Doppelbauer (Altötting, 1988); A due cori, ST422/KLI:17, 4 Aug 1786, S, A, T, B, SATB, orch, ed. C.H. Sherman (Salzburg, 1966); S Gotthardi, ST530/KLI:15, 19 Feb 1792; Pro defunctis, c, ST559, c1792–5, draft; S Ursulae, ST546/KLI:18, 5 Aug 1793, ed. in RRMCE, xii (1980); Pro quadragesima, ST551/KLI:20, SATB, org, 15 Feb 1794, ed. in DTÖ, xlv, Jg.xxii (1915/R) and by C.H. Sherman (Stuttgart, 1995); Tempore quadragesimae, ST553/KLI:19, SATB, org, 31 March 1794, ed. in Denkmäler liturgischer Tonkunst, xvi (Augsburg, 1927) and by C.H. Sherman (Stuttgart, 1995)

Sotto il titulo di S Teresia, ST796/797/KLI:22, 3 Aug 1801, rev. shortly after 1801; Subtitulo S Francisci Seraphici, ST826/KLI:23, 16 Aug 1803, ed. in DTÖ, xlv, Jg.xxii (1915/R); S Leopoldi, ST837/KLI:24, S, S, A, SSA, orch, 22 Dec 1805, ed. W. Reinhart (Zürich, 1952); Pro defunctis, B♭, ST838/KLI:26, 10 Aug 1806, inc.; reworking of Gl from F.J. Haydn's Missa brevis Sancti Joannis de Deo, B♭, H XXII:7, 16 July 1795, ed. H.C.R. Landon (Munich, 1958)

Doubtful: over 60 masses, attrib. 'Haydn'; over 60 others, each attrib. both to M. Haydn or only 'Haydn' and to another comp., incl.: KLI:28, also attrib. G. Reutter (ii), KLI:29, also attrib. L. Hofmann and Krottendorfer, KLI:33, also attrib. Krottendorfer and Schneider, KLI:34, also attrib. Schneider, KLI:36, also attrib. Heimerich, KLI:37, also attrib. Strasser, KLI:38, also attrib. J. Haydn (H XXII:G1) and Diabelli

MASS PROPER MOVEMENTS

*for SATB and orchestra unless otherwise stated*

*principal sources: A-LA, Sd, Ssp, D-Mbs, H-Bn*

Spiritus Domini, Veni Creator Spiritus, ST45, A, orch, c1754–7; In omnem terram, ST46/KLIII:41, S, A, orch, c1754–7; Ecce Virgo, ST121, S, orch, c1754–7, lost, listed in Göttweig catalogue (1830); Humiliavit semetipsum, S, orch, c1754–7; Civitatem, Festina lente, ST47, S, SATB, orch, c1754–7, lost, listed in Göttweig catalogue (1830); Vidi civitatem, Caelestis inter caetus, ST48, S, SATB, orch, c1754–7; Christus factus est, ST38, 18 March 1761, ed. C.H. Sherman (Stuttgart, 1987); Veni Sancte Spiritus, ST39, 22 March 1761, ed. C.H. Sherman (Stuttgart, 1989); Iste confessor, ST40/KLV:16, SATB, orch, 26 June 1761

Deus tuorum militum, ST158, S, orch, c1764–71, frag.; Jesu corona, ST100, SATB, orch, c1764–71, ed. C.H. Sherman (Stuttgart, 1994); Nos conservat, ST122, S, A, T, B, SATB, orch, c1764–71; O Maria Virgo spes, ST165, S, orch, c1764–71; Surrexit pastor, Plaudes plebs, ST160, B, SATB, orch, c1764–71; Tubae resonate, ST124, S, SATB, orch, c1764–71; Vexilla regis, ST126, SATB, c1764–71; Ave Maria, B♭, ST72/KLIII:21, S, SATB, orch, 1765, ed. C.H. Sherman (Stuttgart, 1991); Urbs Jerusalem, ST75, Invictus heros, ST78, Jam faces lictor, ST79, all 1766

Dedit mihi, ST77, c1766; Inveni David, ST115, S, A, T, B, SATB, orch, Et bracchium meum, ST116, both c1769, related to Completorium ST114; Tota pulchra es, ST139, S, S, orch, c1770, related to orat ST138; Cantate Domino, e, ST142/KLIII:44, c1770, related to ?Ballo, ST141; Sicut cervus, ST143/KLIIb:48, S, A, T, B, SATB, orch, c1770; Anima nostra, ST146, S, S, S, A, SSSA, orch, 1771; O Maria nostra spes, ST149/KLIII:33, S, A, T, B, SATB, orch, c1771, related to tragedy Hermann ST148

Tres sunt, ST183/KLIIa:40, S, A, T, B, SATB, orch, 7 June 1772, ed. in KL; Antiphonae ad stationes pro tribus diebus rogationun, ST201/KLV:10, SATB, org, c1773–5; Egregie doctor Paule, ST190, S, A, T, B, SATB, orch, c1774; Lauda Sion, ST215/KLIIa:42, ?1775; Quae est ista, ST226, S, SATB, orch, by c1775; In te mi Deus confido, ST230, A, SATB, orch, 24 Sept 1776; Alma Dei creatoris, ST221/KLIII:2, B, SATB, orch, 1776; Inveni David, ST224/KLIII:38, B, SATB, orch, 1776; Deus refugium, ST222/KLIII:32, B, SATB, orch, ?1776; Dignare me, ST223, S, A, SATB, orch, by c1776

Justorum animae, ST225/KLIII:37, B, SATB, orch, by c1776; Laeta quies, ST253/KLIIb:17a, 11 March 1777; Timete Dominum, ST256, S, A, T, B, SATB, orch, 29 Oct 1777, ed. R. Pauly (New York, 1964); Sub vestrum praesidium, ST275/KLIII:34, 15 March 1778; Ad festum S Augustini, ST280/KLIIb:16, S, A, SATB, orch, 26 Aug 1778; Diffusa est gratia, ST281/KLIII:18, S, S, orch, 16 Nov 1778; Canta Jerusalem, ST269/KLIII:19, 1778; Justorum animae, ST286, B, SATB, orch, c1778–80, related to Spl Der englische Patriot ST285

Eja corda exsultate, ST290/KLIII:39, S, S, SATB, orch, O caeli luminaria, ST291/KLIII:8, T, B, orch; Qui nunc laeti, ST292/KLIII:35, S, A, orch, Unitis cordibus, ST293, Tu digna amore, S, A, orch, all c1780, related to applausus ST289; Quicunque manducaverit, ST259/KLIII:9, by c1789; Salvete flores, ST307/KLIV:2b, 3vv, orch, 29 Nov 1781; Veni Creator Spiritus, ST326/KLIIa:39b, 26 Aug 1782; Jesu redemptor omnium, ST329/KLV:25b, Sancti Dei omnes, ST328/KLV:25a, Surgite sancti, ST327/KLV:9f, all SATB, 27 Aug 1782, all ed. C.H. Sherman (Stuttgart, 1986)

Ex ore infantium, ST331/KLI:30, SSA, org, 26 Dec 1782; In adoratione nostra, ST324/KLIII:6, S, A, A, T, B, SATB, orch, Cantate Domino, E♭, ST325, S, A, A, T, B, SATB, orch, Clangite buccinis, Nec alacrior, S, A, orch, all c1782, related to orat ST323; Viderunt omnes, ST341/KLIIa:8, 6 Dec 1783, ed. O. Biba (Hilversum, 1971); Alleluia! Laudate pueri, ST342/KLIIa:11, S, S, A, orch, 12 Dec 1783, ed. I. Sulyok (Kassel, 1978); Sederunt principes, ST343/KLIIa:9, 17 Dec 1783; Hic est discipulus, ST344/KLIIa:10, 21 Dec 1783; Ecce sacerdos, ST345/KLIIb:42, 24 Dec 1783; Alme Deus, ST332/KLIII:29, B, SATB, orch, by c1783

Omnes de Saba, ST350/KLIIa:13, 2 Jan 1784; Salvos fac nos, ST351/KLIIb:2, 8 Jan 1784; Gloriosus Deus, ST352/KLIIb:14, 12 Jan 1784; Tu es vas electionis, ST353/KLIIb:10, 16 Jan 1784; Nunc dimittis, ST355/KLIIb:1, 29 Jan 1784, ed. M. Eckhardt (Kassel, 1976); Ab ortu solis, ST356/KLIIa:45, 5 Feb 1784; Audi filia, ST357/KLIIb:31, 27 Feb 1784; Domine praevenisti, ST359/KLIIb:46, 16 March 1784; Dolorosa et lacrymabilis es, ST360/KLIIa:26, 24 March 1784; Victimae paschali laudes, ST361/KLIIa:29, 5 April 1784, ed. O. Biba (Hilversum, 1970)

Alleluia! In die resurrectionis, ST362/KLIIa:30, 8 April 1784; Alleluia! Confitebuntur, ST363/KLIIb:20, 16 April 1784; Dicite in gentibus, ST364/KLIIb:22, 22 April 1784; Alleluia! Ascendit Deus, ST365/KLIIa:37, 9 May 1784; Veni sancte Spiritus, ST366/KLIIa:39, 13 May 1784, ed. H. Graf (Zürich, 1966); Benedictus es Domine, ST369/KLIIa:41, 3 June 1784; Exultabunt sancti, ST370/KLIIb:13, 6 June 1784; Priusquam te formarem, ST372/KLIIb:8, 21 June 1784; Constitues eos principes, ST373/KLIII:7, 24 June 1784; Benedicta et venerabilis es, ST374/KLIIb:29, 28 June 1784; Adjuvabit eam Deus, ST375/KLIIb:47, 7 July 1784

Dilexisti justitiam, ST376/KLIIb:23, 11 July 1784; Speciosus forma, ST377/KLIIb:24, 24 July 1784; Probasti Domine, ST378/KLIIb:39, 30 July 1784; Felix es sacra, ST379/KLIIb:11, 11 Aug 1784; Nimis honorati sunt, ST380/KLIII:16, 17 Aug 1784; Benedicite Dominum, ST381/KLIIb:12, 24 Aug 1784; Juravit Dominus, ST382/KLIIb:41, 4 Sept 1784; Locus iste, ST383/KLIIb:25, 9 Sept 1784; Timete Dominum, ST385/KLIII:14, 27 Oct 1784; Dilectus meus, ST386/KLIIb:7, 12 Nov 1784; Tollite portas, ST387/KLIIb:28, 19 Nov 1783; Ave Maria, ST388/KLIIb:30, 26 Nov 1784, ed. C.H. Sherman (Stuttgart, 1990)

Justus ut palma, ST389/KLIIb:45, 29 Nov 1784; Tecum principium, ST390/KLIIa:6, 5 Dec 1784; Benedictus qui venit, ST391/KLIIa:7, 7 Dec 1784; Effuderunt sanguinem, ST392/KLIIa:12, 11 Dec 1784; Tu es Petrus, ST397/KLIIb:9, 12 Feb 1785; Beatus vir,ST398/KLIIb:43, 19 Feb 1785; Laeta quies, ST400/KLIIb:17b, 30 March 1785; Oculi omnium, ST401/KLIII:43, 14 April 1785; Alleluia! Confitemini Domini, ST402/KLIIa:38, 1 May 1785; Domine, quis habitabit, ST403/KLIIb:3, 8 May 1785

Ecce Virgo concipiet, ST408/KLIIb:6, 24 Nov 1785; Ne timeas Maria, ST409/KLIII:1, 29 Nov 1785; Beatus vir, qui suffert tenta, ST410/KLIIa:44, 1 Dec 1785; Miraculorum patrator, ST426/KLIIb:18, 18 Dec 1786; Emicat meridies, ST437/KLIIb:4, 4 Jan 1787; Universi, qui te exspectant, ST442/KLIIa:1, 26 Aug 1787, ed. in KL; Ex Sion species, ST443/KLIIa:2, 7 July 1787, ed. in KL; Qui sedes, Domine, ST444/KLIIa:3, 1 Sept 1787, ed. in KL; Prope est Dominus, ST445/KLIIa:4, 5 Sept 1787, ed. in KL

Adjutor in opportunitatibus, ST446/KLIIa:18, 9 Sept 1787; Sciant gentes, ST447; KLIIa:19, 14 Sept 1787; Tu es Deus, ST448/KLIIa:20, 20 Sept 1787; Angelis suis, ST451/KLIIa:21, 27 Oct 1787, ed. in KL; Anima nostra, ST452/KLIII:13, 12 Nov 1787, ed. O. Biba (Hilversum, 1973); Tribulationes cordis mei, ST453/KLIIa:22, 23

Nov 1787, ed. in KL; Deus in adjutorium, ST454/KLIV:1, SSA, org, 29 Nov 1787; Libera me, ST431, c1787; Exsurge Domine, ST479/KLIIa:23, 20 Feb 1788, ed. in KL; Laetatus sum, ST480/KLIIa:24, 26 Feb 1788, ed. in KL; Eripe me, ST481/KLIIa:25, 1 March 1788, ed. in KL

Alleluia! Cognoverunt, ST482/KLIIa:31, 8 March 1788; Alleluia! Redemptionem misit, ST483/KLIIa:32, 14 March 1788; Alleluia! Dextera Domini, ST484/KLIIa:33, 26 March 1788; Alleluia! Surrexit Christus, ST485/KLIIa:34, 11 April 1788; Alleluia! Regnavit Dominus, ST486/KLIIa:35, 23 April 1788; Ad Dominum, dum tribularer, ST487/KLIIa:46, 29 April 1788; Jacta cogitatum tuum, ST488/KLIIa:47, 7 May 1788; Propitius esto Domine, ST489/KLIIa:48, 17 May 1788; Convertere Domine, ST490/KLIIa:50, 29 May 1788; Domine, Dominus noster, ST491/KLIIa:53, 7 June 1788

Benedicam Dominum, ST492/KLIIa:56, 19 June 1788; De produndis, ST494/KLIIa:67, 20 Nov 1788; Benedictus Dominus Deus Israel, ST495/KLIIa:14, 29 Nov 1788; Misit Dominus verbum suum, ST496/KLIIa:15, 10 Dec 1788; Timebunt gentes, ST497/KLIIa:16, 20 Dec 1788; Dominus regnavit, ST498/KLIIa:17, 29 Dec 1788; Protector noster,ST501/KLIIa:49, 12 Feb 1789; Venite filii, ST502/KLIIa:51, 1 March 1789; Esto mihi in Deum, ST503/KLIIa:52, 19 March 1789; Custodi me Domine, ST504/KLIIa:54, 4 April 1789; In Deo speravit cor meum, ST505/KLIIa:55, 23 April 1789

Respice Domine, ST506/KLIIa:57, 12 May 1789; Bonum est confidere, ST509/KLIIa:58, 2 Aug 1789; Bonum est confiteri Domino, ST510/KLIIa:59, 22 Aug 1789; Beata gens, ST511/KLIIa:60, 3 Sept 1789; Laetatus sum, ST519/KLIIa:61, 14 Sept 1790; Dirigatur oratio mea, ST520/KLIIa:62, 23 Sept 1790; Domine refugium, ST521/KLIIa:64, 14 Oct 1790; Ecce quam bonum, ST522/KLIIa:65, 21 Oct 1790; Liberasti nos, ST523/KLIIa:66, 28 Oct 1790; Paratum cor meum, ST524/KLIIa:63, 20 Nov 1790; In omnem terram, ST525/KLIII:17, 14 Dec 1790

Gloria et honore, ST526/KLIIb:38, 25 Dec 1790; Caro mea vere, ST513/KLIIb:44, c1790; Post partum Virgo, ST528/KLIIb:26, 25 Jan 1791; Ad te, Domine, ST531/KLIII:3, B, SATB, orch, 29 Feb 1792; Antiphonarium romanum, ST533/KLIV:8, 27 May 1792; Exaltabo te, ST547/KLIII:25, S, SATB, orch, 9 Aug 1793; Vos estis, ST554/KLIIb:37, 28 May 1794; Perfice gressus meos, ST557/KLIII:27, S, orch, 27 Aug 1794; Laudibus mons, ST556/KLIIb:19, 30 Aug 1794; Iam sol recedit igneus, ST595/KLV:17, SATB, org, 29 May 1795

Christus factus est, KLIIa:28, Dextera Domini, KLIII:11, Non autem, a, all 7 March 1796; Communion, B♭ KLIII:12, 7 March 1796; Virgo prudentissima, ST635/KLV:23, 5 Aug 1796; Gaude Virgo, ST638/KLV:22b, 24 Nov 1796; Es amator, ST640, T, B, orch, c1795–7; Germinavit radix Jesse, ST651/KLV:22a, 27 Jan 1797; Ecce ancilla Domini, ST653/KLIIb:5, 23 Feb 1797; Sub tuum praesidium ST654/KLIIb:33, 24 Feb 1797; Dominus firmamentum, ST655/KLIII:27, 4 April 1797; Hodie scietis, ST656/KLIIa:5, 12 May 1797; Tenuisti manum, ST695/KLIIa:27, 4 April 1798, ed. in KL

Alleluia! Confitemini quoniam, ST696/KLIIa:36, 17 April 1798, ed. H. Graf (Zürich, n.d.); Laudate populi, ST792/KLIII:4, S, A, T, B, SATB, orch, 7 Dec 1800, ed. O. Biba (Wiesbaden, 1971); Debitam morti, B♭, ST793/KLIII:20, S, A, T, B, SATB, orch, 29 Jan 1801; Petite et accipietis, ST798/KLIIb:35, 8 Aug 1801; Magnus Dominus, ST799/KLIII:23, 11 Aug 1801; Alleluia! Confitebuntur, ST810, 4 April 1802; Domine Deus salutis, ST827/KLIII:22, S, A, T, B, SATB, orch, 23 Aug 1803, ed. F. Jöde (Wolfenbüttel, 1925); Cantate Domino, A, ST828/KLIIb:36, 30 Aug 1803

Inc.: STAppx., 2/KLIII:36, KLIIa:43, KLIIb:27, 32, 40, KLIII:40 and 42

Doubtful: ST96, ST97, ST101, ST113,ST131, ST161, ST248, KLIII:15, ST260, KLIII:31, ST261, ST346, ST348, ST456, ST670, KLIIb:49, ST688

OTHER LATIN SACRED

*for S, A, T, B, SATB and orchestra unless otherwise stated*

*principal sources: A-Sca, Ssp, D-Mbs, H-Bn*

Alma Redemptoris mater: E♭, ST270/KLV:19b, B, orch, ?c1778; D, ST637/KLV:19a, SATB, orch, 16 Nov 1796; ST92, 113, 163, 164, all doubtful

Ave regina: a, ST140/KLV:14a, 23 March 1770, ed. C.H. Sherman (Stuttgart, 1987); G, ST650/KLV:14b, SATB, orch, 21 Jan 1797; ST14, 127, 227, 457, all doubtful

Asperges me: B♭, ST98, SATB, org, c1764–72, ed. C.H. Sherman (Stuttgart, 1995); F, ST572/KLV:7a, F, ST573/KLV:7b, both SATB, org, ?1795

Completorium: C, ST815/KLIV:7a, 23 July 1802, ed. M.P. Eckhardt (Zürich, 1979); A, ST114/KLIV:7b, c1769, ? rev. as/of doubtful Vespers ST58/KLIV:4

Lits: De venerabili sacramento, d, ST66/KLIV:14, 8 April 1764; BVM, C, ST120/KLIV:17b, by c1764; Lauretanae, C, ST71/KLIV:11, S, SATB, orch, by c1764; Lauretanae, B♭, ST74/88/KLIV:9, S, S, S, A, SSSA, orch, 6 Dec 1765, rev. 1768; De SS nominis Jesu, ST110/KLIV:10, 10 Dec 1768; BVM, C, ST157/KLIV:16, ?c1770–72; Lauretanae, C, ST212, by c1775; De venerabili sacramento, ST228/KLIV:13, 26 March 1776; BVM, F, ST282, c1779; Della Madonna, ST330/KLIV:12, S, S, A, SSA, orch, 24 Dec 1782; De venerabili sacramento, B♭, ST532/KLIV:15, 25 March 1792; BVM, A, ST258, S, S, A, org; ST89, 156, both doubtful

Psalms: Momento Domine David, ST200/KLIV:2a, 8 Dec 1774, S, S, orch; A, C, E♭, ST304/KLIV:1, SSA, orch, 20 Nov 1781; D, D, B♭, G, ST809/KLIV:3, 27 Jan 1802; ST102, doubtful

Regina caeli: C, ST22, SATB, orch, by c1764, frag.; E♭, ST93/KLV:15d, S, B, orch, by c1764; C, ST80/KLV:15a, 15 May 1766; B♭, ST191, S, S, SSATB, orch, by c1774; ST94, 263, 264, all doubtful

Responsoria: In festo SS corporis Christi, ST213/KLV:11, SATB, org, ?c1775; In coena Domini, ST276/KLV:9a, In parasceve, ST277/KLV:9b, In sabbato sancto, ST278/KLV:9c, all SATB, org, 4 April 1778; In festo resurrectionis Domini, ST669/KLV:9d, SATB, orch, c1795–8; Ad matutinum in nativitate Domini, ST639/KLV:9e, SATB, orch, 9 Dec 1796

Salve regina: C, ST29/KLV:13b1, SATB, orch, 11 Aug 1760; D, ST30/KLV:13b2, S, SATB, orch, 12 Aug 1760; b, ST32/KLV:13b4, SATB, orch, 16 Aug 1760; B♭, ST31/KLV:13b3, SATB, orch, 17 Aug 1760; D, ST33/KLV:13b5, B, SATB, orch, 11 Sept 1760; C, ST34/KLV:13b6, SATB, orch, 13 Sept 1760; B♭, ST90, B, SATB, orch, by c1764; B♭, ST283/KLV:13[a]a, ?c1779; A, ST634/KLV:13[a]d, SATB, orch, 1 Aug 1796, ed. T.C. Pumberger (Stuttgart, 1994); ST19, 20, 21, 91, 129, 231, 347, all doubtful

Stella caeli: F, ST306/KLV:18[2]a, SSA, org, 27 Nov 1781; F, ST394/KLV:18, SATB, orch, c1783–4; F, ST830/KLV:18b, SATB, org, 28 Sept 1803

Tantum ergo: d, ST130/KLV:12d, SATB, org, ?c1768–70; C, ST249, S, A, SATB, orch, by c1777; C, ST404/KLV:12e, SATB, orch, 10 May 1785; C, ST460/KLV:12i, SATB, orch, ?c1786–8; C, ST772/KLV:12a, SATB, orch, 20 March 1799; e, ST773/KLV:12b, SATB, orch, 25 March 1799; ST265, 396, both doubtful

TeD: C, ST28/KLV:1, SATB, orch, 1 April 1760; C, ST145/KLV:2, 9 Dec 1770, ed. R. Pauly (New Haven, CT, 1961); C, ST415/KLV:6, 30 Jan 1786, ed. H. Graf (Zürich, n.d.); D, ST800/KLV:4, 21 Aug 1801, ed. L. Dité (Vienna, 1946); D. ST829/KLV:5, 20 Sept 1803, ed. C.H. Sherman (Stuttgart, 1990)

Tenebrae: a, ST125, SATB, org, ?c1768–70; E♭, ST162/KLV:8c, SATB, orch, by c1780, ed. T.D. Thomas (New York, 1962); B♭, ST305/KLV:8a, SSA, org, 24 Nov 1781; a, ST824/KLV:8b, SATB, orch, 25 June 1803

Vespers: F, ST294/KLIV:1a, SSA, 3vv, orch, 22 Dec 1780; De Dominica, ST321/KLIV:6, 22 July 1782, ed. T.C. Pumberger (Stuttgart, 1994); Pro festo SS Innocentium, ST548/KLIV:5, S, S, A, SSA, 8 Dec 1793, ed. H. Graf (Zürich, 1971); ST58, 214, both doubtful

Other works: Ave maris stella, G, ST49, SATB, orch, by c1764; Vidi aquam, e, ST99, SATB, org, c1764–72, ed. C.H. Sherman (Stuttgart, 1995); Pange lingua, C, ST395/KLV:12c, ?c1783–5

GERMAN MASSES

*principal sources: D-Mbs, SBj, I-MOe*

A, ST536/KLVI:3, SATB, orch, by c1793; B♭, ST602/KLVI:2, SSA, orch, 17 Aug 1795; F, ST611/KLVI:4, SATB, orch, 11 Nov 1795; E♭, ST561/KLVI:6b, F, ST562/KLVI:6a, both SSA, ?c1795; C, ST629/KLVI:5, SATB, orch, 23 March 1796; B♭, ST642/KLVI:1, SATB, org, lost, listed in Lang (c1804); ST560, doubtful

OTHER GERMAN SACRED WORKS

*for S, A, T, B, SATB and orchestra unless otherwise stated*

*principal sources: A-Sd, Ssp, D-Mbs, GB-Lbl, H-Bn*

O glorreiche Himmelssonne, ST168, S, orch, ?c1770–72; Grosse Frau, wir rufen Dich, ST169, S, orch, ?c1770–72; Erhebet euch ihr Augenlider, ST167, S, S, orch, ?c1770–72; Dank dem Geber, Dank!, ST178, S, S, S, B, SATB, ?c1770–72; Kommt her, ihr Menschen, ST180, S, orch, 13 Jan 1772; Leget alle Trauer nieder, ST203, S, S, orch, ?c1773–5; Sehet den Reichtum, ST194, SATB, orch, c1774; Mutter der Gnaden, ST195, S, A, orch, c1774, related

to ST84; Ein träger Berg, ST196, S, A, orch, c1774; Deutsche Lauda Sion, SATB, orch, c1775, related to ST215
Gibt acht ihr Hirten, SATB, orch, c1775, ed. A. Kircher (Vienna, 1995); Lauft ihr Hirten allzugleich,ST217, S, SATB, orch, c1775, ed. R. Ewerhart (Laaber, 1985); Stimmet ihr Männer, SATB, orch, So wie der Hirsch läuft, both ?c1775, related to Cantate Domino ST142/KLIII:44; Auf! Ihr Christen, ST267/KLVI:20, SATB, orch, c1775–8; Gerechter Herr, ST219, B, orch, ?c1776; Aria funebris, ST303, c 14 Nov 1781; Dich grüssen wir, ST301/300, S, SATB, orch, c1781, related to ST300; Bei Jubel und wünchenden Tönen,ST295, A, T, B, SATB, orch, ?c1781; Erhebet euch, Christen, ST368/KLVI:9, SATB, orch, 29 May 1784
Weint auch ihr, ST371, S, S, orch, 17 June 1784; Heiligste Nacht, ST427/429/KLVI:28a, SA, orch, 20 Dec 1786, ed. O. Biba (Altötting, 1974); Heiligste Nacht, ST428/430/KLVI:28b, SA, orch, 20 Dec 1786, ed. O. Biba (Altötting, 1974); Deutsches Dixit et Magnificat, ST517/KLVI:23d, b, S, S, SS, orch, 24 Aug 1790; Ewiges Wesen, ST542, S, A, orch, ? 28 Feb 1793, related to ST107; Am Kirchenweifest, ST543, SATB, orch, 25 June 1793; Wir betten an, SSB, c1793, related to ST73 and 539; Mutter des Lebens, ST555/KLVI:21, S/T, orch, 25 July 1794
Deutsches Miserere, F,ST592/811/KLVI:18, S, S, SS, org, 25 March 1795, rev. 12 April 1802; Deutsches Tenebrae, E♭, ST610, SATB, org, ? 11 Nov 1795, lost, listed in catalogue of St Peter's abbey (1822), related to ST162; Wenn ich, o Schöpfer, ST567, S, S, orch, ?c1795; Aus Davids Psalmen und biblischen Gesänge, ST575, SATB, org, ?c1795; Zu Dir ruft, ST576, SS, orch, ?c1795; Deutsches Magnificat, F, ST673/KLVI:23, S, S, SS, orch, ?c1795–8, related to orat ST323; Segenlied, B♭, ST680, SSB, org, c1795–8, related to Ger. Mass ST602
Auf die Auferstehung, ST684, SSA, orch, ?c1795–8; Deutsche Fastenvesper, G, ST674, SS, org, ?c1795–8; Deutscher Segenlied, C, ST678, SSB, orch, ?c1795–8; Deutscher Segenlied, C, ST679, SSB, orch, ?c1795–8; Deutsches Alma Redemptoris mater, G, ST676, SSB, orch, ?c1795–8; Deutsches Ave maris stella, G, ST677, S, S, orch, ?c1795–8; Deutsches Salve regina, B♭, ST675, SSB, orch, ?c1795–8; Deutsches Te Deum, C, ST672, SAB, orch, ?c1795–8; Gekrönte Himmelskönigin, ST687, SSB, orch, ?c1795–8; Komm, heiliger Geist, ST685, SSB, orch, ?c1795–8
Lobegesang de venerabili sacramento, C, ST681/KLVI:8a, S, S, SS, orch, ?1795–8; Stern auf diesem Lebensmeere, ST686, SSB, orch, ?c1795–8; Wer nur den lieben Gott, ST682/KLVI:26, S, S, orch, ?c1795–8; Wie lieblich ist doch, Herr, ST683, SS, org, ?c1795–8; Dankesempfindung, ST630, SATB, org, 23 March 1796; Grabet mit fleissigen Händen, ST636/KLVI:22, TTBB, orch, 30 Oct 1796; Segenlied, D, ST643/KLVI:24d, SSSB, orch, 1797; Deutsches Regina caeli, F, ST694/KLVI:25, S, S, SS, orch, 30 March 1798; Deutsches Te Deum, C, ST836/KLVI:19, SATB, orch, 5 June 1805
Doubtful: ST131, 166, 170, 514, 680

DRAMATIC
*principal sources: A-Ssp, D-Mbs, H-Bn*

Rebekka als Braut (Spl, after P.F. Reichssiegel: Eliezer), ST76, 10 April 1766, intrada ed. in DM, no.144 (1968)
Der Traum (pantomime, 2, sequel to Reichssiegel: Pietas in hostem), ST84, 7 Feb 1767
Die Schuldigkeit des ersten Gebots, pt ii (sacred drama, I.A. Weiser), ST85, before 12 March 1767, lost, pt i by W.A. Mozart, pt iii by A.C. Adlgasser
Der Kampf der Busse und Bekehrung, pt ii (orat), ST106, 21 Feb 1768
Die Hochzeit auf der Alm (dramatisches Schäfergedicht, 2, sequel to Reichssiegel: Pietas conjugalis in Sigismundo et Maria), ST107/218, 6 May 1768, rev. c1776
Kaiser Constantin I. Feldzug und Sieg, pt iii (orat), ST117, 20 Feb 1769, pt i by Adlgasser, pt ii by J.G. Scheicher
Die Wahrheit der Natur (Spl, sequel to Reichssiegel: Pietas in impium),ST118, 7 July 1769
Der reumütige Petrus (orat, Reichssiegel), ST138, 11 March 1770, part of Drey Beispiele wahrhafter Busse, incl. Adlgasser: Die gereinigte Magdalena, and J. Krinner: Der veränderte Joseph von Arimathia
?Ballo, ST141, 15/16 July 1770
Der büssende Sünder (orat), ST147, 15 Feb 1771, Introduzione ed. in DM, no.145 (1968); pt ii of Die menschliche Wanderschaft (Schachtner), incl. Adlgasser: Der laue Christ (pt i), and Krinner: Der sterbende Fromme (pt iii)
Hermann, ein Beyspiel der Liebe zum Vaterlande (tragedy, trans. of Reichssiegel: Pietas in patriam), ST148, 1773
Der Schulmeister (Spl, F. Angerer), ST204, ?c1773–5
Titus, der standhafte Christ (tragedy, trans. of Reichssiegel: Pietas christiana), before 31 Aug 1774, music lost
Oratorium de Passione Domini nostri Jesu Christi, ST202, ?c1773–5
Der Bassgeiger zu Wörgl (Spl), ST205, c1775–7
Zaïre (incid music, Voltaire), ST255/P13, 29 Sept 1777, ed. in DM, no.577 (1981)
Abels Tod (Spl, F.G. Klopstock, after J.S. Patzke), ST271, c1778
Der englische Patriot (Spl), ST285, c1779
Figura: Canticum in tono peregrino (orat), ST323, 24 Aug 1782
Andromeda e Perseo (os, G.B. Varesco), ST438, 14 March 1787, sinfonia (P25) ed. in DM, no.185 (1968)
Die Ährenleserin (Spl, C.F. Weisse), ST493, 2 July 1788

OTHER VOCAL WORKS WITH INSTRUMENTS
*for 4 solo voices, SATB and orchestra unless otherwise stated*
*principal sources: A-Ssp, H-Bn*

Attale et Erimene (cant.), ST11, A, T, B, SATB, orch, c1754–7, frag.; Ah ingrato m'inganni nel darmi speranza (aria), ST70, 16 Dec 1764, lost, listed in Lang (c1804); Ninfe in belli (cant.), ST73, S, T, SATB, orch, 15 Jan 1765; Quid video superiale (applausus), ST144, T, B, SATB, orch, 14 Nov 1770, sinfonia ed. in DM, no.138 (1968); Der gute Hirt (cant.), ST181, 3 S, SATB, orch, 4 April 1772; Endimione (serenata),ST186, 4 S, SATB, orch, c1773; Ein träger Berg (lied), ST196, S, A, orch, 1774; An somnio? Anne vigilio? (applicatio), ST279, 7 June 1778; Amor subditorum (applausus), ST289, 19 July 1780; Lied der Recruten, ST296, T, B, TB, orch, c1781; Liedchen für den Feldwebel, ST297, T, orch, ?c1781
Morgenlied der Bauern, ST298, A, B, orch, ?c1781; Auch die sprödeste der Schönen (lied), ST462, S, S, kbd, before 1784, also attrib. J. Haydn (H XXVIa:18) (Vienna, 1784, attrib. J. Haydn); Die Jubelfeyer, ST449, 30 Sept 1787; Schäffer-Kantate, ST455, 28 Dec 1787; Der deutsche Kaiser Joseph lebe gesund, ST512, SATB, orch, 19 Oct 1798; Der fröhliche Wiederschein (applausus), ST527, SATB, orch, 1791; Hochzeitslied, ST607, S, S, STB, orch, 7 Sept 1795, also in applicatio ST279; Patritius, Gelegenheits-Cantate, ST668, S, B, SATB, orch, 26 Sept 1797; Frohlocke Helfenburg hoch! An Ferdinand Churfürst zu Salzburg, ST821, 1 March 1803, lost, listed in Rettensteiner (1814); Der Christ auf Golgotha,ST831/KLVI:15, 15 March 1804

PARTSONGS FOR MALE VOICES
*most for 4 solo male voices; many also in versions for solo voice and keyboard*
*principal sources: A-MB, Sca, Ssp, D-Mbs, F-Pn, H-Bn, HR-Zha*

Feuer zu werden, ST450, ? c30 Sept 1787, related to Die Jubelfeyer ST449; Mit frommen Eifer,ST539/538, ?c1793, related to cant. ST73; Was ists dass ich mich quäle? ST540/541, ?c1793; Commercelied,ST558/822, 1 Sept 1794, rev. 21 April 1803; Hymne an Gott, ST588, 7 Jan 1795; Trinklied im Winter, ST590, 31 Jan 1795; Verwandlungen,ST591, 5 Feb 1795; Ständchen, ST593/594, ? c18 April 1795; Einweihung, ST597/606, 23 July 1795; Auf den Tod des Herrn Schachtners, ST598, 24 July 1795; An Ignatia, ST599/566, 28 July 1795; An unsern Garten, ST604/605, 2 Sept 1795; Lied der Freiheit, ST608/609, 6 Nov 1795; Das Liedchen von der Ruh,ST579/587, Glückwunsch, ST578, Tischlied, ST585/626, all 1795; Die Unschuld, ST580, Der frühe Bund, ST, both ?1795; Die alten und heutigen Sitten, ST564/563, c1795
Abendempfindung, ST728, An die Sonne, ST730, Der Arme, ST731/732, Die Biene, ST733, Der Bund, ST734, Dankt dem Herrn, ST735, Eintracht, ST737, Freundschaft! Wie heilig, ST74, Grabe, Spaden!, ST743, Herbstlied, ST744, Jugendglück, ST748, Das Kammerfenster, ST749 (formerly attrib. W.A. Mozart, K441c/C9.04, as Liebes Mädchen), Lebensweisheit, ST752, Ein Lied von der Behutsamkeit, ST753, Ein Lied von der Geduld, ST755, Ein Lied zur Prüfung, ST754, Meine Grille, ST756, Der Morgen im Lenz, ST758, Pein der Liebe, ST761, Die Rose, ST762, Scherzend unter Necktar-Küssen, ST764, Der Tanzbär, ST767, Der Wechsel, ST770, all ?c1795–9
Das Gebet, ST627, 12 Feb 1796; Sagt, wo sind die Veichen hin, ST632/631, 23 July 1796; An Decini, ST613, Ehrenlied, ST624, Freundschaftslied,ST615/616, Frühlingslied, ST620/621, Meiner Freunde Gesinnungen, ST614, Trinklied, ST622/623, Schon grünen die Hecker, ST633, all 1796; Sehnsucht nach Liebe, ST648, Türkisches Kriegslied, ST649/664, both 3 Jan 1797; Monsieur Hans, ST657/658, 7 June 1797; Lied im Grünen, ST659/660, 24

June 1797; Trinklied, ST661/662, 11 July 1797; Friedenslied, ST644/647, Rundgesang für eine Gesellschaft Studierender, ST645, both 1797; Rundgesang, ST646, ?1797

Der Obersulzer Wein, ST697, 16 June 1798; Die Schweitzer, ST692, 1798; Der Invalid an seinen Fleischtopf, ST774, An alle Deutsche, ST775, both 10 June 1799; Zu ihr! zu ihr! ST776, 11 June 1799; Ständchen,ST777–9, 23 June 1799; Bierlied, ST780, 7 July 1799; Von ihr!, ST781, 26 Oct 1799; Das Landleben, ST782, 24 Nov 1799; Abendlied, ST784, 20 Jan 1800; Der Sänger, ST785/786, 11 April 1800; Rundgesang beim Abschied eines Biedermannes, ST787, 5 June 1800; Josephe, ST788/789, 25 June 1800; Trinklied im Freien,ST790, 8 Sept 1800; Die Seligkeit der Liebe, ST783, 1800

Nach dem Abzuge der Franzosen, ST795/647, 1 March 1801; Freut euch des Lebens, ST816, 28 Oct 1802; Auf den Tod eines Hündchens, ST812/813, 18 April 1802; Der couragierte Schneidergesell, ST807, Sauf, Du alter Gassenschlängel,ST808, both ?1802; Der Invalid an sein Holzbein, ST817, 4 Jan 1803; Der verlassene Mutter am Strome,ST818/819, 8 Jan 1803; An den Hain zu Aigen, ST832, 16 April 1804, ed. H. Graf (Zürich, 1959), V. Korda (Vienna, 1961); Sehnsucht nach dem Landleben, ST833, 25 Nov 1804; An den Herrn von Moll, ST834/835, 4 Feb 1805; arrs. of folksongs and works by others

Doubtful: ST537, 565, 727, 736, 738, 739, 741, 742, 745, 746, 747, 750, 751, 757, 759, 760, 763, 765, 766, 768, 769, Appx, 6

CANONS

*for 4 unaccompanied voices unless otherwise stated*

*principal sources: A-MB, Ssp, D-Mbs*

Mailied, ST589, 31 Jan 1795; Es packe Dich, ST577, 5vv, *c*1795, formerly attrib. W.A. Mozart (KAnh.10.14); Einladung in unsern Garten/Vom Glück sei alles, ST581/619, *c*1795, rev. *c*1796; Glück fehl Dir/Frater Caspar Decini!ST582/583, ?*c*1795; Wohlsein, Freunde/Frater Fulgens,ST584, 5vv, ?*c*1795; Adam hat sieben Söhn', ST699, ?*c*1795–9; Allegremente tutti, ST232, 3vv, ?*c*1795–9; Der arme Sünder, ST700, ?*c*1795–9, formerly attrib. Mozart (KAnh.C10.13); Canoni voi volite, 3vv, ST234, ?*c*1795–9; Che viver vuoi contento, ST235, Cominicio solo, ST236, both 3vv, ?*c*1795–9; Ehr' sei dem Vater, 5vv, ST704, ?*c*1795–9; Ich und Du, ST708, Die Mässigkeit, ST709, both ?*c*1795–9; Mein Dämä, mein Fingä, mein Ellebog'n, ST710, ?*c*1795–9

Perchè vezzosi rai, ST242, Per ti, mio ben, ST243, Questi son canoni, ST244, Se tu mi vuoi, ST246, all 3vv, ?*c*1795–9; Sintemal und all' die Weilen, ST641, ?*c*1795–9; Tausch an, mein lieba Schiffmann, ST718, 5vv, ?*c*1795–9; Tre dolci e cari nomi, ST247, 3vv, ?*c*1795–9; Vinum latificat cor hominis, ST721, ?*c*1795–9; Vorgetan und nachgedacht, ST722, Wer nicht liebt Wien, ST725, both 5vv, ?*c*1795–9; Wer reines Herzens ist, ST726, ?*c*1795–9; Es lebe Taddeo, ST617, Die Gans bebrüht das Gänschen, ST612, Herzige Nani!ST618, all 1796; Ecce quam bonum, ST698a/814, 8vv, 16 Oct 1798, orig. lost, rev. 1 July 1802; Elle avoit une beauté, ST803/804, ?*c*1801–2, 2 versions; Le vin blanc, ST805, ?*c*1802–2

Doubtful: ST206, 233, 237, 238, 239, 240, 241, 245, 701, 702, 703, 705, 706, 707, 711, 712, 713, 714, 715, 716, 717, 719, 720, 723, 724, 804

SYMPHONIES

*for 2 oboes, 2 horns, 2 bassoons and strings unless otherwise stated*

*principal sources: A-GÖ, KR, LA, H-Bn*

C, ST23/P35, 2 ob, 2 hn, 2 tpt, timp, str, *c*1757–64, ed. C.H. Sherman (Vienna, 1975); G, ST25, 2 ob, 2 hn, str, *c*1757–64, ed. C.H. Sherman (Vienna, 1975); G, ST26, 2 ob, 2 hn, str, *c*1757–64, ed. in DM, no.564 (1981); D, ST50/P36, 2 ob, 2 hn, str, *c*1757–64; F, ST51/P45, *c*1757–64; G, ST108/P7, 2 fl, 2 ob, 2 hn, str, *c*1757–64, related to Spl Die Hochzeit auf der Alm ST107/218; D, ST132/P37, fl, 2 ob, 2 hn, 2 tpt, timp, 2 solo vn, str, *c*1757–64; B♭,ST133/P52, 2 ob, 2 hn, str, *c*1757–64, 2nd movt = Andantino ST175/P136, 4th movt uncatalogued; E♭, 'Partitta 5ta', ST35/P1, 2 ob, 2 hn, str, 20 Nov 1760

C, ST37/P2, 2 ob, 2 hn, 2 tpt, str, 16 Feb 1761; B♭, 'La confidenza', ST62/P51, 7 Dec 1763, ed. in DM, no.353 (1976) and S; A, ST63/P3, 2 ob, 2 hn, str, 29 Dec 1763, ed. in DM, no.345 (1989); C, ST64/P4, 2 ob, 2 hn, str, 14 Jan 1764, ed. in DM, no.346 (1977); E, ST65/P5, fl, 2 ob, 2 hn, str, 25 Jan 1764, ed. in DM, no.347 (1989); circulated both with and without minuet; D, ST69/P38, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, *c*1764–72; B♭, ST82/P9, 2 ob, 2 hn, str, 27 Sept 1766, with 2 different finales, one later rev. J. Haydn in H I:59, the other paired by M. Haydn with movt ST184, 15 June 1772

D, 2 ob, 2 hn, str, *c* 10 Aug 1767, related to Serenata, orch,ST86; F, P46, 2 ob, 2 hn, str, *c* 7 July 1769, related to Spl Die Wahrheit der Natur, ST118; G, ST173a, ?winds, str, ?*c*1770–72, ? arr. of otherwise unknown sym.; D, ST150/P41+84, 2 fl, 2 ob, 2 hn, str, *c* 1 Aug 1771, ed. in DM, no.365 (1986), partially based on music for tragedy Hermann ST148; E, ST151/P44, 2 fl, 2 ob, 2 hn, 2 hn, str, *c* 1 Aug 1771, ed. in S, partially based on music for tragedy Hermann ST148; A, ST152/P6, 2 ob, 2 hn, str, *c* 1 Aug 1771, based on music for tragedy Hermann ST148 and ?Ballo ST141, ed. in DM, no.974 (1990)

C, ST188/P10, 2 ob, 2 eng hn, 2 piffari, 3 hn, tam, str, 23 Aug 1773, ed. in DM, no.314 (1969); D, ST198/P11, fl, 2 ob, 2 hn, str, 17 April 1774, ed. in DM, no.317 (1973); C, ST252/P12, 2 ob, 2 hn, str, 2 March 1777, ed. in S; D, ST272/P42, 2 ob, 2 hn, str, before 1772, ed. in DM, no.20 (1962); F, ST284/P14, 22 Aug 1779, ed. in DM, no.348 (1996); D, ST287/P43, before 1781, ed. in S, formerly attrib. W.A. Mozart (K291/Anh.A52); A, ST302/P15, 2 fl, 2 ob, post hn, 2 hn, str, 19 July 1781; G, ST334/P16, fl, 2 ob, 2 bn, 2 hn, str, 23 May 1783, ed. in DM, no.341 (1971), formerly attrib. Mozart (K444/Anh.A53)

E♭, ST340/P17, 14 Aug 1783, ed. in DM, no.342 (1972) and P; B♭, ST358/P18, 12 March 1784 (Vienna, 1785), ed. in DM, no.350 (1987); C, ST384/P19, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 28 Sept 1784 (Vienna, 1785), ed. in DM, no.351 (1988); d, ST393/P20, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 30 Dec 1784 (Vienna, 1785), ed. J. Vécsey (Budapest, 1960); D, ST399/P21, 10 March 1785, ed. in P; F, ST405/P22, 2 ob, eng hn, 2 bn, 2 hn, vn solo, str, 30 May 1785, ed. in DM, no.343 (1981); D, ST420/P23, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 30 May 1786, ed. in DM, no.318 (1972); B♭, ST425/P24, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 28 Sept 1786, ed. H. Graf (Zürich, 1965)

E♭, ST473/P26, 2 Jan 1788, ed. in DM, no.319 (1970); G, ST474/P27, 2 ob, 2 bn, 2 hn, str, 13 Jan 1788, ed. in DM, no.320 (1969); B♭, ST475/P28, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 22 Jan 1788, ed. in DM, no.321 (1969); D, ST476/P29, fl, 2 ob, 2 bn, 2 hn, str, 30 Jan 1788, ed. in DM, no.322 (1969); F, ST477/P30, 10 Feb 1788, ed. in DM, no.352 (1988); C, ST478/P31, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 19 Feb 1788, ed. in DM, no.143 (1966) and P; F, ST507/P32, 15 July 1789, ed. in DM, no.356 (1991) and S; A, ST508/P33, 26 July 1789, ed. in DM, no.184 (1968)

Inc.: ST133; ST251; P8, ed. in DM, no.183 (1968); P25; P47

Doubtful: ST24, STAppx, 7, and H I:C19, d3, F16, G4 and B16, attrib. M. Haydn or only 'Haydn'; over 25 others, each attrib. both to M. Haydn or only 'Haydn' and to another comp., attrib. incl. P39 (? by J.B. Vanhal), P40 and 48 (? by F.X. Pokorny),P50 (? by G.C. Wagenseil)

OTHER ORCHESTRAL

*principal sources: A-Sca, Ssp, D-Mbs, H-Bn, HR-Zha*

Serenades (Finalmusik): ST60/61/P34, solo trbn, solo tpt, orch, ? Aug 1763, frag., probably orig. 2 trbn conc. movts, tpt conc. movts and an existing sym., movts ed. in DM, nos.344, 373 (1974); D, ST68/P38/58, solo tpt, solo trbn, 2 fl, 2 ob, 2 hn, 2 bn, 2 tpt, str, 4 Aug 1764, ed. L. Kalmár (Budapest, 1965); B♭, ST133/104/P52, solo tpt, 2 fl, 2 ob, 2 hn, str, *c*1764–72; Serenata, D, ST86/P87, solo fl, hn, trbn, vn and vc, 2 ob, 2 bn, 2 hn, 2 tpt, str, 10 Aug 1767, ed. W. Rainer (Bad Reichenhall, 1987), incl. movts from Sym., D, Aug 1767; Casatio, D,ST171/P89, 2 ob, 2 hn, 2 tpt, [timp,] str, *c*1771–85; Serenata, D, ST407/P85, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 9 Sept 1785, ed. G. Darvas (Budapest, 1966); P86 and 87, spurious, by F.X. Pokorny

Marches: D, ST211, 2 ob, 2 tpt, str, *c*1771–85; D, ST220/P68, 2 ob, 2 hn, 4 tpt, timp, str, ?1776; D, ST339/P63, 2 ob, 2 hn, 2 tpt, str, 3 Aug 1783; D, ST439/P60, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str, 28 May 1787; C, ST440/P61, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str, 17 June 1787; D, ST441/P62, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str, 7 July 1787, ed. in DM, no.557 (1971); D,ST432, 2 ob, bn, 2 hn, str, ?*c*1787; D, ST515/P64, 2 ob, 2 hn, str, 12 June 1790, ed. in DM, no.557 (1971); Marcia tuchesca, C, ST601/P65, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, tambourine, 6 Aug 1795, ed. in P; National-Marsch, C, ST569/P67, ?*c*1795, lost kbd arr. in Sammlung historische Märsche (Vienna, 1897); C, ST823/P66, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, 22 April 1803; ST67/P56, ST320, ST421/P59, all inc.

Minuets: [7] Menuetti, ST210, vn, b, *c*1764–72; [6] Menuetti, fl, 2 ob, 2 hn, 2 vn, b, *c*1764–72, formerly attrib. W.A. Mozart (K104/61*e*); [12] Menuetti, ST135/P79, fl, 2 ob, piffaro, bn, 2 hn, 2 tpt, timp, 2 vn, b, before *c*1771, nos.1 and 3 = nos.1 and 2 of the preceding; [6] Menuetti, piffaro, post hn, 2 ob, 2 hn, 2 tpt, timp, tambourine, 2 vn, b, before *c*1771; [6] Menuetti, 2 ob, 2 hn, 2 vn,

b, before c1771, formerly attrib. Mozart (KAnh.C13.03); [6] Menuetti, fl, 2 hn, 2 vn, b, before c1771; [12] Menuetti, ST136, fl, 2 ob, bn, 2 hn, 2 vn, b, before c1771; [12] Menuetti, ST197, 2 fl, 2 ob, 2 cl, bn, 2 hn, 2 vn, b, 1774

[12] Menuetti, ST193/P81, fl, 2 ob, 2 bn, 2 hn, 2 vn, b, 1775; [6] Menuetti, ST137, fl, 2 ob, bn, 2 hn, 2 vn, b, 1776; [12] Menuetti, ST250, fl, 2 ob, bn, 2 hn, 2 vn, b, 1777; [12] Menuetti, ST274/P80, 2 ob, bn, 2 hn, 2 vn, b, 1778; [6] Menuetti, ST333/P69, fl, 2 ob, 2 bn, 2 hn, 2 vn, b, 1783; [6] Menuetti, ST354/P70, fl, 2 ob, bn, 2 hn, 2 vn, b, 1784, ed. in DM, no.806 (1987); [6] Menuetti, ST413, 2 ob, bn, 2 hn, 2 vn, b, 1785; [6] Menuetti, ST414/P71, fl, 2 ob, cl, 2 bn, 2 hn, post hn, 2 vn, b, 19 Jan 1786; [6] Menuettini tedeschi, ST416/P72, 2 ob, 2 bn, 2 hn, tambourine, 2 vn, b, 12 Feb 1786, ed. in DM, no.1137 (1989), nos.3–6 incorrectly ordered

[6] Menuetti, ST423/P73, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, 2 vn, va, b, 20 Aug 1786; [6] Menuettini tedeschi, ST424/P74, fl, 2 ob, 2 bn, 2 hn, 2 tpt, 2 vn, b, 22 Aug 1786; [6] Menuettini tedeschi, fl, 2 ob, bn, 2 hn, 2 vn, b, ?c Feb 1786; [6] Menuetti, ST499/P75, 2 ob, 2 bn, 2 hn, timp, 2 vn, b, 15 Jan 1789; [6] Menuetti tedeschi, ST417/P76, 17 Jan 1789; [12] Menuetti, ST550/P77, 16 Jan 1794; [12] Menuetti, ST693/P78, fl, 2 ob, cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b, 28 Jan 1798

Other works: Pastorello, ST83/P91, 4 tpt, timp, str, org, 23 Dec 1766, ed. G. Schünemann (Leipzig, 1940); Inglese, ST529/P83, 2 ob, 2 hn, 2 bn, 2 tpt, timp, str, 7 March 1791; Notturno, ST153, incl. movts from music to stage works ST141, 148, doubtful

Concs. (only solo insts listed): Vn, B♭, ST36/P53, 20 Dec 1760, ed. in DM, no.3 (1960); Vn, G, ST52, c1757–64, 2nd movt rev. with tpt solo in Serenade ST60/61/P34; Org/hpd, va, C, ST41/P55, 19 Dec ?1761, ed. in DM, no.182 (1970); Fl, D, ST81/P54, 19 Sept 1766, ed. J. Vécsey (Budapest, 1957); Fl, D, ST105/P56, c1771–85, ed. H.C.R. Landon (Salzburg, 1959); Hpd, F, ST268/P57, c1775–8, frag.; Vn, A, ST207, ?c1776, ed. in DM, no.194 (1968)

CHAMBER

*many works entitled 'divertimento'*

*principal sources: A-Wgm, CZ-Pnm, D-Bsb, Mbs, H-Bn*

Str qnts (all for 2 vn, 2 va, b): Notturno, C, ST187/P108, 17 Feb 1773, ed. H. Albrecht (Lippstadt, 1950); Notturno, G, ST189/P109, 1 Dec 1773, ed. H. Albrecht (Leipzig, 1950); B♭, ST412/P105, c1782–8, ed. in P; F, ST367/P110, 27 May 1784, ed. in Denkmäler der Musik in Salzburg, vii (Bad Reichenhall, 1991); F, ST411/421/P112/59, 30 June 1786, ed. H. Albrecht (Lippstadt, 1950); P114, doubtful, also attrib. J. Haydn (H II:G1); P113, spurious, by J. Haydn (H II:9)

Str qts (2 vn, va, b): B♭, ST316/P125, ?c1780–82, ed. in DM, no.667 (1980); D, ST319/P93, 27 May 1781, ed. W. Upmeyer (Hanover, 1927); A, ST299/P121, ?c1781, ed. in DM, no.666 (1980); ST174, 175, both inc.; ST172/P104 doubtful; ST308/P124, ST309/P118, ST310/P122, ST311/P120, ST312/P119, all ed. in DM, nos.331–5 (1971–2), doubtful; ST313/P116, ed. in DM, no.595 (1972), doubtful; ST314, doubtful; ST209/P123 (attrib. J. Haydn and G. Pugnani), ST315 (attrib. J. Hafeneder), both probably spurious

Str trios (for 2 vn, b, unless otherwise stated): D, ST5/P101, G, ST6/P103, E, ST7, A, ST8, Variazione, E♭, ST9, B♭, ST10, all ?c1754–7, ed. C.H. Sherman (Stuttgart, 1987); C, ST27, ?c1764–70, vn, vc, b, ed. C.H. Sherman (Stuttgart, 1978); P102, doubtful

4 duos, vn, va, C, D, E, F, ST335–8/P127–30, 1783 (Vienna, 1788), ed. C.H. Sherman (Bellingham, WA, 1985) set completed by W.A. Mozart, K423, 424

Other chbr: Partita, F, ST59/P107, 2 cl, 2 hn, bn, 22 Dec 1762, lost, listed in Lang (c1804); Divertimento, C, ST179/P98, fl, va, b, before 1772; Notturno, F, ST185/P106, 2 hn, 2 vn, va, b, 21 Dec 1772, ed. in DM, no.26 (1963); Divertimento, B♭, ST199/P92, ob, bn, vn, va, b, 18 Sept 1774, ed in DM, no.24 (1962); Divertimento, G, ST406/P94, fl, bn, hn, bn, va, 17 June 1785, ed. in DM, no.25 (1962); Divertimento, D, ST418/P95, 2 ob, 2 bn, 2 hn, 9 March 1786, ed. in DM, no.312 (1969); Divertimento, E♭, ST516/P111, cl, bn, hn, vn, va, 4 July 1790; Divertimento, G, ST518/P96, ob, bn, 2 hn, va, b, 4 Sept 1790, ed. in DM, no.275 (1969); Divertimento, C, ST600/P115, eng hn, vn, va, b, ? 3 Aug 1795/8 June 1790; Divertimento, C, STAppx, 8/P97, 4 hn, bn, Sonata, STAppx, 9/P126, 2 vn, org, both lost, listed in Lang (1804); Romanze, F, ST806, hn, str, ?c1802 (Vienna, n.d.), arr., attrib. Haydn, of Larghetto from W.A. Mozart's Hn Conc. K447; ST54, 55, ST208/P90, ST173, 463, 464, all doubtful; P117, spurious, probably by J.B. Davaux

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50 kleine Orgelstücke zu nützlichen Übung für angehende Orgelspieler, bestehend aus Praeludien, Versetten und Cadenzen (MS, *D-Mbs*); edns (Linz, c1830), (Paris, c1960)

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DWIGHT BLAZIN

**Haydn Society.** American music publisher and record company. It was set up in Boston in 1949, by H.C. Robbins Landon, with the primary aim of publishing a complete edition of Haydn's works, under the editorship of J.P. Larsen, but that was soon abandoned. It also aimed to issue recordings of major but previously unavailable works by Haydn. Among early issues were several masses and 29 symphonies, recorded in Vienna. The Society also obtained rights to nearly complete 1942–3 recordings of *The Creation* and *The Seasons* made in Vienna under Clemens Krauss by the former German Reichsrundfunk with the Vienna PO and the tenor Julius Patzak. Also recorded in Vienna were works by Mozart from newly prepared texts, notably *Idomeneo* and *Don Giovanni*. A projected complete Haydn series by Alexander Schneider's quartet was abandoned in 1954, 24 works short of completion. Although remarkable for their time, all these recordings have technical and musical limitations; many were prepared in considerable haste. However, in 1951–3 there appeared a small group of records of a high standard (including symphonies nos.43, 50 and 61) from the Danish EMI studio with the conductor Mogens Wöldike. Some Haydn Society recordings were issued in Britain by Nixa and the EMI group. The master tape archive was acquired in 1997 by Music and Arts Programs of America which plans CD releases where possible.

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G. Silcock: 'Seeking Haydn', *International Classical Record Collector*, iii/3 (1997), 36–44

GRAHAM SILCOCK

**Haydon, Glen** (*b* Inman, KS, 9 Dec 1896; *d* Chapel Hill, NC, 8 May 1966). American musicologist, music educationist and composer. He studied music at the University of California, Berkeley (BA 1918, MA 1921), and later in Paris, taught in the Berkeley public schools (1920–25), and worked as a professional clarinettist in the San Francisco area. From 1925 he was a member of the music faculty at the university in Berkeley, serving as department chairman from 1929 to 1931. After further study at the University of Vienna he took the doctorate in 1932 with a valuable dissertation on the evolution of the 6-4 chord. He directed the music department at the University of North Carolina from 1934 until his death, and served as guest professor and lecturer at other universities, including Michigan (1947) and Harvard (1956), and at the Library of Congress.

Haydon had a keen interest in professional matters: he served as president of both the Music Teachers National Association (1940–42), and the AMS (1942–4), and wrote an important textbook, *Introduction to Musicology* (1941). He also published editions of Renaissance polyphonic hymns, and at the time of his death he was working on a history of the genre. His own compositions include an *a cappella* mass, and music for the ballet and the theatre.

WRITINGS

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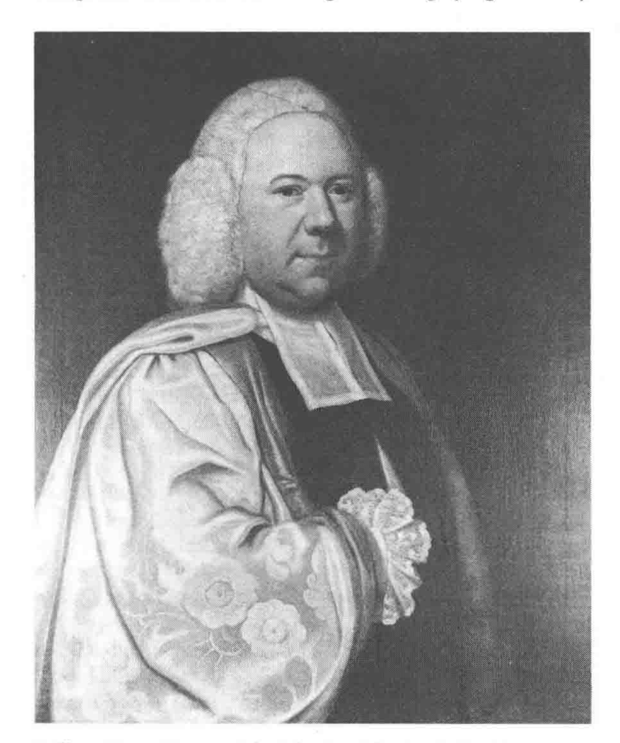
RAMONA H. MATTHEWS

**Hayes.** English family of musicians.

**(1) William Hayes (i)** (*b* Gloucester, bap. 26 Jan 1708; *d* Oxford, 27 July 1777). Composer, organist and singer. He showed an early talent for music and in 1717 became a chorister of Gloucester Cathedral under William Hine, to whom he was later articled. In 1729 he was appointed organist of St Mary's, Shrewsbury, and in 1731 he obtained the post of organist of Worcester Cathedral. Three years later he succeeded Thomas Hecht as organist and *informator choristarum* of Magdalen College, Oxford. On 8 July 1735 he received the BMus, for which he wrote the ode *When the fair consort*, and he was

unanimously elected to the professorship of music on 14 January 1741, after the death of Richard Goodson, whom he also succeeded as organist of the university church. Burney considered him to have been 'a very good organ player' and a 'studious and active professor'. A notable event of his tenure of the professorship was the opening of the Holywell Music Room in 1748, in which weekly concerts were presented under Hayes's direction. He received the DMus on 14 April 1749 during the celebrations marking the opening of the Radcliffe Library, which included the first known performance in Oxford of Handel's *Messiah*. Hayes was an ardent Handelian, and was one of the most active conductors of the composer's oratorios and other large-scale works outside London. He was musical director of the meetings of the Gloucester Music Meeting in 1757, 1760 and 1763, and often combined the roles of conductor and tenor soloist. He was one of the first enrolled members of the Fund for the Support of Decay'd Musicians (later the Royal Society of Musicians), and advanced plans for a scheme, funded by the Society, to establish a co-educational music academy for the training of gifted young musicians for a period of 14 years from the age of seven or eight. In 1765 he was elected a 'priviledged member' of the Noblemen's and Gentlemen's Catch Club, having already won several of the prize medals offered by the club. Of his children, three sons and three daughters survived infancy. His wife, Anne, died on 14 January 1786. A portrait by John Cornish is in the Oxford University Faculty of Music (see illustration).

Hayes's musical style is much indebted to Handel, especially in his large-scale works. Nevertheless, his vocal music shows a typically English preference for non-da capo aria forms, and his contemporary reputation as a composer was founded on genres largely ignored by Handel: English cantatas, organ-accompanied anthems, and convivial vocal music. A firm command of both harmonic and contrapuntal writing characterizes all his music, which is never less than technically assured. A self-consciously learned strand in his music can be observed in his assiduous cultivation of the full anthem, his many ingenious canons, and the strict fugal movements of his concertos and trio sonatas. Although he chose to publish little of his instrumental music, it is generally of high quality. Several of his trio sonatas seem to have been designed for orchestral performance and mix movements in a late Baroque style with others which show a clear awareness of *galant* idioms (including small-scale sonata forms). The early G major harpsichord concerto is remarkable for the detailed written-out ornamentation and cadenzas of its slow movement, and his concerti grossi depart from usual English practice in their addition of a viola to the usual concertino trio of two violins and cello. His odes, oratorios and masques demonstrate a sure command of large-scale resources, and the ode *The Passions*, the one-act oratorio *The Fall of Jericho*, and the *Six Cantatas* confirm that Hayes deserves to be regarded highly among English composers of the 18th century.



*William Hayes (i): portrait by John Cornish, c1750 (Faculty of Music, Oxford)*

His contemporaries testified to his genial nature, but his literary works all demonstrate a contentious side to his character. In his principal work, *Remarks on Mr. Avison's Essay on Musical Expression*, he attacked Avison for presuming to judge the music of others while his own compositions displayed so many faults. He was particularly critical of what he regarded as Avison's excessive praise of Rameau, Benedetto Marcello and Geminiani at the expense of Handel and Corelli, though he agreed with Avison's strictures on works of superficial melodic content and lack of firm harmonic structure. *The Art of Composing* includes the first published description of aleatory composition (albeit satirical), and the *Anecdotes*, although intended to defend the author's reputation, offers important first-hand information about the organization of provincial music festivals.

WORKS

*autograph MSS of unpublished works at GB-Ob*

SACRED

The Fall of Jericho (orat), *c*1740–50
16 Psalms Selected from the Rev. Mr. Merrick's New Version (London, 1773)
David (orat) Act 1, *c*1774–7; completed by P. Hayes
Holy Communion and Evening Service, E♭ [completion of H. Hall and W. Hine's service]
Te Deum, D
Old Hundredth Psalm (London, ?1790)
*c*20 anthems, most in Cathedral Music in Score, ed. P. Hayes (Oxford, 1795)

SECULAR ODES

When the fair consort, 1735, in Vocal and Instrumental Music, iii (Oxford, 1742)
The Passions (W. Collins), 1750 (Oxford, *c*1800)
Where shall the Muse, 1751
Hark! Hark from every tongue, installation ode, 1759
O that some pensive Muse (Ode to the Memory of Mr. Handel), *c*1759
Ode Sacred to Masonry, in Social Harmony, ed. T. Hale (London, 1763)
Daughters of Beauty (commemoration ode, B. Wheeler), 1773

OTHER SECULAR VOCAL

12 Arietts or Ballads and 2 Cantatas (Oxford, 1735)
Circe, masque, in Vocal and Instrumental Music, i (Oxford, 1742)
6 Cantatas (London, 1748)
Peleus and Thetis (masque, G. Granville), ?1749
Catches, Glees and Canons, i–iv (London, 1757–85)

Separate songs, cants. in Vocal and Instrumental Music, ii (Oxford, 1742); see also RISM and *GB-Ob*

INSTRUMENTAL

Concs.: D, 2 fl, str; g, str (arr. of Carbonelli Sonata 10 of 1729); The Rival Nations, 2 fl, 2 'Fifa', timp, str; bn, lost; hpd, G, *c*1735–40; org, A; org, D, 1755

6 concerti grossi, str (B♭, D, g, d, D, B♭); 6 trio sonatas (F, B♭, D, F, B♭, e), *Ob*

WRITINGS

*The Art of Composing Music by a Method Entirely New* (London, 1751) [anon. attack on Barnabas Gunn]

*Remarks on Mr. Avison's Essay on Musical Expression* (London, 1753) [pubd anon.]

*Anecdotes of the Five Music Meetings at Church Langton* (Oxford, 1768)

**(2) Philip Hayes** (*b* Oxford, bap. 17 April 1738; *d* London, 19 March 1797). Composer, organist and singer, second son of (1) William Hayes. He received his musical education under his father. He matriculated at Magdalen College, Oxford, and received the degree of BMus on 18 May 1763. He was appointed a Gentleman of the Chapel Royal on 30 November 1767, and lived mainly in London until 1776 when he succeeded Richard Church as organist of New College, Oxford. On the death of his father in 1777 he was appointed professor of music and organist of Magdalen College and the university church, and received the DMus on 6 November. To these numerous posts he added that of organist of St John's College on the death of Thomas Norris in 1790, all of which, including the Chapel Royal post, he retained until his death. Soon after his appointment to the music professorship he began the practice of delivering 'lectures' which took the form of specially composed odes or oratorios performed in the Music School. He was responsible for the renovation of the Music School in 1780, to which he donated a collection of musicians' portraits. In 1791 he presided over Haydn's visit to Oxford to receive an honorary DMus. As a conductor Hayes was active in Oxford and London where he directed the annual Festival of the Sons of the Clergy after the death of William Boyce and concerts of the charitable New Musical Fund. He appears to have been one of the first English musicians to use a roll of paper with which to beat time. His irascibility and corpulence excited much mirth among his contemporaries who nicknamed him 'Fill Chaise' (on account of his reputed capacity to fill a post chaise) and in 1790 he was caricatured by Philippe Jacques de Loutherbourg (copy in Gloucester Public Library, reference section, no.15019).

As a composer Hayes's natural language was a mixture of *galant* and early classical idioms allied with a characteristically English preference for simple, symmetrically phrased melodies and an assured technique founded upon a thorough acquaintance with the works of Handel. His six keyboard concertos (1769) were the first published in England to offer the option of performance on the fortepiano, and beginning with the masque *Telemachus* (1763) his large-scale works often included parts for clarinets.

He was greatly interested in the works of earlier composers, particularly those of Purcell and his contemporaries. Annotations in his hand are frequently found in 17th- and 18th-century English manuscripts, for he was often consulted for his expert knowledge in this field. He was a careful and accurate copyist and a reliable editor. The published sale catalogue of his music library (partly inherited from his father) reveals a wide-ranging collection covering vocal and instrumental music dating back to the 16th century. Many of the manuscripts of his own compositions, together with those of his father, passed to the Bodleian Library in 1801.

WORKS

SACRED

Orats: Prophecy, 1778–9, *GB-Ob*; David, begun by W. Hayes (Acts 2 and 3, 1778–81), *Ob*; The Judgement of Hermes, 1783, *US-Wc*

Service in F (TeD, Jub, San, Cr, CanD, DeM), 1769–70, *GB-Cfm*

Burial Service, E♭, 1772, *Cfm*

O praise the Lord, for the Sons of the Clergy, 1782, 6/4vv, 2 ob, 2 tr, timp, str, *Lbl*

16 Psalms Selected from Merrick's Version (Oxford, 1788)

Te Deum and Jubilate, 1793, 5/8vv, 2 fl, 2 ob, 2 bn, 2 tpt, timp, trbn, str, *Ob*

18 psalms in Improved Psalmody, ed. W. Tattersall (Oxford, 1794)

8 Anthems (Oxford, 1803)

*c*40 anthems, *Cfm*, *Ob*

Responses, miscellaneous canticles, *Ob*

SECULAR VOCAL

Telemachus, masque (Act 1 for BMus, 1763; Act 2, 1763–6), *Ob*

The Muses Delight: Catches, Glees, Canzonets and Canons (London, 1786)

Catches and Glees: The Muses Tribute to Beauty (London, 1789)

16 odes: incl. Ode to the Haymakers (C. Smart), 1763; Ode for St Cecilia's Day (J. Oldham), 1779; The Song of Deborah (W. Hawkins), 1782; Ode to General Elliott (1784), *Ob*

Over 30 single songs, see RISM; also *Ob*

INSTRUMENTAL

6 Concertos, org/hpd/pf, with a hpd sonata (London, 1769)

6 Sonatas, hpd/pf, vn acc., op.2 (London, 1774)

Lady Elizabeth Spencer's Minuet, 2 fl/ob, 2 hn, str (Oxford, *c*1788)

EDITIONS

Harmonia Wiccamica (London, 1780)

W. Boyce: 15 Anthems together with a Te Deum and Jubilate (London, 1780)

W. Hayes: Catches, Glees and Canons, iv (London, 1785)

W. Boyce: A Collection of Anthems and a Short Service (London, 1790)

W. Hayes: Cathedral Music in Score (Oxford, 1795)

WRITINGS

*Memoirs of Prince William, Duke of Gloucester* (London, 1789)

**(3) William Hayes (ii)** (*b* Oxford, bap. 6 Dec 1741; *d* London, 22 Oct 1790). Singer, composer and priest, third surviving son of (1) William Hayes (i). He was a chorister at Magdalen College, Oxford, from 1749 to 1751, and graduated from Magdalen Hall in 1761. The following year he joined the choir of New College, Oxford, and was elected 'Chaunter' (succentor) in 1764. He sang at a number of music festivals organized by his father, and in 1765 entered the church as a singer when he was appointed a minor canon at Worcester Cathedral; in May 1765 he published an article in the *Gentleman's Magazine* entitled 'Rules to be observed by all Cathedral-Singers in this Kingdom'. In 1766 he was elected a minor canon of St Paul's Cathedral, where he wrote several chants, and ten years later was sworn in as a priest at the Chapel Royal. He was vicar of Tillingham, Essex.

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PETER WARD JONES, SIMON HEIGHES

**Hayes, Catherine** (*b* Limerick, 25 Oct 1825; *d* London, 11 Aug 1861). Irish opera singer. Through a public subscription and the generosity of friends she was able to study in Dublin with Antonio Sapio. She appeared at Dublin concerts and was then sent to Paris for lessons with Manuel García. After a visit to Italy she made her début at Marseilles (10 May 1845) as Elvira in Bellini's *I puritani*. Her performance in Donizetti's *Linda di Chamounix* at La Scala established her supremacy as an interpreter of Italian opera, and she appeared in works by Ricci, Mercadante, Rossini and Verdi in Venice, Vienna and London (1849). She sang at the Philharmonic Society and Sacred Harmonic Society concerts, and undertook a tour of America, Australia and India, followed by an unusually successful opera season in Ireland (1857). She is said to have been 'a true soprano, with more than an average share of the middle voice, which enabled her to sing music beyond the means of ordinary sopranos' (*Musical World*, 17 August 1861).

GEORGE GROVE/E.D. MACKERNESS

**Hayes, Isaac** (*b* Covington, TN, 20 Aug 1942). American soul singer, keyboard player, songwriter and producer. He first recorded for the Memphis-based Youngstown label in 1962. In the first half of the 1960s Hayes also wrote songs and played sessions for the Goldwax and Phillips labels in Memphis, backing singers such as Jeb Stuart, Dorothy Williams and Spencer Wiggins. As a member of the saxophonist Floyd Newman's band, he eventually found his way into Stax where he co-wrote one side and played on both sides of Newman's solitary single in 1963. Hayes was then hired for a variety of Stax sessions to replace the keyboard player Booker T. Jones while Jones was at college. Soon thereafter Hayes began helping with arrangements and by 1965 had formed a songwriting partnership with lyricist David Porter. Hayes and Porter became the foremost writing and production team at Stax, creating seminal chart hits for artists such as Sam and Dave, the Charmells, Ruby Johnson, Mable John, Carla Thomas, the Soul Children and the Emotions. Their material leaned heavily on gospel roots, some songs, such as Sam and Dave's *Said I Wasn't Gonna Tell Nobody* (1966), being secular rewrites of traditional gospel material.

Although a successful writer, producer and session musician, Hayes desired to resume his career as a recording artist. His first album for the Stax subsidiary Enterprise, *Presenting Isaac Hayes*, was released in the spring of 1968 to little acclaim. However, his second album, *Hot Buttered Soul* (1969), sold over a million copies and in doing so redefined the possibilities for black popular music. Contrary to the beliefs of the major and independent record companies, it demonstrated that black artists could enjoy success with the more prestigious and potentially creative format of the album as opposed to the single. With songs on *Hot Buttered Soul* as long as 18 minutes, Hayes pioneered the use of extended forms in black popular music. He also initiated the vogue in the first half of the 1970s for spoken monologues, or 'raps' as they were then known, and deftly fused aspects of jazz, rock, classical music and soul. With *Shaft* (1971) Hayes pioneered the black film soundtrack, opening the door for such artists as Curtis Mayfield, Marvin Gaye and Bobby Womack to work in that medium.

Alongside Al Green and Stevie Wonder, Isaac Hayes was the dominant black artist in the first half of the 1970s. He continued to record regularly until 1980 and since then has devoted most of his time to acting.

WORKS
(*selective list*)

Film music: Shaft, 1971; Three Tough Guys, 1974; Truck Turner, 1974

Songs: Banana Juice, 1965 [as E. Lee]; Winter Snow, 1967; Precious, Precious, 1968; The Mistletoe and Me, 1970; Do your thing, 1971; Soulsville, 1971; Good Love, 1972 [collab. M. Gregory]; The Come On, 1973; Type Thang, 1973; Joy, 1973; Wonderful, 1974; Chocolate Chip, 1975; Come live with me, 1975; Disco Connection, 1976; Rock me easy baby, 1976; Moonlight Lovin' (Menage à trois), 1978; Out of the Ghetto, 1978; Zeke the Freak, 1978; Ike's Rap, 1986

Other songs (with lyrics by D. Porter): The Sidewalk Surf, 1964 [as Lee, collab. C. Cunningham, M. Thomas]; Boot-leg, 1965 [collab. D. Dunn, P. Axton, A. Jackson]; Candy, 1965 [collab. S. Cropper]; Can't see you when I want to, 1965 [as Lee]; How do you quit (someone you love), 1965 [as Lee, collab. Moore]; In the Twilight Zone, 1965 [collab. Bailey]; I take what I want, 1965 [collab. M. Hodges]; Little Lady of Stone, 1965; Make it me, 1965

When you move you lose, 1965; Willy Nilly, 1965; You don't know like I know, 1965; B–A–B–Y, 1966; Hold on! I'm comin', 1966; I got to love somebody's baby, 1966; I had a dream, 1966; I'll run your hurt away, 1966; Let me be good to you, 1966 [collab. C. Wells]; Little Bluebird, 1966 [collab. B.T. Jones]; Never like this before, 1966 [collab. Jones]; Patch my heart, 1966; Please Uncle Sam (Send back my man), 1966; Said I wasn't gonna tell nobody, 1966

Sister's got a boyfriend, 1966 [collab. Jones]; Toe Hold, 1966; When my love comes down, 1966; You got me hummin', 1966; Your Good Thing (is about to end), 1966; You're taking up another man's place, 1966; As Long as I've Got You, 1967; How can you mistreat the one you love, 1967; If I ever Needed Love (I sure do need it now), 1967; I'll gladly take you back, 1967; I'm a big girl now, 1967; May I Baby, 1967; Same Time, Same Place, 1967; Something Good (is going to happen to you), 1967

Sophisticated Sissy, 1967 [collab. M. Rice, J. Shamwell]; Soul Girl, 1967; Soul Man, 1967; When something is wrong with my baby, 1967; When Tomorrow Comes, 1967; You can't run away from your heart, 1967; A Dime a Dozen, 1968; Give 'em love, 1968; I ain't particular, 1968; I'll understand, 1968; I thank you, 1968; My baby specializes, 1968; Wrap it up, 1968; The Best Part of a Love Affair, 1969; It ain't long enough, 1969; Let 'em down baby, 1969 [collab. H. Banks]

Mellow Way You Treat your Man, 1969; Soul Sister, Brown Sugar, 1969; Stealing Love, 1969; The Sweeter He is, 1969; Tighten up my thang, 1969; When Tomorrow Comes, 1969; Guide me well, 1970 [collab. D. Davis]; Show me how, 1971

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J. Abbey: 'Black Moses: Back from the Wilderness', *Blues and Soul*, no.166 (1975), 12–13

G. Hirshey: *Nowhere to Run: the Story of Soul Music* (New York, 1984)

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R. Bowman: *Soulsville U.S.A.: the Story of Stax Records* (New York, 1997)

ROB BOWMAN

**Hayes, Roland** (*b* Curryville, GA, 3 June 1887; *d* Boston, 31 Dec 1976). American tenor. He received his general education at Fisk University and had several singing teachers, including Arthur J. Hubbard, Sir George Henschel and Victor Beigel. He made concert tours throughout the USA (1916–20) and in 1921 went to Europe, where he gave recitals and appeared with major orchestras in London, Paris, Amsterdam, Berlin and Vienna. An outstanding interpreter of black American spirituals, he was equally successful in the classics and the music of Schubert, Schumann, Brahms, Debussy and Fauré. His sensitive voice and eloquent delivery contributed to an effective performance style. He made a few appearances as late as the 1960s. Hayes was awarded honorary doctorates at Fisk University and Ohio Wesleyan University. He published arrangements of a number of spirituals as *My Sons* (Boston, 1948).

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MAX DE SCHAUENSEE/R

**Hayl** [Hail]. German family of organ builders. Daniel Hayl the elder (*fl* 1591–1615) was probably descended from a family resident in Irsee. His organs include those built for Ravensburg (1591); Konstanz Cathedral (1591–2; chancel organ); Langnau, near Friedrichshafen (1592; positiv); Rheinau Abbey (1592–4); Ochsenhausen Abbey (1599–1603); Dreifaltigkeitskirche, Kaufbeuren (1604–5); Landsberg am Lech parish church (1607); the Cistercian monastery at Stams (1610–12); Reichenhofen (1612); St Stephan, Lindau (1612–13); and Andechs Abbey (1615). Hayl's careful improvement of the Schentzer organ in Konstanz Cathedral (1591–2) won the highest appreciation of the examiner Johann Conrad Holtzhei. The specification of the Lindau organ bears a strong resemblance to the style of JÖRG EBERT.

Three sons are known. Hans Diepold Hayl (married in 1621 at Irsee), described as *organicus* or *organifex*, was apparently merely a co-worker. Daniel Hayl the younger (*fl* 1618–38) built an imposing organ for the Benedictine abbey of St Peter at Salzburg (1618–20). He is traceable in further work in Salzburg until 1638. Simon Hayl (*fl* 1618–42), resident at Polling and much sought after, built organs for Bozen (Bolzano) parish church (1618); the Augustinian canons at Polling (1621–8; four organs); Wessobrunn Abbey (1624; great organ, 24 stops; positive, eight stops); and the parish churches of Prien (1634) and Lana, near Merano (1635–7). A repair to the organ in St Mang, Füssen (1642) is Simon Hayl's last known work.

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HANS KLOTZ/ALFRED REICHLING

**Hayland, Petrus.** *See* HAILLAND, PETRUS.

**Haym, Nicola Francesco** (*b* Rome, 6 July 1678; *d* London, 31 July 1729). Italian composer, librettist and theatre manager. According to his obituary in *The Weekly Medley* (9 August 1729), he was 'deservedly famous for divinely touching the *Violoncello*', manifested 'Genius for Musick as a Composer, . . . devoted several Hours daily to the *Belles-Lettres*', and 'was Secretary for many Years to the Royal Academy of Musick in this City, in which Employment he distinguish'd himself by his indefatigable Industry and the general Satisfaction he gave to all the Directors'. His 'uncommon Modesty, Candour, Affability and all the amiable Virtues of Life' undoubtedly contributed much to his success in collaborative endeavours.

From 1694 to 1700 he was occasionally employed as a cellist by Cardinal Pietro Ottoboni in Rome. He may also have played in the orchestra at the Teatro Capranica, which staged the first two operas he was to adapt for London: Alessandro Scarlatti's *Pirro e Demetrio* (1694) and Giovanni Bononcini's *La rinovata Camilla* (1698). He was a member of the musicians' Congregazione di S Cecilia by 13 September 1695. Ottoboni commissioned his only two oratorios, which are among his earliest known works, and perhaps helped Giovanni Antonio and Nicola Haym obtain teaching posts at the Seminario Romano by 1695 and 1697 respectively. Giovanni Antonio (*fl* 1680–1729) played the cello, double bass, lute, archlute and trombone, and was perhaps the brother of Sebastiano, a German who was conjecturally the father of Nicola and certainly the father of Pietro Antonio Haym (*d* 13 December 1766). Pietro Antonio played the violin and trombone and was the father of a second Sebastian (1713–88), who played the organ, harpsichord and trombone. Except for Nicola, the Hayms remained in Rome, where they performed and taught, but apparently composed very little.

In 1701 Nicola Haym arrived in London with the Roman violinist Nicola Cosimi. Cosimi had been invited there by Wriothesley Russell, 2nd Duke of Bedford, who visited Rome in 1698–9; it was Cosimi who chose to bring a continuo cellist as his companion. Haym became the duke's master of chamber music, and he established his musical reputation with two sets of Corellian trio sonatas (Amsterdam, 1703–4) and a set of seven cantatas (1704), from which only *Lontan dall'idol mio* is known to survive. When Italianate operas were introduced in 1705 at Drury Lane and the Queen's Theatre, Haym served as the continuo cellist and manager for his wife, the singer Joanna Maria (*d* 1724), Baroness Linchenham (sometimes wrongly spelt Lindelheim). He then made two astonishingly successful adaptations, *Camilla* (1706) and *Pyrrhus and Demetrius* (1708). They are the only works lauded in 'A Critical Discourse on Opera's and Musick in England' (1709), and they show how rapidly Haym adjusted to changing conditions. He was able to retain Bononcini's overture and arias for *Camilla*; but singers undoubtedly demanded many revisions in *Pyrrhus and*

*Demetrius*, so he retained only 14 of Alessandro Scarlatti's arias, composed an overture and 21 arias himself and, chiefly for the two castratos, inserted 19 from other sources, which were mainly 'suitcase arias' (carried around by travelling performers, who demanded the insertion of such pieces in various operas).

During his second decade in London, when operas began to be performed entirely in Italian (rather than wholly or partly in English), Haym probably adapted both text and music for many of the pasticcios that featured suitcase arias. He certainly reworked *Etearco*, *Dorinda*, *Creso* and *Lucio Vero*, and perhaps at least four more whose adapter is unknown: *Almahide* (1710), *Ernelinda* (1713), *Arminio* (1714) and *Vincislao* (1717). No source attributes the music of an aria in any of these works to Haym, whose adaptive hand in fact began to turn to texts during this decade: he supplied Handel with *Teseo* (1713) and perhaps *Amadigi* (1715) and *Radamisto* (1720). He may also have provided Ariosti with *Tito Manlio* (1717), which, unlike all the other texts that Haym prepared for the London stage, has no known predecessor, and thus may be a new creation. Clayton, Dieupart and Haym organized a series of concerts at York Buildings in spring 1712, for which Haym may have written the cantata *Ye tender Pow'rs*. In 1713–17 he and other performers (including his wife) gave a public concert each year for his wife's benefit. His chief patrons during these years were Charles Montagu, Baron Halifax, and James Brydges, Earl of Carnarvon (from 1719 Duke of Chandos). For the latter he composed in 1716 a set of six chamber anthems designed especially for the earl's nine musicians: two boy sopranos, a bass, two violinists, an oboist, a flautist, a cellist (Haym) and a keyboard player. After writing these 'brisk and lively' works, Haym composed no further large-scale musical works; his attention was henceforth focussed on his scholarly activities. The first result was *Il tesoro britannico* (1719–20), in which he drew and described hundreds of ancient medals belonging to 18 British collectors.

Haym is listed as one of two continuo cellists in the plans (drawn up about 15 February 1720) for the orchestra of the Royal Academy of Music. He had been brought to London as a continuo cellist, and this might have remained his chief post if he had not been appointed Secretary of the Royal Academy of Music for its last six seasons, from autumn 1722 to spring 1728. As Secretary he presumably had no time to play in the orchestra, since he had to serve as stage manager for all 24 productions, and as adapter of texts for Handel (*Ottone*, *Flavio*, *Giulio Cesare in Egitto*, *Tamerlano*, *Rodelinda*, *Siroe*, *Tolomeo* and perhaps the pasticcio *Elpidia*), Ariosti (*Caio Marzio Coriolano*, *Vespasiano*, *Artaserse* and perhaps *Aquilio consolo*, *Dario*, *Elisa*, *Lucio Vero* and *Teuzzone*) and Bononcini (*Calfurnia* and *Astianatte*).

Haym's adaptations reflect the shrewdly practical approach to his task that the Modenese diplomat Giuseppe Riva described in letters written to Lodovico Antonio Muratori in 1725–6. After claiming that Haym (in comparison to Rolli) was a perfect idiot in the realm of *belles-lettres*, Riva explained how a libretto for London had to be formulaically written for the singers in the company and how any libretto from Italy had to be 'reformed, or rather deformed, in order to encounter favour: they must have few lines of recitative and many arias, and this is why some of the best operas of Apostolo [Zeno] will never be done and why the two most beautiful by Metastasio, *Didone* and *Siroe*, will suffer the same fate'. Paolo Antonio Rolli, who was Secretary of the Royal Academy in 1720–22, had been a fellow student with Metastasio in Rome. In comparison with Haym, he strove to maintain some poetic artifice in his adaptations, which he disparagingly termed 'dramatic skeletons'. Poetic artifice is best displayed in long recitatives, which were of little or no interest to the English, who came to hear dazzling singers and stirring arias, ariosos and accompanied recitatives. As a result, Haym's 'skeletons' advance the plot rapidly and focus on melodramatic incidents. They thus pleased his audiences, singers and composers (with the possible exception of Bononcini), and remain stageworthy today.

When he died, Haym was helping Handel and Heidegger plan a new academy of music, and it is possible that he had already done some editing of three texts (*Partenope*, *Ormisda* and *Venceslao*) that were produced in 1730–31. If we include these three, the number of operatic texts that Haym might have adapted in London is 35, but only 19 of them are certainly his. In 1724 he was elected a member of the Society of Antiquaries, and in 1726–7 he served as Secretary of the new Academy of [Ancient] Vocal Music, for which he might have composed his anthem of 1728. In the 1720s his scholarship resulted in his edition of works by Maffei and Recanati: *Due tragedie: la Merope e la Demodice* (1721), his edition of *La Gierusalemme liberata di Torquato Tasso* (1724) and his annotated *Notizia de' libri rari nella lingua italiana* (1726). These projects were based in part on the magnificent collections of books, prints, coins and paintings listed in his own sale catalogue (1730). Just before his death he had finished *A General History of Musick*, which John Lockman was translating into English. According to the description and table of contents printed in *The Flying Post, or Weekly Medley* (29 March and 12 April 1729) and reprinted in Hawkins, books 3–6 of Haym's second volume dealt with the origin, subsequent spread and English reception in 1700–28 of Italian opera. If these books are ever found, they should provide us with many insights into Baroque opera.

WORKS

OPERAS

*only the London works for which Haym is known to have adapted music as well as text are listed*

Camilla [G. Bononcini: Il trionfo di Camilla], Drury Lane, 30 March 1706, condensed score *GB-Lcm* (facs. in MLE, E/i, 1990); ov. and 52 arias (London, 1706)

Pyrrhus and Demetrius [A. Scarlatti: Pirro e Demetrio], Queen's, 14 Dec 1708, ov. and 54 arias (London, 1709)

Etearco [G. Bononcini: Etearco], Queen's, 10 Jan 1711, ov. and 36 arias (London, 1711)

Dorinda [C.F. Pollarolo: Le fede riconosciuta], Queen's, 10 Dec 1712

Creso, re di Lidia [G. Polani: Creso tolto a le fiamme], Queen's, 27 Jan 1714, ov. and 24 arias (London, 1714)

Lucio Vero, imperatore di Roma [T. Albinoni: Lucio Vero], King's, 26 Feb 1715

OTHER SECULAR VOCAL

*for details of lost works see Lindgren (1987)*

Il reciproc'amore di Tirsi e Cloria, serenata, S, A, str, bc, Rome, 1699, *GB-Lbl*

Italian cantatas: Alma non ho di pietra, lost; Aprimi il petto amore, A, bc, 1712, *B-Bc*; Belle spiagge latine, 1v, bc, *E-Mn*; È qual invido velo, S, 2 fl, bc, *US-IDt*; Lontan dall'idol mio, S, 2 vn, bc, 1704, *GB-Lbl*; Mentre in tacito orrore, 1v, bc, *E-Mn*; Se sto lungi, lost; Se tiranno il bendato bambin, S, S, bc, *GB-Lbl*

English cantatas: Ode of Discord, B, 2 vn, bc, 1706, lost; Ye tender pow'rs how shall I move? (J. Hughes), ?*c*1712, lost

SACRED

David sponsae restitutus (oratorio, F. Posterla), Rome, SS Crocifisso, 13 March 1699, *GB-Ckc*

I due luminari del Tebro [S Costanza] (oratorio, A. Spagna), Rome, ? Palazzo della Cancelleria, 1700, *Ckc*

Servizio per la settimana santa, ?*c*1700, lost, listed in Haym's sale catalogue (1730)

Ad arma mortales, motet, 2vv, 1700, *Lbl*

6 anthems for Cannons, 29 Sept 1716: O Lord our governour, S, 2 vn, va, bc, *Lbl*; The earth is the Lord's, S, 2 vn, va, bc, *Lbl*; The Lord is King, S, ob, solo vn, 2 vn, bc, *Cfm**, *Lbl*; O praise the Lord in his holiness, S, S, ob, fl, solo vn, solo vc, 2 vn, bc, *Lbl*, *Ob** (attrib. W. Croft); Have mercy upon me, O God, S, 2 vn, bc, *Lbl*, *Ob** (attrib. J.E. Galliard); O sing unto the Lord a new song, S, S, B, fl, solo vn, solo vle, 2 vn, bc, *Lbl*

Lord give thy judgments, anthem, SATB, insts, 1728, *Ob**

INSTRUMENTAL

12 sonate a tre, 2 vn, bc, op.1 (Amsterdam, 1703)

[12] sonate a tre, 2 vn/fl/vc, bc, op.2 (Amsterdam, 1704)

New sonata, 2 fl, in Choice Italian and English Music for Two Flutes (London, 1709)

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LOWELL LINDGREN

**Hayman, Richard (Warren)** (*b* Cambridge, MA, 27 March 1920). American conductor, arranger, harmonica player and composer. He began his professional career in 1938 as a performer and arranger with the Borrah Minevitch Harmonica Rascals. His arrangements for this ensemble brought him to the attention of commercial musicians, and within a few years he was working as an orchestrator for Metro-Goldwyn-Mayer studios on musical films that included *Girl Crazy*, *Meet me in St. Louis*, and *As Thousands Cheer*. After returning to Boston, where he was music director of the Vaughn Monroe Orchestra in the late 1940s, Hayman was named principal arranger for the Boston Pops Orchestra in 1950. In the decades that followed he served as music director for numerous leading entertainers, including Bob Hope, Johnny Cash, Red Skelton, Johnny Carson, Andy Williams, Pat Boone, Olivia Newton-John, and Bobby Vinton. His tune *Ruby* (from the soundtrack for the film *Ruby Gentry* (1953), featuring Hayman's own solo harmonica playing) was a best-selling recording, as was his disco arrangement of themes from Beethoven's Fifth Symphony (*A Fifth of Beethoven*) in the late 1970s. Hayman expanded his activities in the early 1970s to include appearances as guest conductor for 'pops' concerts presented by symphony orchestras, eventually obtaining the title of 'principal pops conductor' with the orchestras in Detroit and St Louis. (His conducting abilities in standard classical repertory are limited.) Something of a showman, Hayman has a flamboyant style on the podium which is augmented by his extravagant costumes and quick-witted banter.

JAMES WIERZBICKI

**Haymo** [Ammonius] **of Faversham** (*b* Faversham, Kent, *c*1175; *d* Anagni, summer 1244). English friar, administrator and liturgist. He was said to have been educated in the arts in England before studying theology at the University of Paris, where on 12 April 1224 he joined the young Franciscan Order. He was active in the affairs of the order and travelled widely in its service, and seems to have played a part in the establishment in 1229 of the Franciscan school in Oxford that formed the nucleus of the new university there. He was elected minister provincial of England in 1239 and minister general of the Franciscan Order on 1 November 1240. As general he did much to strengthen the institutions of the order. But his importance for the history of music lies in his reform of the Franciscan liturgy. He first (probably in 1243) produced an ordinal prescribing the words and actions of

private and simple conventual Masses, known from its opening words as *Indutus planeta*. He then undertook a more comprehensive ordinal in three parts: for the Office, for grace before and after meals, and for the Mass. This entailed a new arrangement and style of rubrics as well as codifying the evolution of Franciscan usage over the previous two decades. The Franciscan liturgy had been based on the practice of the papal court; Haymo regularized, clarified and simplified the rubrics exhaustively for the whole of the divine service as practised by Franciscans. In its turn the Franciscan use was taken as a foundation for the re-establishment of the papal liturgy in the third quarter of the 15th century, following the Great Schism, and this was the basis of the reformed liturgy of the Council of Trent in the 16th century. Haymo's ordinal thus stands in the background of the Roman liturgy generally up until the Second Vatican Council in the 1960s.

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□

**Hayn, Gabriel** (*fl* mid-16th century). German printer, son-in-law of JOHANN PETREIUS.

**Hayne** [Heyne], **Gilles** [Hennio, Aegidio; Ennio, Aegidio; Hennius, Aegidius] (*b* Liège, bap. 29 July 1590; *d* Liège, 28 May 1650). Flemish composer. From 1604 to 1607 he was a senior *duodenus* at Liège Cathedral; he received an award, which he kept until 1614, that enabled him to continue his studies with the Jesuits. He is known to have been in Rome in 1613. It must have been about 1618 that he became director of music to Ferdinand of Bavaria, Prince-Bishop of Liège. He is referred to as such in various documents dated between 1621 and 1635 and on the title-pages of his publications of 1640, 1643 and 1646. However, on 3 January 1627 (according to Henri Hamal, quoted by Philippe), he was appointed a canon of St Jean l'Evangéliste, Liège, and since he was obliged to take up residence there, his position with the prince-bishop became purely nominal. He also became *grand chantre* of St Jean on 15 March 1631. About July 1631 he met the prince-bishop's brother-in-law, Wolfgang Wilhelm, Duke of Neuburg and Count Palatine of the Rhine, who on 12 April 1638 engaged him as superintendent of his music on condition that he compose for his chapel and on occasion send him well-trained singers for it. There is an interesting correspondence in Italian between the two men covering the period 1644–50; Biagio Marini, who had served the duke as Kapellmeister at Düsseldorf, figures in it.

Hayne composed principally sacred music similar in style to that of the Roman school of the early 17th century, which Ferdinand of Bavaria must have favoured. He wrote several works for six or more voices, and he sometimes included parts for instruments other than the continuo, which are now lost. He wrote very well for the voice: his melodic lines are supple; they closely follow the accentuation of the Latin text and are sometimes enlivened by discreet madrigalisms. He was in general a conservative composer, only cautiously open to new musical ideas, whereas his contemporaries Andreas d'Ath and Leonard de Hodemont were clearly influenced by more up-to-date Italian music.

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4 Missae solemnes, 8vv, op.3 (Antwerp, 1645), lost, cited in *FétisB*, Nagel

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8 motets, 5–7vv, bc, *B-Lc*: 2 Alma Mater settings, 2 Regina caeli settings, 2 Salve regina settings, Ave Maria, Ave regina

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JOSÉ QUITIN/PHILIPPE VENDRIX

**Haynes, Bruce** (*b* Louisville, KY, 14 April 1942). American and Canadian oboist, recorder player and musicologist. He studied the oboe with Raymond Dusté (1958–61) and John de Lancie (1960), and joined the San Francisco Ballet and Opera orchestras in 1960. From 1964 to 1967 he studied early music performance in the Netherlands, where his teachers included Frans Brüggen (recorder) and Gustav Leonhardt (ensemble performance and interpretation). In 1966 he began to play the early oboe. He was one of the first 20th-century performers to master the instrument and a key figure in setting professional performance standards for it. From 1972 to 1983 he taught the recorder and the early oboe at the Royal Conservatory in The Hague. During this period he pursued an active performing career and made a number of recordings. In 1979 he was a founding member of the Philharmonia Baroque Orchestra, and during the 1980s he performed with many period instrument ensembles. In 1984 he was appointed to teach the early oboe at the University of Montreal. Haynes's interest in the instrument and its performing practices led to much scholarly investigation; his research has encompassed the construction, repertory and playing techniques of the instrument. This aspect of his career had become dominant by the late 1980s and, while concentrating on the early oboe, he has also produced important studies on the history of pitch.

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JANET K. PAGE

**Haynes, William S(herman)** (*b* East Providence, RI, 27 July 1864; *d* Winter Park, FL, 28 Jan 1939). American flute maker. Haynes was trained as a silversmith in the Gorham factory in Providence. By 1888 he had completed his first flute, and for the next six years was in business with his brother, George W. Haynes. From 1894 to 1900 he was superintendent of John C. Haynes & Co., Boston. In 1900 he started his own company at 180–86 Washington Street, Boston.

Haynes originally made Boehm flutes in wood, but in 1913 finished his first silver instrument; he made very few wooden flutes after 1918. At this time he experimented with aluminium tubes and was awarded several US patents (including one in 1914) for a method of drawing integral tone holes from the flute tube.

In 1914 Haynes made his first gold flute and in 1935 the first platinum flute in the USA (for Georges Barrère). He also made piccolos, alto flutes, and double-walled silver clarinets (built on the Thermos model), for which he received a US patent (1926). The company maintained a New York sales office from 1923 to 1978. Haynes retired in 1936, but the company continued in the ownership of the Haynes family until 1976, when it was sold to longstanding employee Lewis Deveau, who subsequently made modifications in the Haynes scale. Following the deaths of Deveau and his wife, the company was sold to the foreman, John Fuggetta. The firm, Wm. S. Haynes Co., was still at 12 Piedmont Street, Boston, at the end of the 20th century.

Haynes and his foreman VERNE Q. POWELL were the most influential flute makers in the USA in the first half of the 20th century, and were responsible for introducing the manufacture of French-style silver flutes to the USA. Haynes also trained many important flute makers, including Arthur Gemeinhardt, and achieved an international reputation.

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FRIEDRICH VON HUENE/NANCY TOFF

**Hayne** [Ayne, Haine, Heyne, Scoen Hayne] **van Ghizeghem** [Ghiseghem] (*b c*1445; *d* 1476–97). Franco-Flemish composer. Hayne, or his family, may have come from the village of Gijzegem, about 20 km from Ghent; he was perhaps related to Henricus de Ghizeghem, a singer at Cambrai Cathedral in 1453. Hayne was still a young boy in 1457 when Charles, Count of Charolais (later Charles the Bold), placed him in the care of Constans Breuwe, a singer in the employ of Charles's father, Philip the Good, and possibly Hayne's first teacher. Hayne is listed as a singer and chamber valet in Charles's account book for January–December 1467. Hayne seems always to have served in a secular capacity, never becoming a member of the ducal chapel. The following year he received a special payment to equip himself for military service, presumably in preparation for Charles's campaign against Liège. Hayne was no doubt with him in October when the duke stopped at Cambrai on his way to battle; this may have been the occasion of the performance there by Hayne and his colleague Robert Morton referred to in the anonymous rondeau *La plus grant chiere de jamais* (*F-Dm* 517). On 6 July 1472 Hayne was with Charles at the siege of Beauvais. The latest known record concerning the composer's life, from 9 December 1476, places him with the duke on his final campaign, the siege of Nancy, where Charles's death on 5 January 1477 led to the breakup of the Burgundian territory.

The transmission of Hayne's songs for the most part postdates the extant documentation for his life. Only two of his chansons, *Amours amours* and *De tous biens plaine*, appear in manuscripts written before 1480, while new works – many in a distinctly more advanced style – entered circulation throughout the next two decades. Nearly all of these are in manuscripts from the French royal court; indeed, Hayne's representation in these sources, which show a strong tendency to favour the music of composers in royal service, is equalled only by that of Agricola and Compère. Although no evidence of his presence appears among the scarce documents pertaining to musicians in French-speaking regions at the time, the pattern of transmission of Hayne's music suggests strongly that he survived the siege of Nancy and left Burgundy to pursue his career at the court of France. He was certainly dead, however, by the time Crétin wrote his *déploration* for Ockeghem, who died on 6 February 1497; in this poem Hayne is depicted performing with his lute the motet *Ut heremita solus* (possibly not by Ockeghem) as the culmination of a series of performances of Ockeghem's works by already-deceased musicians welcoming their colleague to the afterworld.

20 chansons are attributed to Hayne in late 15th- and early 16th-century sources. Some of the chansons also appear under other names, and the ascriptions of a few of the pieces found only under Hayne's name do not seem entirely reliable. The most trustworthy ascriptions are probably those in *F-Pn* fr.2245, *GB-Lbl* Roy.20.A.XVI, *I-Fr* 2794 and *US-Wc* M2.1.L25 Case, all of which originated at the French royal court or in closely associated circles; these sources are particularly valuable in resolving conflicts of authorship. Thus the disputed *De vous servir* is almost certainly by Fresneau, as indicated in *I-Fr* 2794, in spite of ascriptions to Hayne in two manuscripts of Italian origin. Conversely, the ascription of *Les grans regretz* to Agricola in the Savoyard manuscript *B-Br* 11239 should be disregarded in favour of that to Hayne in *F-Pn* fr.2245 and *US-Wc* M2.1.L25. In one instance, however, stylistic considerations seem to contradict the authority of one of the principal sources: the bergerette *Se je vous esloigne*, though ascribed to Hayne in *I-Fr* 2794, is written in a form found nowhere else in his extant output and is undoubtedly by Agricola, to whom it is ascribed in the Florentine manuscript *I-Fn* Magl.XIX.178.

The most problematic source is the Ferrarese manuscript *I-Rc* 2856, in which nine pieces are ascribed to Hayne. Four of these are confirmed by other sources, two have conflicting ascriptions to Busnoys that seem more credible on the grounds of both sources and style, and three are anonymous elsewhere. In addition, the manuscript contains Hayne's *Ce n'est pas jeu* under Ockeghem's

name. These errors raise some doubt as to the reliability of the manuscript's unique ascriptions to Hayne.

Two other chansons, *Gentil galans* and *A l'audience*, also lack strong claims to authenticity, since they appear solely in Italian sources, and each is attributed to Hayne only once. *A l'audience* seems particularly uncertain in that it is the only four-voice piece attributed to Hayne, though the contratenor may be a *si placet* part. An extended quotation from *Allez regrets* could indicate Hayne's authorship but more likely argues against it; if the piece is not his, the quotation may be the reason that Petrucci's editor assigned it to him. Conversely, *Elle en est*, found in only one source, without attribution, may well be by Hayne, since it belongs to a group of his works transmitted anonymously in *GB-Lbl* Roy.20.A.XVI and is stylistically compatible with the works known to be his.

Hayne's output, as far as it can be established, consists entirely of rondeaux (including, probably, the two pieces that survive without text). With the possible exception of *A l'audience* all are for three voices, and all are in duple metre. The pieces share the traits typical of their genre in the later 15th century: a treble-dominated texture, probably intended for texted performance of the top voice and solmized or instrumental performance of the lower voices; a contrapuntal structure built around a duet of discantus and tenor with an added contratenor; a break roughly halfway through corresponding to the division in the poetic form; and a prevailing line-for-line agreement of music and refrain text.

Hayne tended to make the most of the clarity inherent in this framework. His phrases are balanced and directed; they generally open in relatively long note-values (seemingly conceived for syllabic text setting), gradually become more melismatic and syncopated, and close almost invariably with a suspension cadence. In approximately two-thirds of the chansons the first and last phrases finish on the same degree of the mode; Hayne seems to have been one of the earliest composers to use this means of achieving tonal unity. The counterpoint of the discantus and tenor is generally smooth, with dissonances for the most part carefully handled; imperfect consonances and conjunct motion predominate. The contratenor, usually moving in 2nds, 4ths and 5ths, lends a quasi-harmonic feeling to the music, but sometimes produces awkward combinations with the other voices. Imitation, most often among all three voices, occurs at the opening of about half the chansons but only occasionally within the body of a piece.

Although the quality of Hayne's music varies somewhat, the best of his chansons, such as *Allez regrets*, *De tous biens plaine*, *La regretée* and *Mon souvenir*, are among the finest works of their genre, distinguished by melodic elegance and restrained expressive intensity. Several of his compositions became very popular: *Allez regrets* and *De tous biens plaine* appear in some 25 sources each and served as the basis for numerous works by other composers (for three sources of the latter, *see* SOURCES, MS, fig.11).

WORKS

*for 3vv unless otherwise stated*

Edition: *Hayne van Ghizeghem: Opera omnia*, ed. B. Hudson, CMM, lxxiv (1977); for additional sources, see Fallows

Allez regretz; Amours amours; Ce n'est pas jeu; De quatre nuys; De tous biens plaine; De vous amer; La regretée; Les grans regretz; Mon Souvenir; Penser en vous; Pour ce que j'ay jouy

DOUBTFUL WORKS

*sources of attrib. to Hayne unless otherwise stated*

A l'audience, 4vv, 1501; Elle en est, *GB-Lbl* Roy.20.A.XVI (anon.); Gentil galans, *I-Rvat* C.G.XIII.27; Je scay tout, *Rc* 2856; Plus n'en auray, *Rc* 2856; Se une fois, *Rc* 2856

MISATTRIBUTED WORKS

De vous servir, attrib. Hayne in *I-Rc* 2856, *Rvat* C.G.XIII.27; attrib. Fresneau in *Fr* 2794 (probably by Fresneau)

J'ay bien choisi, attrib. Hayne in *Rc* 2856; attrib. Busnoys in *F-Pn* fr.15123 (probably by Busnoys)

Se je vous esloigne, attrib. Hayne in *I-Fr* 2794; attrib. Agricola in *Fn* Magl.XIX.178 (probably by Agricola)

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LOUISE LITTERICK

**Hayrapetian, Eduard Grigori** (*b* Yerevan, 5 Sept 1949). Armenian composer. He first studied composition at the Melikian Music College under Akhinian (1966–8) and then under Yeghiazarian at the Yerevan Conservatory (1968–73) where he taught from 1996 to 1999. He joined the Armenian Composers' Union in 1976, has received numerous prizes (including the Khachaturian Prize in 1993) and his works have been widely performed in Russia, the Baltic states, eastern Europe and Sweden. The expressionist language of his music is a product of his interest in the phenomenology of the human personality and the existential cognition of the world. The serial method he used in early works is largely remote from that of the Second Viennese School; it involves the harmonic and melodic variation of pithy motifs whilst maintaining their intervallic structure (the oratorio *'1915'*). At the beginning of the 1980s his language metamorphosed under the influence of late Shostakovich and Lutosławski; the dramatic plan of his works – previously based on a shifting texture – became more stable, and his growing tendency to a modernized Romanticism led to new stylistic elements such as distinguishable tonal zones and

triads, use of diminished chords with chromatic voice leading and a heightened attention to melody.

WORKS
*(selective list)*

Ballet: Tramvay 'Tsankutyun' [A Street Car Named Desire] (2, A. Asatryan, after T. Williams), 1991, unstaged

Orch (all concs. with chbr orch, unless otherwise stated): Vn Conc. no.1, vn, orch, 1973, rev. vn, chbr orch, 1980; Narcissus, chbr sym., 1978; Vn Conc. no.2, 1980; Pf Conc., 1981; Vc Conc. no.1, vc, orch,1981; Va Conc. no.1, va, str, 1983, rev. 1995; Vn Conc. no.3, 1983; Fl Conc., 1984; Sym., 1985; Vn Conc. no.4, vn, orch, 1986; Vc Conc. no.2, 1986; Sym., 1987; Vn Conc. no.5, 1989; Cl Conc., 1991; Ob Conc., 1992; Va Conc. no.2, va, orch, 1993; Vc Conc. no.3 'Avetum', 1993; Bn Conc., 1994; The River, (after T.S. Eliot), 1994; Theatre Music, chbr orch, 1994; Vn Conc. no.6, vn, str, 1995; Double Conc., vn, va, str, 1997; The Lost Balloon, str, 1998

Vocal: Oratorio–1915 (documentary texts), Mez, B, spkr, chorus, orch, 1977; Znak luniï [The Sign of the Moon] (cant., R. Kim), 1v, 12 insts, 1981, arr. 1v, pf; '. . . nur ein Kurzes Trennen (J. von Eichendorff), 1v, 13 insts, 1989; Der geheime Sternenfall (R.M. Rilke), S, str qt, 1990; I Tell Thee, Minstrel, I Must Weep (song cycle, G. Byron), S, 10 insts, 1990; 7 khaghagh khosk [7 Peaceful Worlds] (cant., H. Movses), chbr chorus, 1991; . . . mtnshaghn ajs satape [. . . the Mother-of-Pearl of Twilight] (M. Metsarents), 3 songs, 1v, pf, 1993

Chbr and solo inst: Sonata no.1, vn, pf, 1972; Intervales, pf, 1973; Sonatina, vn ens, 1974; Suite, fl, 3 perc groups, pf, 1976; 5 Pieces, wind qnt, 1978; Sonata, fl, pf, 1978; Sonata, ob, pf, 1978; Fantasy, vn, 1979; Org Sonata, 1979; Pf Sonata, 1979; Sonata, cl, pf, 1979; Sonata no.1, va, pf, 1980; Sonata no.1, vc, pf, 1980; Sonata no.2, vn, pf, 1980; Pf Trio, 1981; Trio, fl, ob, vn, 1981; Konzertstück, 14 pfmrs, 1982; Sonata no.2, va, pf, 1983; Sonata no.3, vn, pf, 1983; Str Qt no.1, 1983; Sonata no.2, vc, pf, 1984; Sonata no.3, va, pf, 1986; Sonata, 2 vn, pf, 1988; Str Qt no.2, 1988; Sonata no.4, vn, pf, 1992; Str Qt no.3 'The Quartet of Dreams', 1992; A Song Found, va, 1993; Sonata, vc, 1993; Dialogue, vn, pf, 1995

Film score: The 13th Apostle, 1987

Principal publishers: Sovetakan Grokh, Sovetskiy Kompozitor, Leduc

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S. Sarkisian: 'O tvorchestve molodïkh kompozitorov Armenii' [On the creative work of young Armenian composers], *Muzïkal'naya kul'tura bratskikh respublik SSSR*, ed. G. Kon'kova, i (Kiev, 1982), 147–67

B. Banaš: 'Muzyka ormianska' *Trybuna polska* (12 Nov 1986)

A. Arevshatian: 'Muzïka dlya kamerno-orkestrovïkh sostavov: 70-80-e godï' [Music for chamber instrumentalists: the 70s–80s], *Armyanskoye sovetskoye iskusstvo na sovremennom ètape*, ed. G. Geodakyan (Yerevan, 1987), 157–8

S. Sarkisian: 'Młodzi kompozytorzy Armenii' [The young composers of Armenia], *RM*, xxxi/8 (1987), 18–19

SVETLANA SARKISYAN

**Hays, Sorrel** [Doris] **(Ernestine)** (*b* Memphis, 6 Aug 1941). American composer, pianist and mixed-media artist. She studied at the University of Tennessee, Chattanooga (BM 1963), the Munich Hochschule für Musik (piano and harpsichord diploma 1966), the University of Wisconsin (MM 1968) and the University of Iowa (composition and electronic music, 1969). After winning first prize in the International Competition for Interpreters of New Music (Rotterdam) in 1971, she toured Europe and the USA numerous times as a performer and advocate of new music. In the 1970s and 80s she gave between 60 and 70 premières of other composers' music, including Cowell's Piano Concerto (1978) and works by Cage, Oliveros and Marga Richter.

She has worked extensively for women composers, producing 'Expressions', a radio series sponsored by the International League of Women Composers, of which she was assistant chairman from 1979 to 1982. She took the name Sorrel in place of Doris in 1985.

Hays's piano writing, in the tradition of Ives and Cowell, juxtaposes fiercely bombastic tone clusters with hymn-like passages of extreme serenity; finger stopping of the strings and microtonal experiments contribute to the great range of sonorities explored. The various chamber works entitled *Tunings* (1978–80), incorporating Appalachian fiddle riffs and a hymn tune, combine fine instrumental writing with rhythmic vitality and lyric beauty. The piano work *Sunday Nights* (1977) was the first of a number of pieces to evoke her Southern background. Her research into the musical aspects of Southern speech resulted in the tape music of *UNI* (1978) and *Southern Voices for Tape* (1980). These speech patterns also became the basis of *Southern Voices for Orchestra* (1981, commissioned for the 50th anniversary of the Chattanooga Symphony), which translates spoken dialects into orchestral and vocal sound. Her involvement in the feminist and peace movements became central to her work as a composer during the 1980s. *Exploitation* (1981), written for the first International Congress on Women in Music, commented wryly on the status of women as performers and composers at that conference and elsewhere.

Hays has written many mixed-media compositions: the radio drama commissions from Radio Cologne in the 1980s enabled her to create substantial works in this genre, produced in studios in Cologne and New York. Her opera *The Glass Woman* (1989–93), an ambitious work commissioned by the National Endowment for the Arts and Opera America, concerns six renowned women collectors, including Bessie Smith and Peggy Guggenheim, commemorated by their own museums; another work dedicated to influential women, among them Ethel Smyth and Ruth Crawford, is *90s: a Calendar Bracelet* (1990), a cycle of pieces for MIDI grand piano. *The Clearing Way* (1992), for contralto and orchestra, is based on Amerindian rituals for the passing of the spirit of the dead and cleansing of the departed's dwelling. Her increasing interest in integrating music with other media is exemplified in *Dream in her Mind* and *Mapping Venus*, which combine text collage and electronic music with operatic lyrical forms.

WORKS
*(selective list)*

OPERA

Love in Space (radio op), 1986; Touch of Touch (video op), 1989; The Glass Woman (Hays, S. Ordway, N. Rhodes), 1989–93; The Everybodydom (children's radio op, Hays), 1994; Dream in her Mind (radio op), 1995; Mapping Venus (radio op, G. Stein, Hays and others), 1996

CHAMBER AND SOLO INSTRUMENTAL

Tunings [nos.1–8]: [1] db, 1978, [2] fl, cl, bn, 1979, [3] solos for S, fl, cl, vn, 1979, [4] S, cl, pf, 1979, [5] str qt, 1980, [6] va, 1980, [7] 2 vn, 1980, [8] S, vn, vc, pf, 1981

Other: SensEvents, 6 insts, tape, 1970-77 [several versions]; Scheveningen Beach, fl qnt, 1972; Pieces from Last Year, 16 insts, 1976; For A. B., cl, pf, 1977; Breathless, b fl, 1978; Characters, conc., hpd, str qt, 3 ww, 1978; Segment/Junctures, va, cl, pf, 1978; UNI, dance suite (D. Hays), str qt, fl, chorus, tape, 1978; Winded, pic, 1978; Lullabye, fl, vn, pf, 1979; Tommy's Trumpet, 2 tpt, 1979

Fanfare Study, hn, tpt, trbn, 1980; Homing, vn, pf, 1981; Rocking, fl, vn, va, 1983; After Glass, 10 perc, 1984; Harmony, str, 1986; Bits, pf, kbd, 1987; Juncture Dance III, 7 perc, 1988; It All Sounds Like Music to Me, solo perc, 1994; Structures, orch, 1995, version for elecs; Split Tree Festival March, sym. band, 1996; Travelling,

didjeridu, elec sax, sound generator, ob, Tibetan singing bowl, 1997

PIANO

Chartres Red, 1972; If, pf, tapes, 1972; Wildflowers, pf, synth, 1972–9; PAMP, pf, tape, bird whistles, 1973; Sunday Nights, 1977; Etude Base Basses, 1978; Past Present, 1978; Saturday Nights, pf, tape, 1980; Sunday Mornings, 1980; 90s: a Calendar Bracelet, MIDI grand pf, 1990; Windy Gestures, 1996; Rocker Parts, 2 pf, 1997

ELECTRONIC AND MIXED-MEDIA

Hands and Lights, pf, lights, 1971; Duet for Pianist and Audience, 1971; Translations and Comments, pf, tape, 1971; Round Around, plastic sculptures, lights, tape, 1974; SensEvents for Lincoln Center Out of Doors Festival, 6 insts, dancers, sound sculpture, lights, tape, 1977; Certain: Change, pic, b fl, tape, 1978; Reading Richie's Paintings, synth, fl, slides, 1979; Southern Voices for Tape, tape, slide projections, S/nar, 1980

Exploitation, S/chanter, tape, 1981; The Gorilla and the Girl, tape, 1981; Only, pf, 2 tapes, slide projections, film, 1981; Water Music, S, tape, water pump, slides, opt. vn, opt. baby pool, 1981; Celebration of No, tape, film, opt. vn/S/pf trio, 1983 [several versions]; The Needy Sound, tape, 1983; M.O.M 'N P.O.P, 3 pf, tape, film, slide projections, mime, 1984; Something (to Do) Doing (G. Stein, Hays), 16 chanters, tape, 1984; Weaving (Interviews), opt. S, pf, film, slide projections, 1984

Flowing Quilt (M. Ries), video, soundtrack, 1987; CD: Civil Disobedience, documentary film with music and choreog., 1988; Echo US Continental, 1988; Whatchasay/Wie bitte? (radio play), 1988; Take a Back Country Road, DX7 kbd, elec sax, ob, opt. v, 1989; The Hub: Megopolis Atlanta, 1989; Sound Shadows, kbds, ob, didjeridu, 1v, sax, perc, dance, video, 1990–; Scaling, synth, didjeridu, 1991; Echo U.S.A., audio art, 1991; Take Another Back Country Road, elec sax, kbd, sound generator, 1996

VOCAL, VOCAL ORCHESTRAL

Star Music (Hays), chorus, tape, bells, 1974; For Women, 5 songs (A. Aldrich, B. Anderson, Hays, E. St V. Millay, A. Waldeman), S, pf, 1976; Set of Cheeky Tongues, S, pf, 1976; Hands Full, 2-pt chorus, drums, tape, 1977; Delta Dad (S. Ordway), 1v, pf, 1979; In-de-pen-dance, chanter, nylon str, 1979; Circling Around (B. Swan), 4 songs, Bar, fl, pf, 1981; Hush, 1v, reco-reco, sand block, 1981; Rest Song, SATB, opt. fl, 1981

Southern Voices for Orch, S, orch, 1981, excerpt Blues Fragments, arr. S, pf; Ex-, Rock-, In-, Re-, chant, tape, 1982; Rest Song, mixed chorus, 1982; Lullago, B, scat singer, 1982; Celebration of No, taped women's vv/(tape, vn, vc, prepared pf, slides, chanters), 1983; Hei-Ber-Ny-Pa-To-Sy-Bei-Mos, S, fl, perc, 1990; Searching Song, S, pf, 1990; The Clearing Way, C, chorus, orch, 1990; Dreaming the World, B, 4 perc, pf, 1993; A Birthday Book (Stein), B, ob, tuba, 1997

Many film scores, 1971–5; works for children, incl. vocal, ens, tape, pf pieces

Principal publishers: A. Broude, Peer-Southern, C.F. Peters, Silver Burdett, Tallapoosa, Tetra

BIBLIOGRAPHY

CC (L. Goldberg); *GroveW* (M.S. Nachman, C.P. Smith) [incl. further bibliography]

M. Campbell: 'Doris Hays: Artist with a Vision', *Pittsburgh Post-Gazette* (10 Oct 1977)

K. Gann: 'Opera Glasses', *Village Voice* (22 Aug 1989)

MYRNA S. NACHMAN, CATHERINE PARSONS SMITH

**Hayton, Lennie** [Leonard] **(George)** (*b* New York, 13 Feb 1908; *d* Los Angeles, 24 April 1971). American musical director, conductor and arranger. He began his career as a pianist, playing and arranging for jazz artists, in particular for the Paul Whiteman Orchestra in the late 1920s. His arrangements of classic songs for Whiteman, such as *Nobody's Sweetheart*, are considered among the finest of their era, blending jazz instruments with those of the traditional orchestra. His later arrangement of *Star Dust* provided a hit in the early 1940s for clarinettist Artie Shaw. In 1940 he became musical director for Metro Goldwyn Mayer studios before moving to Twentieth Century-Fox in 1953. He was involved in arranging scores for a number of films and musicals including *The Harvey Girls* (1945) and *The Pirate* (1948); the arrangements reflect the complexity achieved in his work for Whiteman, although film music had only recently incorporated jazz into its idioms.

Hayton was nominated for Academy Awards for his work on several notable musicals, including *Singin' in the Rain* (1952) and *Hello Dolly!* (1969). He received the Oscar in 1949 for his musical direction, with Roger Edens, of *On the Town*, based on Leonard Bernstein's ballet, *Fancy Free*. His connection with jazz was sustained alongside his film music career through his marriage to jazz vocalist Lena Horne. She credited Hayton with helping her to develop her voice, and he managed her professional singing career. (*SchullerEJ; SchullerSE*)

KATE DAUBNEY

**Haywood** [Cibulsky], **Charles** (*b* Grodno, Belarus, 20 Dec 1904/2 Jan 1905; *d* New York, 12 June 2000). American musicologist and ethnomusicologist of Russian origin. He went to the USA in 1916. He attended the City College of New York (BS 1926) and later obtained diplomas from the New York Institute of Musical Art (1930) and the Juilliard Graduate School of Music (1935). During this period he was active as a singer of opera, lieder and folksong. He completed his graduate education at Columbia University (MA 1940, PhD 1946), where he studied musicology, anthropology and education (1946). He was professor of music at Queens College of the City University of New York (1939–73) and has also been visiting lecturer at several American universities. His *Bibliography of North American Folklore and Folksong*, containing regional, ethnic and occupational listings of ballad, folksong and folk dance studies and collections, continues to be a primary source for contextual material in ethnomusicological research focussing on North American topics. Haywood made extensive studies of music inspired by Shakespeare, and in the early 1980s donated his unpublished bibliography of over 50,000 related entries to the University of Victoria, where it resides as The Charles Haywood Collection. Haywood has been a member of the Society for Ethnomusicology (council member) and the International Folk Music Council (executive board member, editor of the *Yearbook* (1971–3) and president of the American National Committee); he has held a Fulbright Research Professorship in Austria (1961–2, 1967–8).

WRITINGS

*James A. Bland and Negro Minstrelsy* (New York, 1946)

'Cervantes and Music', *Hispania*, xxxi (1948), 131–50

'Musical Settings to Cervantes Texts', *Cervantes across the Centuries*, ed. A. Flores and M.J. Benardete (New York, 1948/*R*), 254–63

*A Bibliography of North American Folklore and Folksong* (New York, 1951, 2/1961)

'The Songs and Masque in "The New Tempest"', *Huntington Library Quarterly*, xix (1955), 39–56

*Masterpieces of Sacred Song* (New York, 1958)

'The Folksong and the Folksinger: an Appraisal and Criticism', *Journal of American Folklore*, lxxii (1959), 58–91

'William Boyce's "Solemn Dirge" in Garrick's Romeo and Juliet Production of 1750', *Shakespeare Quarterly*, xi (1960), 173–87

*Folksongs of the World, Gathered from more than a Hundred Countries* (New York, 1966)

'Negro Minstrelsy and Shakespearean Burlesque', *Folklore & Society: Essays in Honour of Benj. A. Botkin*, ed. B. Jackson (Hatboro, PA, 1966) 77–92

'Latin American Music in the College Curriculum: Problems and Prospects', *Music in the Americas*, ed. G. List and J. Orrego-Salas (Bloomington, IN, 1967), 105–14
Introduction to M. Maretzek: *Revelations of an Opera Manager in 19th Century America* (New York, 1968) v–xxxi
'George Bernard Shaw on Incidental Music in the Shakesperian Theater', *Shakespeare Jb*, cv (1969), 168–82
'George Bernard Shaw on Shakesperian Music and the Actor', *Shakespeare Quarterly*, xx (1969), 417–26
'Pablo Casals and Catalan Folk Music', *YIFMC*, v (1973), 1–5
ed. B.N.S. Gooch and D.Thatcher: *A Shakespeare Music Catalogue* (Oxford, 1991) [incl. material coll. Charles Haywood]

WILLARD RHODES/ISRAEL J. KATZ

**Hazen.** Spanish firm of piano and harp makers. It is one of the oldest piano manufacturers still operating in Europe, and it has remained under the control of the Hazen family from its foundation until the present day. It was founded by the Dutch carpenter Jan [Juan] Hosseschrueders (*b* Woensdrecht, 1779; *d* Amberes, 1850), who travelled to Spain in about 1802 and opened a piano workshop in Madrid in 1814. During the 1820s Hosseschrueders was established at the Calle Hortaleza 12, and in 1827 he had a workshop at the Calle Luna 11. The earliest known instruments with his trademark are five-octave square pianos. In 1824 he requested a patent for the manufacture of a transposing piano, which won him a silver medal at the Spanish Industry Exhibition of 1827. An undated transposing piano, probably the prize-winning instrument, is now preserved in the Hazen Collection. He was also awarded a gold medal for an upright piano in 1828.

Before 1830 Jan's nephews Juan (1796–1872) and Pedro (1803–51) Hazen Hosseschrueders arrived from the Netherlands to join the factory; the name of the firm was then changed to 'Hosseschrueders y sobrinos'. They began to make harps as well as pianos and won several medals at the Spanish exhibitions of 1831 and 1841. There are no known surviving harps with their trademark, and the only extant pianos are square ones, with English-style mechanisms and mahogany cabinets, generally with a compass of six octaves. Between 1851 and 1872 the firm suffered the effects of the industrial crisis in Madrid and turned to the distribution and hire of pianos, although they continued to sell pianos and player pianos with their trademark until the beginning of the 20th century.

By 1919 the factory had relocated to the Calle Fuencarral 55; it remained there until 1970, before moving to the Carretera de la Coruña, Km. 17,600. Since 1970 the firm has concentrated on the distribution and sale of international brand names. Its director, Juan Hazen García (*b* 1918), created a collection of historic pianos, the Hazen Collection, with instruments from the Hazen factory as well as others of the most important national and international makes. For further information see *Hazen y el piano en España: 175 años* (Madrid, 1989).

CRISTINA BORDAS

**Heaburn, Ferdinando.** *See* RICHARDSON, FERDINAND.

**Head, Michael (Dewar)** (*b* Eastbourne, 28 Jan 1900; *d* Cape Town, 24 Aug 1976). English composer, singer and pianist. He abandoned studies in mechanical engineering and went to the RAM (1919–25), where he studied composition with Corder and in 1927 was appointed professor of piano; he retained this post throughout his career and was later made a Fellow. He was also very active as an examiner and adjudicator (he died on an examining tour).

Head's public reputation, however, was based on his work as a composer and performer. He appeared in one-man recitals as a singularly persuasive interpreter of his own music. In this capacity he toured widely and made frequent broadcasts and several recordings. As a composer Head is known almost exclusively for his vocal music. He began publishing in 1917 and most of his 100 songs have remained in print. Certain of them, *The Little Road to Bethlehem* for example, have proved enormously popular. His music is melodically simple and harmonically conservative, and falls somewhere between the popular ballad and the art song proper. Though his style is not strikingly individual, nor his concerns particularly penetrating, his music has charm and integrity and the solid backing of fastidious craftsmanship.

WORKS
(*selective list*)

SONGS

Over the Rim of the Moon (F. Ledwidge), 1918; 3 Songs of Fantasy (F.D. Sherman), 1920; Songs of the Countryside (W.H. Davies), 1921; More Songs of the Countryside (various writers), 1923; 3 Cotswold Songs (J. Drinkwater), 1938; 5 Songs (various writers), 1939; 6 Poems by Ruth Pitter, 1946; Sea Songs (C. Fox Smith), 1948; 3 Medieval Latin Hymns, 1953

OTHER WORKS

Trio, ob, bn, pf, 1935; Snow Birds (A. Acharya), solo vv, SSA chorus, 1954; Key Money (chbr op, 1, N. Bush), 1960; Daphne and Apollo (Bush), S, Bar, chorus, orch, 1964; Day Return (chbr op, 1, Bush), 1967; After the Wedding (chbr op, 1, Bush), 1970; 5 Finnish Christmas Songs, SATB, orch, 1972; Scherzo, hn, pf, 1973

Principal publisher: Boosey & Hawkes

BIBLIOGRAPHY

*Grove5* (K. Avery); *GroveO* (M. Hurd)
N. Bush: *Michael Head: a Memoir* (London, 1982)

MICHAEL HURD

**Headington, Christopher (John Magenis)** (*b* London, 28 April 1930; *d* Les Houches, Switzerland, 19 March 1996). English composer, writer and teacher. He was educated at Durham University and at the RAM, studying composition privately with Lennox Berkeley. In 1964, after a period of schoolteaching, he became senior assistant in music presentation at the BBC. The following year he was appointed tutor in music at the Oxford University Department for Extramural Studies, a post he relinquished in 1982 in order to devote more time to his creative work. Alongside his composition, he was active as a writer and broadcaster, also travelling widely as a pianist and examiner.

Headington's music is beautifully crafted: its powerfully expressive and warmly lyrical qualities are already evident in the Violin Concerto (1959), whose 1991 recording brought him wide recognition. The chamber music, in particular the String Quartet no.2 and the Piano Quartet, is cogently argued and serious in tone: the finale of the Third String Quartet, composed in celebration of Haydn's 250th anniversary, ingeniously reworks material from the latter's Quartet op.77 no.2. Headington also wrote with assurance for his own instrument: the *Cinquanta* and *Ballade-Image*, both for solo piano, reflect his admiration for Debussy and Chopin, achieving an ideal balance between brilliance and poetry. Equally significant are his vocal works, among them the song-cycle, *The Healing Fountain*, an eloquent memorial tribute to Britten which Headington ranked as his finest achievement.

WORKS
(*selective list*)

Inst: 5 Preludes, pf, 1953; Str Qt no.1, 1953; Sonata no.1, pf, 1955; Vn Conc., 1959; Toccata, pf, 1962; Str Qt no.2, 1972; Sonata no.2, pf, 1974; Pf Qt, 1978; Shrewsbury Variations, vn, pf, 1981; Ballade-Image, pf, 1982; Sinfonietta, chbr orch, 1985; Sonata no.3, pf, 1985; Str Qt no.3, 1985; Cinquanta, pf, 1986; Bn Conc., 1990; Pf Conc., 1991; Serenade, vc, str orch, 1993; Sym., 1996

Vocal: 5 Poems of Robert Herrick, chorus, 1954; Hear My Prayer, O Lord (Ps 102), chorus, 1960; Man's Redemption (carol), SATB, 1966; Put on the Whole Armour of God (Bible: *Ephesians*), SATB, org, 1966; A Clouded Starre (H. Vaughan), low v, pf, 1975; A Bradfield Mass, chorus, congregation, org, 1977; The Healing Fountain (S. Sassoon and other), medium v, orch, 1978; A Wedding Anthem, chorus, 1988

Arrs., incl. P. Tchaikovsky: The Seasons, vn, str, 1993

Principal publishers: Bardic Edition, Faber, Boosey & Hawkes, Chester

Principal recording company: ASV

WRITINGS

*The Bodley Head History of Western Music* (London, 1974, 2/1980)
*Illustrated Dictionary of Musical Terms* (London, 1980)
*Britten* (London, 1981)
*The Performing World of the Musician* (London, 1981)
with R. Westbrook and T. Barfoot: *Opera: a History* (London, 1987)
*Peter Pears: a Biography* (London, 1992)

TERRY BARFOOT

**Head-motif** (Ger. *Kopfmotiv*). A musical idea which by virtue of appearing at the beginning of each of a series of pieces or movements establishes a relationship between them. As a unifying feature of cyclic masses of the 15th to 17th centuries, it can be melodic, harmonic or rhythmic and is often a combination of these; it can be as short as a few notes or several bars long. Another term for it is 'motto', which Bukofzer preferred in his *Studies in Medieval and Renaissance Music* (New York, 1950).

DAVID FALLOWS

**Healey, Derek** (*b* Wargrave, 2 May 1936). British composer and organist. He studied at the RCM (1953–7) with Herbert Howells (composition), Harold Darke (organ) and others, at the University of Durham (BMus 1961) and at the University of Toronto (DMus 1974). Before moving to Canada, he also studied with Vito Frazzi and Goffredo Petrassi at the Accademia Musicale Chigiana, Siena (1961–3). He has held teaching positions at the universities of Victoria, British Columbia (1969–71), Toronto (1971–2), Guelph, Ontario (1972–8), the University of Oregon (1979–87) and the Royal Air Force School of Music, Uxbridge (1988–96).

Healey's early neo-classical style gave way in the 1960s to atonal and aleatory influences. Several works from the 1970s onwards, such as *Arctic Images* (1971), *Gabriola* (1988) and *Salal* (1990), have been influenced by the musical traditions of Pacific Northwest Amerindian and Inuit peoples. His opera, *Seabird Island* (1977), was the first full-length 20th-century opera to embark upon a national Canadian tour. He has also written extensively for the organ.

WORKS
(*selective list*)

Op: Seabird Island (N. Newton), op.46, 1977, Guelph, ON, 7 May 1977

Orch: Conc., op.8, org, str, timp, 1960; Arctic Images, op.40, 1971; A Shape Note Sym., 1975–8; Oregon Fancy, op.52, chbr orch, 1978; Sym. no.2 'Mountain Music', op.66, wind ens, perc, 1985; Gabriola (A West Coast Canadian Set), op.70, 1988; Salal (An Idyll), op.71, 1990; Triptych, op.73, band, 1990

Choral: Descendi, amor santo (Bianco da Siena, trans. R. Littledale), op.28a, S, SATB, org, 1967; Clouds (M. Bashō), op.41a, 1972; 6 Canadian Folk Songs, op.41b, chorus, pf ad lib, 1973; 3 Carols, op.54, 1965, rev. 1977–9; Before the World is Old (A.E. Housman), op.68, chorus, pf ad lib, 1986

Chbr: Stinging, op.38a, a rec, hpd, tape, 1971; Wood, op.51a, S/shackuhachi, 4 synth, 1978; Siuslaw, op.57, perc qnt, 1979, rev. 1981; English Dances, op.69, perc sextet, 1987

Org: Sonata no.1, op.10, 1961; Partita '65, op.25, 1965; The Lost Traveller's Dream, op.35, 1970; Sonata no.2, op.75, 1992; Sonata no.3, op.80, 1996

MSS in *CDN-Tcm*

Principal publishers: Jaymar, Gordon V. Thompson

CLIFFORD FORD

**Heaney, Joe** [Seosamh Ó hÉanaí/hÉiniú] (*b* Carna, Co. Galway, 1920; *d* Seattle, 1 May 1984). Irish traditional singer and story-teller. From a western maritime area noted for *sean-nós* ('old-style' unaccompanied Irish-language) singing, Heaney became a leading and magisterial exponent of this style, with a large repertory of several hundred songs, including many in English, which he learnt mostly from his father, aunt and neighbours. His repertory ranged from religious songs and other items of medieval survival to local love and comic songs and political ballads. After an uncompleted period of study at teacher-training college and successes in singing competitions at Irish-language festivals, he emigrated to Scotland in 1947 and later moved to England where he worked as a labourer. He came to the attention of folk revivalists there and, having returned to Ireland in 1957, was one of the first *sean-nós* singers to record commercially. Heaney emigrated to the USA in the late 1950s where he worked as a doorman in New York and performed at folk festivals and academic workshops. In the 1970s he became a visiting artist at the University of Washington, Seattle, where an archive of his music is now kept.

RECORDINGS

*Sing the Dark Away*, RTÉ TV documentary, dir. M. Davitt (Dublin, 1995)
*Say a Song*, Northwest Archives NWAR CD 001 (1996)
*Ó Mo Dhúchas*, Gael-Linn CEFCD 051 (1997)

NICHOLAS CAROLAN

**He Anqing.** *See* He Luting.

**Heap, Charles Swinnerton** (*b* Birmingham, 10 April 1847; *d* Birmingham, 11 June 1900). English conductor, composer and organist. He was educated at Birmingham Grammar School, singing in public as a child, and later being articled to Edwin Monk at York. In 1865 he won the Mendelssohn Scholarship enabling him to study in Leipzig with Moscheles, Hauptmann, Richter and Reinecke (1865–7), sometimes deputizing for the latter as organist at the Gewandhaus. He also studied with W.T. Best at Liverpool and appeared as pianist and conductor in Birmingham. In 1871 he graduated MusB from Cambridge and in 1872 took the MusD. His conductorships included the Birmingham Musical Union (1870–86), the Wolverhampton Festival (1883, 1886), the North Staffordshire Festival, Hanley (1888–99), and the Birmingham Festival Choral Society (1895). A leading figure in Birmingham musical life for many years, he gave chamber concerts, piano and organ recitals, and was a popular and widely influential teacher. His compositions include a cantata *The Maid of Astolat* (Wolverhampton Festival, 1886), an oratorio *The Captivity*, a number of other choral works including two further cantatas, several anthems, two concert overtures, chamber and keyboard music and songs.

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WILLIAM BARCLAY SQUIRE/JOHN WARRACK/ROSEMARY WILLIAMSON

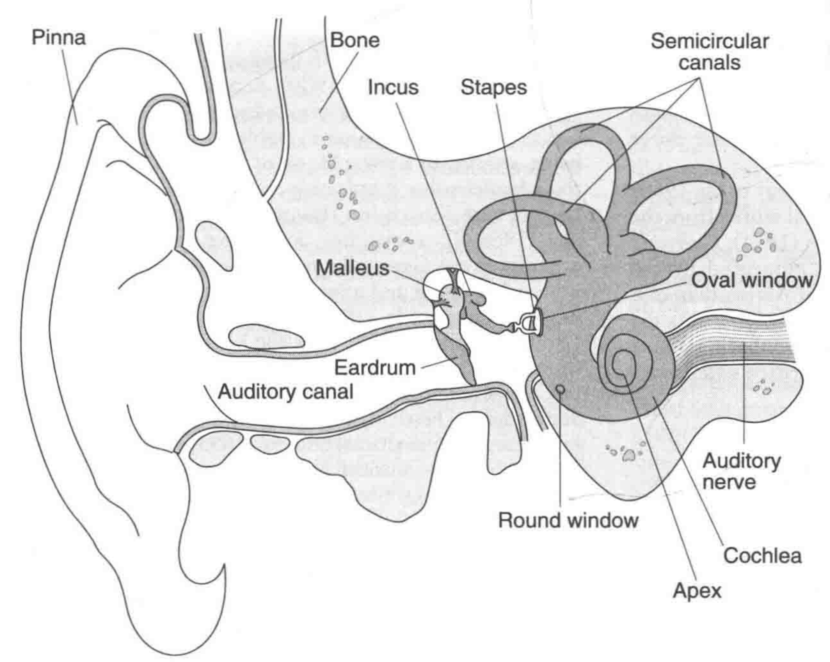
**Hearing and psychoacoustics.** Hearing is the sense with which sound is detected and analysed. Psychoacoustics is concerned with the relationship between the physical characteristics of sound (e.g. intensity, physical location in space) and what is actually perceived by the listener (e.g. loudness, perceived position in space). It is also concerned with the ability to discriminate between different sounds. This section deals with basic aspects of hearing; for other aspects *see* ABSOLUTE PITCH; CONSONANCE, §2; PSYCHOLOGY OF MUSIC, §II; and SOUND.

1. Sound spectra and level. 2. Structure and function of the auditory system. 3. The limits of hearing. 4. Masking and frequency analysis. 5. The perception of loudness. 6. Frequency discrimination and the perception of pitch. 7. Localization of sounds.

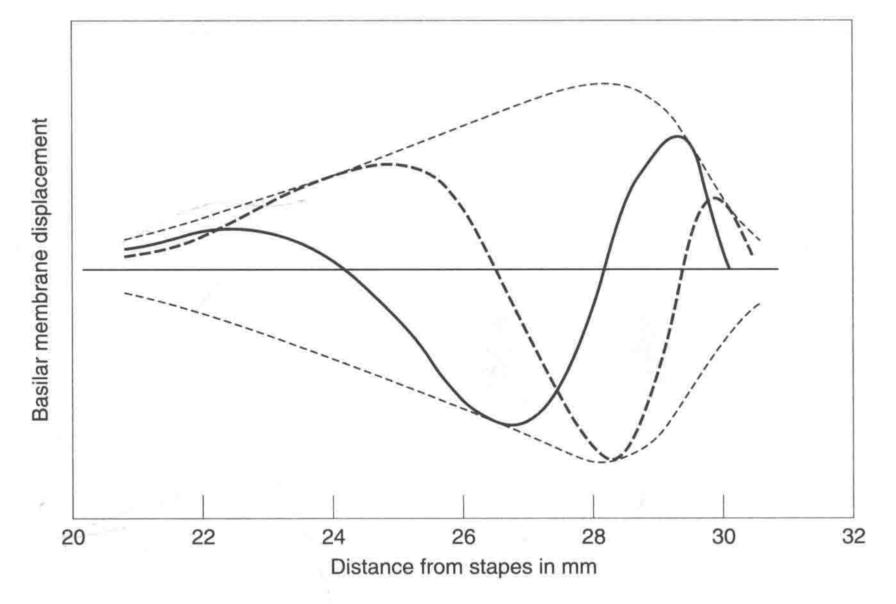
1. SOUND SPECTRA AND LEVEL. Sound usually originates from the vibration of an object. This vibration is impressed upon the surrounding medium (usually air) as a pattern of changes in pressure. The pressure changes are transmitted through the medium and may be heard as sound. Although any sound can be described in terms of sound pressure as a function of time (often called the waveform of the sound), it is often more meaningful to describe sound in a different way, based on a theorem by Fourier, who proved that any complex waveform can be analysed (or broken down) into a series of sinusoids. A sinusoid resembles the sound produced by a tuning-fork, and it is often called a simple tone or a pure tone. The analysis of a sound in this way is called Fourier analysis, and each sinusoid is called a (Fourier) 'component' of the complex sound. A plot of the magnitudes of the components as a function of frequency is called the 'spectrum' of the sound. Many of the sounds produced by musical instruments are periodic, or almost periodic; the waveform repeats at regular time intervals and the repetition rate remains rate remains roughly constant over the duration of a musical note. Such sounds have a clear pitch. Other sounds, such as that of a snare drum, are aperiodic and noise-like. A periodic sound is composed of a number of sinusoids, each of which has a frequency that is an integer multiple of the frequency of a common (not necessarily present) fundamental component. The fundamental component has a frequency equal to the repetition rate of the complex waveform as a whole. The frequency components of the complex sound are known as harmonics and are numbered, the fundamental being given harmonic number 1. The *n*th harmonic has a frequency which is *n* times that of the fundamental. The relative magnitudes of the harmonics vary across different instruments. For example, the clarinet has a relatively weak 2nd harmonic and a strong 3rd harmonic.

One of the reasons for representing sounds in terms of their sinusoidal components is that the human auditory system performs a similar analysis. For example, two simultaneous sinusoids, whose frequencies are not too close, are usually heard as two separate tones each with its own pitch. The perceived timbre of steady tones is quite closely related to the spectrum (Plomp, 1976).

Because the auditory system can deal with a huge range of sound pressures, sound level or magnitude is usually expressed using a logarithmic measure known as the DECIBEL. Each 20 decibel increase in level corresponds to an increase in sound pressure by a factor of ten. For example, a 60 decibel increase corresponds to a 1000-fold increase in sound pressure. Normal conversation typically has a level of 65–70 decibels, while an orchestra playing *fortissimo* may produce sound levels of 110 decibels at seats close to the front. Musicians seated in front of the brass section in an orchestra may be exposed




1. *Peripheral auditory system*

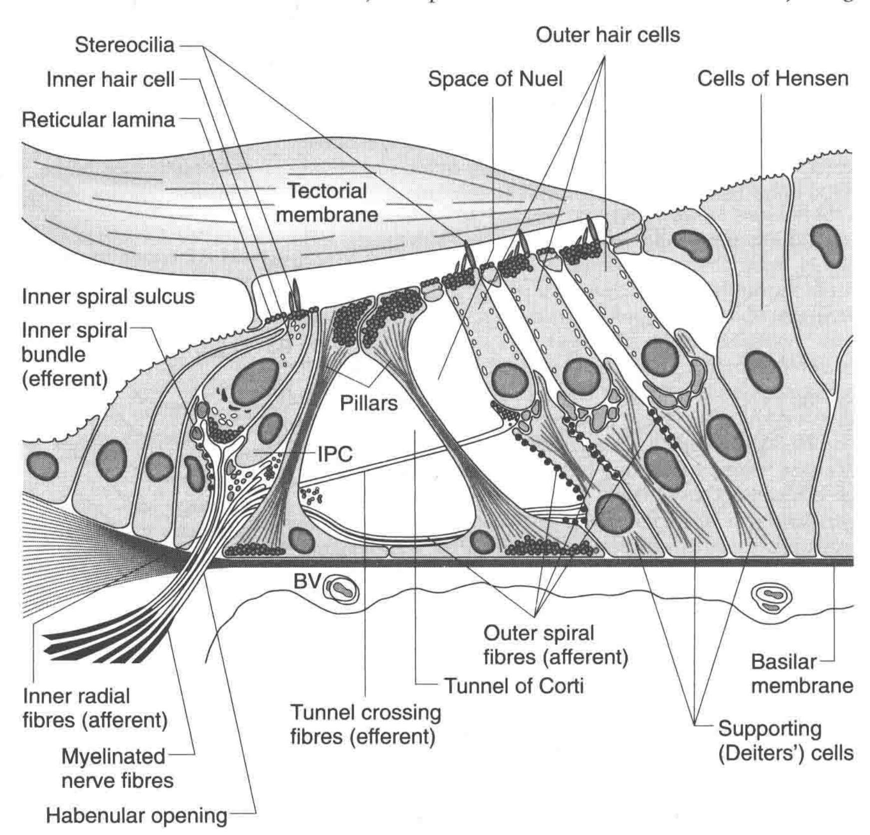



*2. The instantaneous displacement of the basilar membrane at two successive instants in time, derived from a cochlear model; the light dotted line represents the envelope traced by the amplitude peaks in the waveform (redrawn from von Békésy, 1947)*

to sound levels up to 120 decibels, which can be damaging to the ear (*see also* LOUDNESS).

2. STRUCTURE AND FUNCTION OF THE AUDITORY SYSTEM. Fig.1 shows the structure of the peripheral part of the human auditory system. The outer ear is composed of the pinna and the auditory canal or meatus. Sound travels down the meatus and causes the eardrum, or tympanic membrane, to vibrate. These vibrations are transmitted through the middle ear by three small bones, the ossicles (malleus, incus and stapes) to a membrane-covered opening (the oval window) in the bony wall of the spiral-shaped structure of the inner ear, the cochlea.

The cochlea is divided along its length by the basilar membrane, which moves in response to sound. The response to sinusoidal stimulation takes the form of a travelling wave which moves along the membrane, with an amplitude that increases at first and then decreases rather abruptly. Fig.2 shows the instantaneous displacement of the basilar membrane for two successive instants in time, in response to a 200 Hz sinusoid. The line joining




*3. Cross-section of the cochlea, showing the organ of Corti*

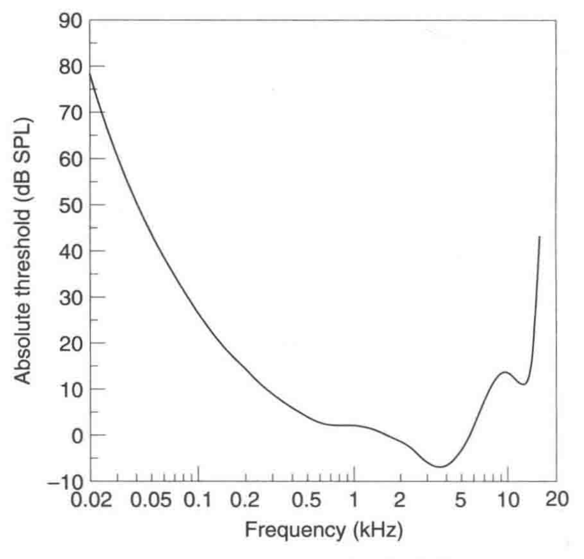
the amplitude peaks is called the envelope. The envelope shows a peak at a particular position on the basilar membrane.

The position of the peak in the envelope differs according to the frequency of stimulation. High-frequency sounds (around 15,000 Hz) produce a peak near the oval window, while low-frequency sounds (around 50 Hz) produce a peak towards the other end of the membrane (the apex). Intermediate frequencies produce peaks at intermediate places. Thus, each point on the basilar membrane is 'tuned' to a particular frequency. When a sound is composed of several sinusoids with different frequencies, each sinusoid produces a peak at its own characteristic place on the basilar membrane. In effect, the cochlea behaves like a Fourier analyser, although with a less than perfect frequency-analysing power.

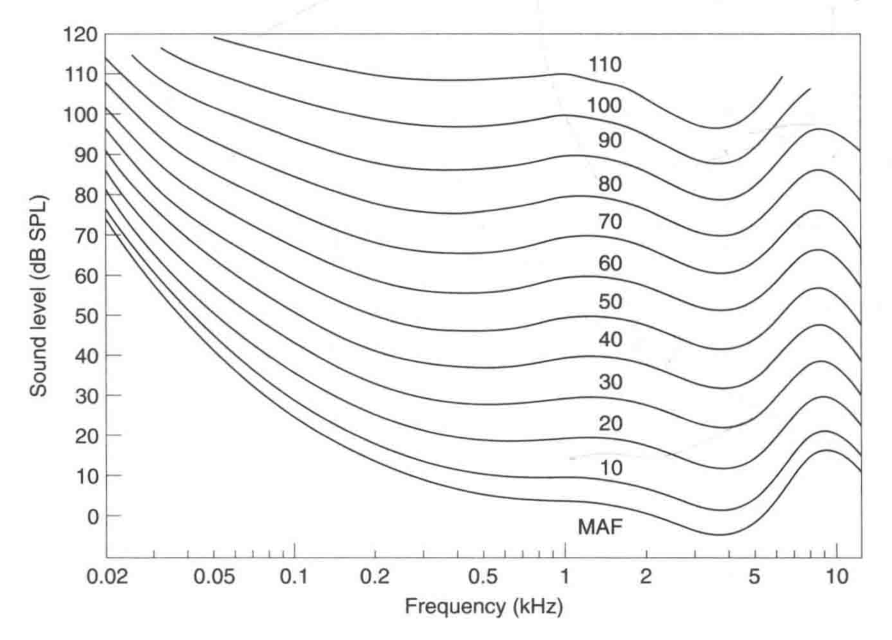
Recent measurements of basilar membrane vibration have shown that the membrane is much more selectively tuned than originally found by von Békésy (1960). The better the physiological condition of the membrane, the more selective is the tuning (Khanna and Leonard, 1982). In a normal, healthy ear, each point on the basilar membrane responds with high sensitivity to a limited range of frequencies; higher sound intensities are required to produce a response as the frequency is made higher or lower. This selective tuning and high sensitivity probably reflect an active process; that is, they do not result simply from the mechanical properties of the membrane and surrounding fluid, but depend on biological structures that actively influence the mechanics (Yates, 1995).

Lying above the basilar membrane is a second structure, the tectorial membrane. Between the two membranes are hair cells, which form part of a structure called the organ of Corti (fig.3). The hair cells are divided into two groups by an arch known as the tunnel of Corti. Those on the side of the arch closest to the outside of the cochlea are called outer hair cells, and are arranged in three rows in cats and up to five rows in humans. The hair cells on the other side of the arch form a single row and are called inner hair cells. There are about 25,000 outer and about 3500 inner hair cells. The tectorial membrane, which has a gelatinous structure, lies above the hairs. When the basilar membrane moves up and down, a shearing motion is created between the basilar membrane and the tectorial membrane. As a result, the hairs at the tops of the hair cells are displaced. This leads to excitation of the inner hair cells, which leads in turn to the generation of action potentials in the neurones, or nerve cells, of the auditory nerve. The action potentials are brief electrical 'spikes' or 'impulses' which travel along the nerve and carry information to the brain. The main role of the outer hair cells may be actively to influence the mechanics of the cochlea so as to produce high sensitivity and selective tuning (Yates, 1995).

Each neurone in the auditory nerve derives its activity from one or more hair cells lying at a particular place on the basilar membrane. Thus, the neurones are 'tuned'. In addition, nerve firings tend to be phase-locked or




*4. Minimum audible sound level (or absolute threshold) as a function of frequency: from ISO 389–7, 1996*




*5. Equal-loudness contours for various loudness levels, as indicated on each curve; the bottom curve shows the absolute threshold (or minimum audible sound level)*

synchronized to the time pattern of the stimulating waveform. A given neurone does not necessarily fire on every cycle of the stimulus but, when firings do occur, they occur at roughly the same point on the waveform each time. This phase-locking is lost at high frequencies, above around 5000 Hz.

3. THE LIMITS OF HEARING. The absolute threshold of a sound is the minimum detectable level of that sound in the absence of any other external sounds. The sounds are usually delivered by a loudspeaker in a large anechoic chamber (a room whose walls are highly sound-absorbing). The measurement of sound level is made after the listener is removed from the sound field, at the point formerly occupied by the centre of the listener's head.

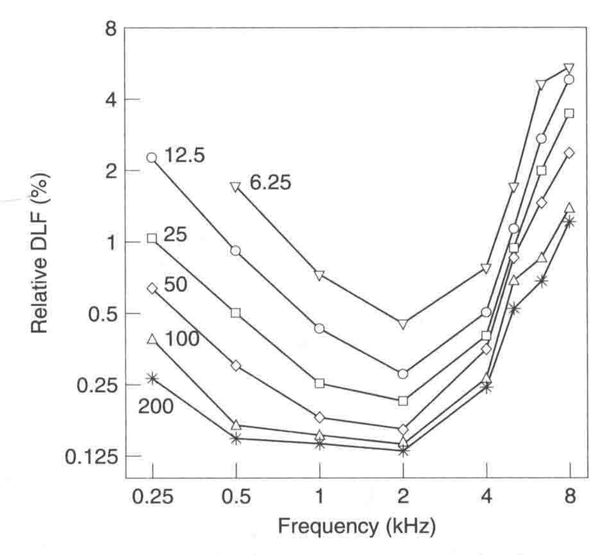
Fig.4 shows estimates of the absolute threshold of sound at various frequencies. The curve represents the average data from many young listeners with normal hearing. However, individual listeners may have thresholds as much as 20 decibels above or below the mean at a specific frequency and still be considered 'normal'. Absolute sensitivity is greatest in the frequency range between 2 and 5 kHz, partly because of a broad resonance produced by the ear canal. This frequency range corresponds to the higher formant frequencies (resonances in the vocal tract) of speech sounds. The 'singing formant', a resonance in the vocal tract produced by singers to boost frequencies between 2 and 3 kHz, typically falls within this range as well (Sundberg, 1974).

Thresholds increase rapidly at very high and very low frequencies. This effect depends at least partly on the transmission characteristic of the middle ear. Transmission is most efficient for mid-range frequencies and drops off markedly for very low and very high frequencies (Rosowski, 1991). The highest audible frequency varies considerably with the age of the listener. Young children can often hear tones as high as 20 kHz, but for most adults the threshold rises rapidly above about 15 kHz. The loss of sensitivity with increasing age (presbyacusis) is much greater at high frequencies than at low, and the variability between different listeners is also greater at high frequencies.

There is no clear low-frequency limit to human hearing. However, sounds with frequencies below about 16 Hz are not heard in the normal sense, but are detected by virtue of the distortion products (harmonics) that they produce after passing through the middle ear. In addition, very intense low-frequency tones can sometimes be felt as vibration before they are heard. The low-frequency limit for the 'true' hearing of pure tones probably lies at about 16 Hz. This is close to the lowest frequency that evokes a pitch sensation.

4. MASKING AND FREQUENCY ANALYSIS. The auditory system acts as a limited-resolution frequency analyser; complex sounds are broken down into their sinusoidal components. This analysis almost certainly depends mainly on the tuning observed on the basilar membrane. Largely as a consequence of this analysis, we are able to hear one sound in the presence of another sound with a different frequency. This ability is known as frequency selectivity, or frequency resolution. Frequency selectivity plays a role in many aspects of auditory perception, including pitch, timbre and loudness.

Important sounds are sometimes rendered inaudible by other sounds, a process known as 'masking'. Masking




*6. The smallest detectable change in frequency (DLF) plotted as a function of centre frequency and expressed as a percentage of centre frequency (log scale). Data from Moore, 1973*

may be considered as a failure of frequency selectivity, and it can be used as a tool to measure the frequency selectivity of the ear. One theory of masking assumes that the auditory system contains a bank of overlapping band-pass filters (Fletcher, 1940; Patterson and Moore, 1986). Each of these 'auditory filters' is assumed to respond to a limited range of frequencies. In the simple case of a sinusoidal signal presented in a background noise, it is assumed that the listener detects the signal using the filter whose output has the highest signal-to-masker ratio. The signal is detected if that ratio exceeds a certain value. In most situations, the filter involved has a centre frequency close to that of the signal.

A good deal of work has been directed towards determining the characteristics of the auditory filters (see Moore, 4/1997). One way of characterizing a filter is in terms of the range of frequencies to which it responds most strongly. This range is referred to as the 'bandwidth'. The bandwidth of an auditory filter estimated from masking experiments is often called the 'critical bandwidth' (Fletcher, 1940; Zwicker, 1961), although more recently the term 'equivalent rectangular bandwidth' has been used (Moore and Glasberg, 1983; Glasberg and Moore, 1990). This is defined as the frequency range covered by a rectangular filter with the same peak value and which passes the same total power of white noise (a sound containing equal energy at all frequencies). When we listen to a complex sound containing many partials, an individual partial can be 'heard out' (perceived as separate tone) when it is separated from neighbouring partials by a little more than one equivalent rectangular bandwidth (Moore and Ohgushi, 1993). For harmonic complex tones, this means that only the lower harmonics (up to the 5th to 8th) can be heard out (Plomp, 1964).

5. THE PERCEPTION OF LOUDNESS. The LOUDNESS of a given sound generally increases with increasing physical intensity. However, two sounds with the same intensity may appear very different in loudness, since loudness is also affected strongly by the spectrum of the sounds. It is useful to have a scale that allows one to compare the loudness of different sounds. A first step towards this is

to construct equal-loudness contours for sinusoids of different frequencies. Say, for example, we take a standard tone of 1 kHz at a level of 40 decibels, and ask the listener to adjust the level of a second tone (say, 2 kHz) so that it sounds equally loud. If we repeat this for many different frequencies of the second tone, then the sound level required, plotted as a function of frequency, maps out an equal-loudness contour.

If we repeat this procedure for different levels of the 1 kHz standard tone, then we will map out a family of equal-loudness contours (fig.5). Note that the contours resemble the absolute threshold curve (lowest curve in the figure) at low levels, but tend to become flatter at high levels. As a result, the relative loudness of different frequencies can change with overall sound level. For example, a 100 Hz tone at 40 decibels would sound quieter than a 1000 Hz tone at 30 decibels. However, if both tones were increased in level by 60 decibels, the 100 Hz tone at 100 decibels would sound louder than the 1000 Hz tone at 90 decibels.

The subjective loudness of a sound is not directly proportional to its physical intensity. For sound levels above about 40 decibels, the loudness roughly doubles when the intensity is increased by a factor of ten, which is equivalent to adding 10 decibels (Stevens, 1957). This property of the ear has important implications for the perception of musical sounds. For example, ten violins each playing with the same intensity will sound only twice as loud as a single violin, and 100 violins will sound only four times as loud as a single violin.

6. Frequency discrimination and the perception of pitch. Pitch is defined as the attribute of auditory sensation in terms of which sounds may be ordered on a musical scale, that is, the attribute in which variations constitute melody (*see* Pitch). For sinusoids (pure tones) the pitch is largely determined by the frequency: the higher the frequency, the higher the pitch. One of the classic debates in hearing theory is concerned with the mechanisms underlying the perceptions of pitch. One theory, called the 'place' theory, suggests that pitch is related to the position of maximum vibration on the basilar membrane, which is coded in terms of the relative activity of neurones tuned to different frequencies. The alternative theory, the 'temporal' theory, suggests that pitch is determined by the time pattern of neural spikes (phase-locking).

One major fact that these theories have to account for is our remarkably fine acuity in detecting frequency changes. This ability is called frequency discrimination and is not to be confused with frequency selectivity. For two tones presented successively and lasting 500 milliseconds, a difference of about 3 Hz (or less in trained subjects) can be detected at a centre frequency of 1 kHz. It has been suggested that tuning-curves (or auditory filters) are not sufficiently sharp to account for this acuity in terms of the place theory (Moore and Glasberg, 1986). A further difficulty for the place theory is that frequency discrimination worsens abruptly above 4 or 5 kHz (Moore, 1973). Neither neural measures of frequency selectivity (such as tuning-curves) nor psychoacoustical measures of frequency selectivity (such as auditory filters) show any abrupt change there.

These facts can be explained by assuming that temporal mechanisms are dominant at frequencies below 4–5 kHz. The worsening performance for frequencies above this level corresponds well with the frequency at which the temporal information ceases to be available. Studies of our perception of musical intervals also indicate a change in mechanism around 4–5 kHz (Ward, 1954). Below this, a sequence of pure tones with appropriate frequencies conveys a clear sense of melody. Above this, the sense of musical interval and of melody is lost, although the changes in frequency may still be heard. The important frequencies for the perception of music and speech lie in the frequency range where temporal information is available.

When we listen to a complex tone, such as that produced by a musical instrument or a singer, the pitch usually corresponds to the fundamental component. However, the same pitch is heard when the fundamental component is weak or absent completely, an effect called 'the phenomenon of the missing fundamental'. It appears that the perceived pitch is somehow constructed in the brain from the harmonics above the fundamental (Moore, 4/1977, #2731).

7. Localization of sounds. Two major cues for sound localization are differences in the time of arrival and differences in intensity at the two ears. For example, a sound coming from the left will arrive first at the left ear and be more intense in the left ear. For steady sinusoidal stimulation, differences in time of arrival can be detected and used to judge location only for frequencies below about 1500 Hz. At low frequencies, very small changes in relative time of arrival at the two ears can be detected, of about 10–20 millionths of a second, which is equivalent to a lateral movement of the sound source of one to two degrees.

Intensity differences between the two ears are primarily useful at high frequencies. This is because low frequencies bend or diffract around the head, so that there is little difference in intensity at the two ears whatever the location of the sound source. At high frequencies the head casts more of an acoustic 'shadow', and above 2–3 kHz the intensity differences are sufficient to provide useful cues. For complex sounds, containing a range of frequencies, the difference in spectral patterning at the two ears may also be important.

Binaural cues are not sufficient to account for all of our localization abilities. For example, a difference in time or intensity will not define whether a sound is coming from in front or behind, or above or below, but people can clearly make such judgments. The extra information is provided by the pinnae (Grantham, 1995; see fig.1 above). The spectra of sounds entering the ear are modified by the pinnae in a way that depends on the direction of the sound source. This direction-dependent filtering provides cues for sound-source location. The cues occur mainly at high frequencies, above about 6 kHz. The pinnae are important not only for localization, but also for judging whether a sound comes from within the head or from the outside world.

A sound is judged as coming from outside only if the spectral transformations characteristic of the pinnae are imposed on it. Thus, sounds heard through headphones are normally judged as being inside the head; the pinnae do not have their normal effect when headphones are worn. However, sounds delivered by headphones can be made to appear to come from outside the head if the signals delivered to the headphones are pre-recorded on a dummy head or synthetically processed (filtered) so as to

mimic the normal action of the pinnae. Such processing can also create the impression of a sound coming from any desired direction in space.

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BRIAN C.J. MOORE

**Heartz, Daniel** (*b* Exeter, NH, 5 Oct 1928). American musicologist. He studied at the University of New Hampshire (BA 1950), and subsequently at Harvard University under Gombosi, Tillman Merritt and John Ward, gaining an MA (1952) and the doctorate (1957) with a dissertation on French 16th-century dance music. After teaching at the University of Chicago (1957–60), he became assistant professor (1960), associate professor (1964), full professor (1966) and emeritus professor (1994) at the University of California, Berkeley, where from 1969 to 1972 he served as chairman of the music department. His distinction has been recognized by the award of a Humanities Fellowship at Princeton University (1963–4), a Guggenheim Fellowship (1967–8), and the Dent Medal given by the Royal Musical Association for 'distinguished work in musicology' (1970). He was elected Vice-President of the American Musicological Society in 1974 and a member of the American Academy of Arts and Sciences in 1988. He was awarded the Berkeley Citation for distinguished achievement and for notable service to the university in 1994.

Heartz combines precise scholarship with a breadth of knowledge that makes him equally expert in the 16th and 18th centuries. He has a formidable grasp of social and political history and the development of the other arts, but his writing is also informed by a sensitive engagement with the music, particularly in dealing with Mozart. His main achievement in 16th-century studies, after his early work on dance forms, is his book on Pierre Attaingnant, in which he demonstrates the importance of the press in the renascent artistic life of Paris and in the development of French music. The book won the Otto Kinkeldey Award from the American Musicological Society. The new edition of *Idomeneo* is the chief product of his interest in the 18th century; but his work on its genesis and antecedents has led Heartz towards new views on operatic reform and the change of musical style during the period.

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PHILIP BRETT

**Heath, John (i)** (*fl c*1550). English composer. His six-part anthem, *Almighty God, whose kingdom is everlasting*, is in *GB-Ob* Mus.Sch.E.423 (*c*1575). He may possibly be the Heath whose Service for men's voices is in Day's *Certaine Notes* (1565). This comprises a *Venite*, *Te Deum*, Benedictus, Kyrie, Creed, Sanctus and a Communion anthem. A comparison of this version of the Service with an earlier one, *c*1549, in the Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22), shows that considerable modifications were made when fitting the original music to the words of the 1552 Prayer Book. That such unremarkable music was thought to be worth modifying so extensively suggests that music for the reformed rites was scarce. A single voice of a partsong, *Hey downe, downe, downe, these women all*, is in *GB-Lbl* Harl.7578. No connection with the composer John Heath (ii) is known.

PETER LE HURAY

**Heath, John (ii)** (*b c*1589; *d* after 25 Dec 1672). English organist and composer. A parliamentary survey of 1649 records that in 1608 Philip Heath and his son John were granted the office of 'Clerke and Organiste' of Rochester Cathedral during the term of their natural lives. For their stipend they received £12 yearly from the Chatham parsonage. However, the cathedral records for 1609 name John Williams and John Robinson as joint holders of the office of organist for life; John Heath's name first appears in this connection in 1614. In 1649 Philip Heath was described in the parliamentary survey as 'deceased', and John's age was reckoned at 'about sixty years'. Payments to John for his work as organist were made from about 1614 until 1668. His name appears in the cathedral accounts as a lay clerk as late as Christmas 1672. A verse anthem, *When Israel came out of Egypt*, and a verse Evening Service are extant (*GB-Cp*, *GL*, *Lcm*, *Ob*, *WB*). They are in a simple, semi-polyphonic idiom, closely akin to that of Batten.

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PETER LE HURAY/JOHN MOREHEN

**Heath, (George) Ted** [Edward] (*b* London, 30 March 1900; *d* Virginia Water, nr Egham, 18 Nov 1969). English trombonist and bandleader. He studied the tenor horn with his father before taking up the trombone. After a period as a street musician (until 1922), he became a regular sideman with several prominent British dance bands, notably those of Bert Ambrose (1928–36), Sydney Lipton (1936–9), Geraldo (1939–44) and Jack Hylton. Though not a strong jazz soloist, Heath seized the chance in 1944 to form his own band, which made regular broadcasts, gave the 'Swing Sessions' concerts at the London Palladium and soon began to tour frequently. Employing the very best section players, Heath successfully emulated the precision and versatility of such American bandleaders as Tommy Dorsey and Woody Herman (American musicians were banned from performing in Britain from 1935 to 1956). The many jazzmen who worked with him included Kenny Baker, Jack Parnell, and (consecutively) Ronnie Scott, Tommy Whittle, Danny Moss and Don Rendell; he also commissioned such enterprising arrangers as John Dankworth, Tadd Dameron (briefly in 1949), Kenny Graham and Bill Russo. In the mid-1950s Heath's dance band was one of the most popular in Britain; through its recordings it also gained much admiration in the USA, and in 1956 it made the first of several visits there. As many critics and former sidemen noted, Heath preferred predictable excellence to unplanned excitement, and his contribution consisted of raising standards of musicianship rather than encouraging new developments in jazz.

His band appeared in the films *London Town* (1946), *Dance Hall* 1950, *It's a Wonderful World* (1956) and *Jazz Boat* (1960). With his wife, Moira, he wrote a number of successful songs, relying on his royalty income to keep his band going during its earliest years. The best known of his compositions are *(I haven't said) Thanks for that lovely weekend* (1941), *I'm gonna love that guy* (1944), *Girls, Girls, Girls* and *When You Came Along* (both 1956).

Examples of his band's best records include *Opus 1* (1944), *Bakerloo Non-stop* (1946), *Turn on the Heath* (1947), *Lyonia* (1949), *Seven Eleven* (1953) and *King's Cross Climax* (1955).

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BRIAN PRIESTLEY/ALYN SHIPTON

**Heather, William.** *See* HEYTHER, WILLIAM.

**Heavy metal.** A term used since the early 1970s to designate a subgenre of hard rock music. From the nineteenth century it had been used to refer to artillery or poisonous compounds. During the 1960s, British hard rock bands and the American guitarist Jimi Hendrix developed a more distorted guitar sound and heavier drums and bass that led to a separation of heavy metal from other blues-based rock. Albums by Led Zeppelin, Black Sabbath and Deep Purple in 1970 codified the new genre, which was marked by distorted guitar 'power chords', heavy riffs, wailing vocals and virtuosic solos by guitarists and drummers. During the 1970s performers such as AC/DC, Judas Priest, Kiss and Alice Cooper toured incessantly with elaborate stage shows, building a fan base for an internationally-successful style. Popularity waned at the end of the decade, but the early 1980s brought the 'new wave' of British heavy metal to revive the genre just as Edward Van Halen's astonishing virtuosity was inspiring a new generation of guitarists.

The 1980s brought on the one hand a wave of gender-bending, spectacular 'glam' metal from bands such as Poison and Mötley Crüe, and, on the other hand, the widespread adaptation of chord progressions and virtuosic practices from 18th-century European models, especially Bach and Vivaldi, by influential guitarists such as Van Halen, Randy Rhoads and Yngwie Malmsteen. Heavy metal was the most popular genre of rock music worldwide during this decade, even as harder underground styles developed in opposition to the pop-oriented metal of groups such as Bon Jovi. Metallica was the most influential band in THRASH METAL. In the 1990s, Metallica, Van Halen, Ozzy Osbourne and other veteran performers continued their success, but the term heavy metal was less often used to distinguish them from the rock mainstream. New groups such as Soundgarden, Korn and Rob Zombie continued the heavy metal tradition in some ways, but were not particularly concerned with claiming the genre label, which had lost much of its prestige.

At the height of its popularity in the 1980s, heavy metal often served as a scapegoat for social problems, through poorly-informed allegations of misogyny, Satanism, subliminal suggestions and musical impoverishment. Its lyrics addressed a wide array of issues and its music was diverse and often virtuosic. Lyrics and images often evoked horror and mysticism – just as many previous artists have in other styles – as a way of comprehending and criticizing the world and finding a place in it. Heavy metal fans became known as 'headbangers' on account of the vigorous nodding motions that sometimes mark their appreciation of the music.

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ROBERT WALSER

**Hebden, John** (*b* ?Yorkshire, *c*1705; *d* London, Feb 1765). English cellist, composer and bassoonist. As a young man he played in chamber music concerts in Yorkshire, along with a group of unnamed German and Italian musicians based in York. After his marriage to Mary Preistland in York in 1732, he moved to London where he was a cellist in Thomas Arne's orchestra at Vauxhall, Drury Lane and

Covent Garden. In 1758 he was appointed musician-in-ordinary (bassoon) to George II.

Unusually for a composer working at Vauxhall he did not publish any songs or keyboard solos. His works (6 Solos, fl, bc (London, *c*1745), 1 ed. J. Barlow (London, 1979); 6 Concertos, 4 vn, va, vc, bc, op.2a (London, *c*1749)) combine italianate ceremonial vigour with highly emotional slow movements. A smooth serenity reflects his English heritage, with echoes of Yorkshire country dances.

An engraving of Hebden by Johann Faber (1741; London, British Museum) is after an oil painting by Philippe Mercier (1740) that was formerly in the possession of Thomas Osborne, 4th Duke of Leeds (1713–89), but is now lost.

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RUZENA WOOD

**Hebenstreit, Michael** (*b c*1812; *d* after 1850). Austrian composer. Although very little is known about his life, he was one of the most talented and successful purveyors of music for Viennese suburban theatres in the 1830s and 40s. He wrote a few works for the Theater an der Wien, for a time under the same management as the Theater in der Leopoldstadt (known after 1847 as the Carltheater), but was mainly associated with the latter. The first of his 75 scores for farces, Singspiels and parodies for the Leopoldstadt theatre was to Schickh's *Das Zauberdiadem*, first performed on 6 February 1836. He provided the music for a number of works by Carl Haffner, including *Die Wiener Stubenmädchen* (1840), and for lesser works by Friedrich Kaiser, including the *Charakterbild Das Armband* (1842) and *Mönch und Soldat* (1849); but he is best remembered for his scores to ten of Nestroy's plays. These include the unsuccessful *Martha* parody (1848); the very popular *Die schlimmen Buben in der Schule*, performed 110 times between 1847 and 1862; *Judith und Holofernes* (1849), a brilliant parody of Hebbel's drama *Judith*; *Freiheit in Krähwinkel*, performed 36 times during the Revolution of 1848; *Liebesgeschichten und Heiratssachen* (1843) and *Karrikaturen-Charivari mit Heiratszweck*, which was Hebenstreit's last work for the theatre, performed on 1 April 1850. Apart from these works, his scores for J. Fenzl's pantomime *Harlekin als Adept* (1837) and Friedrich Hopp's *Doktor Fausts Hauskäppchen* (1840, revived at the Theater in der Josefstadt in 1855) enjoyed considerable popularity. In 1850 his name disappeared from the repertory lists and theatre almanacs.

References to a J. Hebenstreit and to a W. Hebenstreit in the Leopoldstadt theatre's repertory lists almost certainly refer to Michael Hebenstreit.

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PETER BRANSCOMBE

**Hebenstreit** [Hebestreitt], **Pantaleon** (*b* Kleinheringen, nr Naumburg, 27 Nov 1668; *d* Dresden, 15 Nov 1750). German pantaleonist, violinist and composer. He is believed to have earned his living as a young man in Leipzig student circles by playing the violin and teaching dancing and keyboard instruments. Under the threat of arrest for debt, he fled to a village near Merseburg where he entered the pastor's household as tutor to his children. There he had the idea of developing an art instrument from the rustic form of the dulcimer used for dance music in the village inn; the pastor was a skilled craftsman and helped him in the transformation. In its final form it had double strings of metal and gut. Although the instrument attracted attention because of its flexible dynamic variation, it is not known whether Hebenstreit planned it with this characteristic in mind. (For illustration *see* HELLENDAAL, PIETER.)

The instrument's development must have been completed by 1697. A short time later Hebenstreit and his 'invention' are supposed to have attracted the attention of a courtier travelling through the village, who arranged for a demonstration at the Dresden court. Apparently Hebenstreit managed to settle his accounts in Leipzig, for in 1697 he could be heard in the city playing his 'cimbal'; Johann Kuhnau reported (in Mattheson's *Critica musica*, ii, 1725) that 'Monsr. Pantalon acted as *maître de danse*'. Kuhnau emphasized the technical difficulty and the skill of Hebenstreit's playing, and referred to a visit Hebenstreit had paid to J.B. Volumier in Berlin (which must have been well before 1697); Hebenstreit had spent three months there, devoted exclusively to practising. In 1698, as 'Ms. Pandalon, a dancing-master from Leipzig', he went to the court at Weissenfels, where Duke Johann Georg gave him a permanent appointment as dancing-master. Augustus the Strong heard him play there in 1703. In 1705 Hebenstreit visited Paris. Louis XIV was so impressed that he is said to have ordered the instrument to be called the 'pantaleon' after its inventor. The Abbé de Châteauneuf heard Hebenstreit at the salon of Ninon de Lenclos and referred to it in his *Dialogue sur la musique des anciens* (Paris, 1725); this is one of the first descriptions of the instrument. It is sometimes known as 'pantalon'.

Hebenstreit moved to the court of Duke Johann Wilhelm at Eisenach probably in June 1707 (although the document of his appointment is dated only 10 October). At first he was dancing-master to the duke's children; later he formed a musical establishment. Telemann, who was engaged as director in 1708, praised Hebenstreit's work, his mastery of the French style, his virtuosity on the pantaleon and his skill on the violin (which he rated above his own). In 1709 Telemann was promoted above him to Kapellmeister and by the end of the year Hebenstreit had left Eisenach and embarked on a series of concert tours which enhanced his reputation. In Vienna the emperor gave him a gold chain with his portrait. On 11 May 1714 he joined the musical establishment at the Dresden court as chamber musician and pantaleonist; he received the unusually high annual salary of 1200 thalers with an additional allowance of 200 thalers for the upkeep of his instrument, with its 185 strings. In 1729 he was also put in charge of the singing in the Protestant church in the palace. He was present, as electoral Vice-Kapellmeister, at W.F. Bach's audition on the organ of the Sophienkirche in Dresden on 22 June 1733; thanks to his approval Bach obtained the post of organist.

Failing eyesight forced Hebenstreit to give up playing the pantaleon in 1733. He was appointed court director of Protestant church music in 1734 and privy counsellor in 1740: both posts represented a means of providing for him in his old age, though he increasingly withdrew from

public life in his last years. In 1737 he made a glockenspiel of porcelain; the instrument had been produced for the first time only 30 years before. He also helped prepare the way for the development of the piano: C.G. Schröter, who claimed to have constructed three models for piano actions in 1717, acknowledged a debt to him, as did Wahlfried Ficker, who advertised a piano in 1731.

The development of the piano robbed the pantaleon of its popularity and it eventually disappeared altogether. Even so, in 1727 Hebenstreit took out a royal writ against Gottfried Silbermann in Freiberg for building large numbers of pantaleons, in addition to the ones commissioned by the inventor, and to have the construction of imitations made a criminal offence. Even to his contemporaries, Hebenstreit's importance as an artist lay almost entirely in his achievements as inventor and player of the pantaleon. The significance of his work as violinist, Kapellmeister and above all as teacher (his pupils included J.C. Richter, C.S. Binder and G. Gebel) was generally overlooked. In spite of Telemann's testimony to his mastery of the French style, Hebenstreit was not a notable composer; most of his music must have consisted of improvisation or free transcription of others' works, especially keyboard works, on the pantaleon. His known works included ten suites for orchestra with French overtures (listed in the catalogue of *D-DS* and destroyed in 1944); and an overture *La chasse* for nine instruments listed by J.F. Fasch in his catalogue of the Zerbst Hofkapelle.

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DIETER HÄRTWIG/CHRISTIAN AHRENS

**Hebran.** *See* EBRAN.

**Hecht, Andrew** [Andreas] (*b* Holland; *d* Lincoln, bur. 31 March 1693). Dutch organist and composer. He worked in England from 1663, when he was appointed organist of Lincoln Cathedral, the dean of which (Michael Honywood) had been in Leiden and Utrecht during the Interregnum. Seven of his anthems are more or less capable of reconstruction. Dating from 1670 or earlier, they show that he had assimilated the English church style. His son, Thomas, succeeded Daniel Purcell as organist of Magdalen College, Oxford, in 1695, and served until 1734.

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9 anthems: Blessed is the man, *GB-Y* (inc.); Haste thee, O God, *Y* (inc.); God is our hope, *LI* (inc.); Hear my crying, O God, *Y* (inc.); Lord who shall dwell in thy tabernacle, *Y* (inc.); O God, whose neverfailing providence, *LI* (inc.), *Y*; Out of the deep, *LI* (inc.); Praise the Lord, O my soul, *Y* (inc.); Praise the Lord, ye servants, *Y* (inc.)

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IAN SPINK

**Hecht, Edward** [Eduard] (*b* Dürkheim, 28 Nov 1832; *d* Manchester, 7 March 1887). English chorus master and pianist of German birth. He was trained at Frankfurt, first by his father, later by Jacob Rosenhain and others. In 1854 he emigrated to England; having settled in Manchester, where he came into close association with Charles Hallé, he became chorus master for the Hallé Concerts and deputy conductor of the orchestra. In 1860 he succeeded Hallé as conductor of the St Cecilia Choral Society, and he conducted the Manchester Liedertafel from 1859 to 1878. He was an excellent pianist; he appeared with Hallé in double concertos by Bach, Mozart and Dussek, and had a large number of private pupils. From 1875 he was lecturer on harmony and composition at Owens College, Manchester. His compositions include the choral works *The Charge of the Light Brigade* and *Eric the Dane* (both performed under Hallé) and numerous chamber works and piano pieces.

MICHAEL KENNEDY

**Heck, John Casper** (*b* ?Germany, ?1740; *d* ?London, 1791). English musical theorist. All that is known of Heck's life comes from the archives of the Royal Society of Musicians. He was married to Hannah Brown in 1760, admitted to the Society in 1772 and from 3 October 1779 was a claimant, being 'afflicted with a paralytick disorder for more than five years' and 'in a very deplorable situation – not being able to play – walk – or speak intelligibly'.

Heck brought to his theoretical writings a knowledge of German music and music theory. His *Musical Library* includes a list of J.S. Bach's works and a fugue from *Die Kunst der Fuge*, and contains one of the earliest English descriptions of a hierarchy of rhythmic structures that includes segments intermediate in length between a subject and an entire movement. An anonymous note on a manuscript in Cambridge University Library (Add.3845 f.1*v*) attributes to Heck the English translations of portions of treatises by Mattheson, Quantz and Fux published in London in the second half of the 18th century.

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JAMIE C. KASSLER, MICHAEL KASSLER

**Heckel (i).** German family of woodwind instrument makers in whose hands the German bassoon, based on the researches of CARL ALMENRAEDER, reached its present degree of perfection. Many of the reforms carried out by successive members of the Heckel family are of so fundamental a nature that today the German-style instrument is frequently known as the 'Heckel' bassoon regardless of its actual maker. A collateral branch of the family has long been established as brass instrument makers. The first member to specialize in woodwind instruments was Johann Adam Heckel (*b* Adorf, Saxony, 14 July 1812; *d* Biebrich am Rhein, 13 April 1877). Having learnt his craft in his native town, in 1829 he travelled to Mainz to train under his uncle August Jehring, working for the Schott factory, where Carl Almenraeder's model of reform-bassoon was being developed. In March 1831 they established a workshop together, initially also supplying Schott, at Biebrich (now Wiesbaden-Biebrich). Until 1843 Heckel-Almenraeder bassoons were produced there for Schott and were stamped with his name. In 1862 he was visited by Richard Wagner, then working on *Die Meistersinger* at the castle nearby, who maintained a fruitful contact with him, later inspiring the creation of the extended 'A' bell for the bassoon, the Tristan Schalmei and the Hecklephone. J.A. Heckel was followed in business by his son Wilhelm (*b* Biebrich, 6 July 1856; *d* Biebrich, 13 Jan 1909) and Wilhelm's two sons: Wilhelm Hermann (*b* Biebrich, 6 July 1879; *d* Biebrich, 12 Jan 1952) and August (*b* Biebrich, 4 Oct 1880; *d* 19 Sept 1914). After the death of Wilhelm Hermann the ownership and direction of the firm passed successively to his son-in-law Franz Groffy (*b* 1896; *d* 1972), then to the latter's son-in-law Adolf Gebhard (*b* 1919), his daughter Edith Reiter (*b* 1937), and then to her children Angelika Lucchetta Reiter (*b* 1965) and Ralf Reiter (*b* 1971).

The name of Heckel is associated particularly with the bassoon, to the development of which the firm has made a unique contribution. Consistently resisting the temptation to enlarge the scope of their operations the firm has remained in its original premises, dedicated to customized service. Though now specializing in bassoon and double bassoon production (and the Heckelphone), the firm formerly produced woodwind instruments of all kinds. It has introduced several entirely new wind instruments of which the most important is the HECKELPHONE. Other innovations have included the heckel-clarina (1890), a type of oboe-system soprano saxophone, and the heckelphone-clarinet (1907), a type of wooden saxophone intended for military use. This instrument was not itself patented, but protection was obtained for its automatic octave mechanism which the maker claimed to have invented.

The brass instrument activities of the Heckel family, also of considerable distinction, began with the work of Johann Adam (*b* Adorf, 1809; *d* Dresden, 1866), cousin of his namesake above, who moved from Adorf to Dresden, where in 1836 he established what was to become a successful brass instrument workshop. He introduced a characteristic broad silver rim to the bell of the horn, trumpet and trombone, subsequently known as the Heckelrand. His son and successor Friedrich Alwin (*b* 1845) received in 1889 the prestigious appointment of maker to the Saxon Court; his model of trumpet was successful especially in Vienna. His son Theodor Alwin (*b* 1883; *d* 1954) was the last of this branch of the Heckel family.

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PHILIP BATE/WILLIAM WATERHOUSE

**Heckel (ii).** German firm of publishers. It was founded in Mannheim around 1822 by Karl Ferdinand Heckel (*b* Vienna, 12 Jan 1800; *d* Mannheim, 9 April 1870), son of the court composer Johann Jakob Heckel (*c*1763–1811). After study with J.N. Hummel in Weimar, Karl Ferdinand set up an instrument shop in Mannheim in 1821. An art and music shop soon followed, and in 1828 Heckel bought the firm of G. Kreitner in Worms. Between 1827 and 1830 Heckel published a series of Mozart's operas in piano-vocal scores, *Wohlfeile Ausgabe von W.A. Mozart's sämmtlichen Opern*, which included as its sixth volume the first complete edition of *La finta giardiniera*; several volumes in the series have attractive lithographed title-page vignettes and the music is lithographed throughout. Beginning in the 1840s Heckel published an unusual edition of the complete string quartets of Beethoven, Haydn and Mozart, in very small miniature scores; similar editions of Mozart's string quintets and other chamber music followed.

In 1857 the firm was managed by Karl Ferdinand's son Emil Heckel (*b* Mannheim, 22 May 1831; *d* Mannheim, 28 March 1908), an early admirer and later friend of Richard Wagner and founder of the earliest German Richard Wagner society (1871), who was active in establishing the Bayreuth Festivals. In 1888 the firm issued the first edition of Wagner's *Die Feen*. In 1896 the vocal score of *Der Corregidor* and Book 2 of the *Italienisches Liederbuch* marked the start of a series of important Hugo Wolf publications. Including reissues of works previously published by Schott, Wetzler and Lacom, this amounted to a complete edition of Wolf's songs published during his lifetime. In 1902–3 the firm published six of Wolf's songs with orchestral accompaniment. Heckel sold its rights in Wolf's music to C.F. Peters in 1908.

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NIGEL SIMEONE

**Heckel, Wolff** [Wolf] (*b* Munich, *c*1515; *d* in or after 1562). German lutenist and composer. He described himself in both editions of his *Lautten Buch* (Strasbourg 1556, 2/1562[24]) as a citizen of Strasbourg. He must thus have been associated with the printer and lutenist Bernhard Jobin and would also have gained there an excellent knowledge of French chansons and Italian dances, though he was chiefly interested in German dances and songs. He is important in the development of music for two lutes in German lute tablature. The first 40 pieces in his lutebook are for two lutes; in 14 of these the descant is tuned a major 2nd above the tenor lute, and in the remainder it is tuned a 4th higher. The ensemble writing frequently results in clashes between the two instrumental parts. In addition to the duets, the descant partbook contains 40 solo works and the tenor partbook 38. Heckel's inclusion of 20 pieces – intabulations of vocal works, saltarellos, passamezzos, paduanas and examples of the German Hoftanz – from the lutebook of H.J. Wecker (1552) is useful now that the latter is lost; he also took a few pieces from the first three lutebooks of Hans Neusidler (1536, 1540, 1544), who strongly influenced his writing for the lute. His most interesting pieces are the German court dances, several of which are embellished for the solo tenor lute. A few pieces are expressly said to be 'in four parts'. A very wide range of dances is represented, including German regional ones (Swabian, Saxon, Westphalian, Bavarian) and national ones (French, Hungarian, Swiss), the moresca ('Maruscat'), an early example of the passepied ('Pissipat'), and finally the Jewish dance ('Juden-Tanz'), already cultivated by Hans Neusidler, which is important in the evolution of lute technique because of its rapid chords and sharp accents on unison strings; for this piece the lute is tuned *A–d–f♯–a–d′–g′*. As well as for Hoftänze, Heckel's book is an important source for the survival of the passamezzo in German tablatures: it provides three examples of a genre that only Wecker and Hans Gerle (in his lutebook of 1552) had cultivated to any extent; in some cases the passamezzo is followed by a saltarello. He also paired the paduana with the saltarello. By including paduanas, Heckel continued a tradition begun by Rudolf Wyssenbach in his 1550 lutebook. His four fantasias and his intabulations of vocal pieces are less important. Heckel also made a contribution to the notation of lute tablature: instead of indicating the use of the forefinger by the customary dots, he made the duration mark curve to the left, or, for isolated minims, added an upward curving hook to the right.

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WOLFGANG BOETTICHER, HANS RADKE

**Heckel-clarina.** An instrument invented by the Heckel family (*see* HECKEL (i)). (The name 'Heckelclarind' is incorrect and arose from a misprint in C. Forsyth: *Orchestration*, London, 1914, 2/1935, p.229.)

**Heckelphone.** A double-reed instrument with a wide conical bore and large tone holes. The most important member of the family is the instrument in C, pitched an octave below the oboe. This was developed by Wilhelm Heckel (1856–1909) and his sons Wilhelm Hermann and August (*see* HECKEL (i)) to fill Wagner's request, expressed in a meeting of 1879, for a baritone voice to fill out the double-reed choir. Wagner had envisioned an instrument combining 'something of the character of the oboe with the mellow but powerful sound of the alphorn'. Heckel did not succeed in producing such an instrument during Wagner's lifetime, but in 1904 he introduced one modelled on the *Basse de musette*, a forgotten instrument with a broad conical bore, large tone holes, a broad bell and a coiled brass crook (*see* HAUTBOIS D'ÉGLISE). The new instrument was built in three sections, retaining the broad bore proportions of its model, and with a large globular bell (vented by a single hole; see fig.1), to which was attached a short metal peg designed to support the instrument's not inconsiderable weight. The tone holes were as large as the bore would allow, the key system based on that of the German oboe, and the compass *B♭–g″*. Within a year Heckel had redesigned the lower part of the instrument, adding an insert between the lower joint and the bell for the *B♭* key and an added *A* key. During the 1920s the instrument was further redesigned by Heckel, and a version of the Conservatoire key system was developed for it (*see* OBOE, §II, 3), as well as a smaller bell vented with three holes and closed with a perforated cap. The reed is either a small version of a bassoon reed (the earliest players being bassoonists) or an enlarged english horn reed (as many modern players are oboists), placed on a curved crook. Music for the heckelphone is notated in the treble clef an octave above sounding pitch.

Richard Strauss was the first to write for the heckelphone, with an important part in *Salome* (1905). He scored for it in a number of other works between 1905 and 1915. It was used by Max von Schillings (*Mona Lisa* (1915) begins with a heckelphone solo), Orff, Varèse, Hindemith and others, and later especially by Henze. It was also used in Germany (later increasingly elsewhere) to play bass oboe parts in the works of English composers such as Holst (*The Planets*) and Delius; this practice has given rise to the incorrect idea that these parts were originally written for the heckelphone.

The success of the heckelphone led to the development of the two smaller instruments, the piccolo-heckelphone in F (1905) and the terz-heckelphone in E♭ (1915), sounding respectively a 4th and a minor 3rd higher than the treble oboe (fig.2). Both had a written compass of *b* to *e‴*. Strauss reported that the piccolo-heckelphone made an expedient replacement for the solo trumpet in Bach's Second Brandenburg Concerto, and the instrument was

1. *Heckelphone in C by Wilhelm Heckel, Biebrich am Rhein, height 134 cm, first quarter of the 20th century*

included in a few new works, but it never gained popularity and only 13 were made. The terz-heckelphone had a proportionally larger bore than the piccolo-heckelphone and possessed, according to W.H. Heckel, 'a full, round and sonorous shawm-like sound', but only a handful were produced.

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PHILIP BATE/MICHAEL FINKELMAN



2. *(a) Terz-heckelphone, height 48·5 cm; (b) piccolo-heckelphone, height 42·5 cm*

**Heckelphone-clarinet.** An instrument invented by the Heckel family. *See* HECKEL (i).

**Heckmann, Harald** (*b* Dortmund, 6 Dec 1924). German musicologist. From 1944 he studied musicology with Gurlitt and Zenck at Freiburg University and took the doctorate in 1952 with a dissertation on W.C. Printz and his principles of rhythm. From 1950 to 1954 he worked in Freiburg as an assistant lecturer in musicology at the university and as a lecturer at the Staatliche Hochschule für Musik. From 1954 to 1971 he was in charge of the Deutsches Musikgeschichtliche Archiv in Kassel, and from 1955 he edited the catalogue of its microfilm collection. He was director of the Deutsches Rundfunkarchiv in Frankfurt (1971–91), general secretary (1959–74), president (1974–77), and honorary president (1980–) of the Association Internationale des Bibliothèques Musicales, and vice-president of RILM (1967–92). He was also secretary of the Gesellschaft für Musikforschung (1968–74) and RISM (1960–80) and has been president of the latter since 1980. As co-president of RIdIM (1972–), he is also editor of its yearbook, *Imago musicae*. For many years he has contributed significantly to the Internationale Schubert Gesellschaft (secretary, 1953–67; committee member, 1965–90; president, 1990), which publishes the new collected edition of Schubert's works, and he has served on a number of government commissions overseeing German music libraries. He is editor of two collected editions, Documenta Musicologica and Catalogus Musicus. His principal areas of research are music documentation, musical iconography and the application of information technology in musicology.

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HANS HEINRICH EGGEBRECHT/JUTTA PUMPE

**Heckscher** [née Massey], **Celeste de Longpré** (*b* Philadelphia, 23 Feb 1860; *d* Philadelphia, 18 Feb 1928). American composer. She was born into an artistic family and began composing at the age of ten. Her early training in piano and composition, however, was obtained in spite of her parents' objections. In 1883 she married Austin Stevens Heckscher; they had two daughters and two sons. In the 1890s Heckscher studied composition with Henry Albert Lang and orchestration with Wasili Leps in Philadelphia; she is also reported to have studied in Europe. She composed two operas, *The Flight of Time* and *Rose of Destiny* (Philadelphia, 1918); an orchestral suite, *Dances of the Pyrenees*, which was also staged as a ballet (Philadelphia, 1916); chamber music, piano works and songs. In 1913 she gave a concert of her own compositions at the Aeolian Hall in New York. For many years she was president of the Philadelphia Operatic Society.

CAROL NEULS-BATES

**Hecyrus, Christoph.** *See* SCHWEHER, CHRISTOPH.

**Hedges, Anthony (John)** (*b* Bicester, 5 March 1931). English composer and teacher. He read music at Keble College, Oxford (1949–55), where he was awarded the BMus degree. He taught at the Royal Scottish Academy of Music from 1957 to 1963, during which time he regularly reviewed concerts for various Scottish newspapers. In 1963 he was appointed lecturer in Music at the University of Hull, retiring as reader in composition in 1995. In 1972–3 he was chairman of the Composer's Guild of Great Britain.

His music manifests considerable stylistic and technical diversity. Commissioned by the BBC for the official opening of the Humber Bridge, *Scenes from the Humber* is an example of what he has described as his 'light music', combining the ceremonial with the plaintive and the humoresque. In contrast, his First Symphony (1975) is a sustained argument in 20th-century tonality, maintaining a functional distinction between dissonance and consonance over its entire duration, most notably in the skilful manipulation of a thematic augmented 4th that is denied resolution until the closing bars of the work. His chamber music reveals the breadth of his compositional thought, and contains experimental works such as the serial-derived *Four Piano Pieces* (1968); the beautiful and moving character pieces *Prayers from the Ark* (1976); and the more recent *Five Aphorisms*, in which it is possible to detect a synthesis of the many styles and techniques that he has employed during his career. He was awarded an honorary DMus by the University of Hull in 1997.

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ALASTAIR BORTHWICK

**Hedstrøm, Åse** (*b* Moss, 17 April 1950). Norwegian composer. She received a degree in music pedagogy and a graduate degree in composition from the Norwegian State Academy of Music (1980), where she studied composition with Finn Mortensen. She also studied at the Institute of Sonology in Utrecht (1975–6) and with Sven-David Sandstrøm (1989–90). During the 1980s Hedstrøm became one of the most prominent composers of her generation in Norway, receiving the Norwegian Society of Composers' 'Composition of the Year' award in 1985 and again in 1989. Among the compositions which have received international recognition are the orchestral works *Anima* (1984) and *Nenia* (1986). Hedstrøm has also contributed to Norway's musical life as a member of varied musical and political committees and councils, not least as artistic and managing director of Ultima-Oslo Contemporary Music Festival. Her music draws from the neo-Expressionist tradition and often plays upon fundamental physical experiences such as breathing, friction and movement.

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(*selective list*)

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HALLGJERD AKSNES

**Hedwall, Lennart** (*b* Göteborg, 16 Sept 1932). Swedish composer, conductor, pianist and writer. He began playing the organ as a schoolboy and studied composition privately with Torsten Sörensen and later also with Bäck, Blomdahl, Fortner, Krenek and Jelinek. He studied conducting with Tor Mann and Swarowsky and the piano with Carl Tillius, Olof Wibergh and Gottfrid Boon. He was conductor at the Riksteater (1958–60), the Stora Teater in Göteborg (1962–5), the Stockholm Opera (1967–8) and the Örebro Orchestra Foundation (1968–74); he has also been a guest conductor with most Swedish orchestras. He taught at the College of Speech and Drama in Göteborg (1963–7) and its equivalent in Stockholm, now the Operahögskola, from 1968 to 1970, and from 1974 onwards. He obtained his doctorate in 1995 and became a lecturer in musicology in Stockholm in 1997. A member of the board of the Society of Swedish Composers (1968–81), he is the only Swede to be a member of the Accademia Filarmonica in Bologna.

His musical research has resulted in a thorough history of the Swedish symphonic tradition and also studies of the Swedish national romantics Alfvén and Peterson-Berger, in addition to extensive musical journalism. He made his début as a composer in 1950, firstly with a string quartet and a number of organ works in a free tonal style, and has amassed a large output of almost 400 compositions. His works, which represent all the traditional genres, are of mostly a lyrical character. He is also a prominent lied accompanist.

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(*selective list*)

Stage: Hemlighet [Secret], nar, vn, vc, perc, 1954; Figurerner [The Individuals] (theatre music), 1v, fl, va, vc, perc, 1955; Gustav Adolf (theatre music), boys' chorus, unison male chorus, 1961; Herr Sleeman kommer (op), 2 S, Mez, T, Bar, orch, 1976–8; Amerika, Amerika (emigrantopera), solo vv, SATB, orch, 1980–81; Birgittas klädnad [The Dress of Birgitta], church play, 1v, SATB, fl, ob, tpt, tbn, va, vc, perc, 1987
Solo vocal (1v, pf, unless otherwise stated): 5 Songs (C. Sandburg), 1952; 4 sånger, Mez, fl, va, 1952; 8 Lieder (H. Heine and others), 1952–4; I natt [Tonight], A, fl, va, vc, vib, small drum, 1953–4; Japansk svit, Mez/Bar, fl, gui, perc, 1954; Todeslust, Bar, eng hn, cl, bn, vib, 4 piatti, 1954; [5] Kosmisk djungel [Cosmic Jungle] (L. Fredin), S, pf, 1955; På väg [On the Way] (A. Frostenson), 1v, org, 1955; 2 dikter (F. García Lorca), S, fl, cl, bn, 1957; Den förstfödde [The First-Born], theatre music, 1v, fl, ob, vc, perc, 1958; Lyrisk musik, S, orch, 1959; [6] Löftets båge [The Bow of Promise] (Frostenson), 1v, pf, 1965; Ögonblick av evighet [Instants of Eternity], S/T, fl, ob, va, vc, 1966; 5 romantiska sånger (E. Blomberg), 1970–74; Men hjärtat [But the Heart] (various authors), 9 love songs, S/T, str orch, 1972; Du har så många stjärnor [You have so many stars] (K. Söderholm), 1973; Dichterliebe '74 (various authors), 16 songs, 1974; [5] Heine-svit, Mez, cl, 1974–5; 4 svenska epigram (various authors), T, cl, 1975; 3 elegiska sånger (B. Sjöberg), Bar, pf, 1975; 5 årstidsstycken [5 Season Pieces] (A. Henrikson), 1v, pf/str orch, 1976, rev. 1979; [4] Isländsk kust [Icelandic Coast] (Jón úr Vör), 1977; Livsgeråd I–II [Life's Utensils] (S. Hagliden), 1977–89; Flickans öde [The Girl's Fate] (J.L. Runeberg), lyrical suite, 1977–8; Då voro bokarna ljusa [Then the beeches were light-coloured] (V. Ekelund), 1980; Augusti (A. Österling), 1981; Från trädens rötter [From the roots of the trees] (S. Hjartanson), 1982; Bön till Kristus [Prayer to Christ], (S, fl, 2 cl)/(S, org), 1984; Höstbilder, 4 epigrams, 1v, fl, cl, bn, 1985
Choral: 5 Galgenlieder (C. Morgenstern), male chorus, 1959–60; Abra-Makabra, cant., SATB, fl, cl, bn ad lib, 1975–6; Sommarpsalm (E.G. Geijer), SATB, 1980; 2 sånger (Österling), SATB, 1981; Herre, lär oss betänka [Lord, teach us to consider] (*Pss* xc.12; ciii.15–16), motet, SATB, 1984
Music för stråkar 1–4: no.1, 1950, no.2, 1958, no.3, 1960, no.4 'Concerto lirico', 1968
Other orch: Ob Conc., 1956; Pastoral, str, 1956, rev. 1959; Variazioni piccoli, 1958; Partita, 13 wind, 1961; Canzona, str, 1965; Vc Conc., str, 1970; Fantasia sopra Veni redemptor gentium, str, 1972; Danssvit och sorgmarsch, 10 wind, timp, 1975; Uvertyr till Fortunios visa av J. Offenbach [Ov. to the Song of Fortunio by Offenbach], 1980; Amerika, Amerika, concert ov., 1984; Sagan [The Fairy-Tale], sym. fantasy, 1986; 3 Suites for Strings from the Note Books of Hans Hake 1643, 1991; Fl Conc., fl, str, 1996; Symfoni 'Sinfonia retrospettiva', 1997
Chbr: Str Trio, 1952; Duo, cl, bn, 1955; Metamorfosi, fl, eng hn, cl, vn, vc, 4 perc, 1955; 5 epigram, fl, cl, 1959; Str Trio, 1960; Trio, fl, cl, bn, 1962; Str Qt, 1965; 3 dialoger, cl, vc, 1969; Sonata, bn, 1977; Meditation, va, 1979; Circuli II, vc, 1980; Ack Värmeland, vn, pf/org, 1981; Diptyk, fl, org, 1983; Une petite musique de soir, wind sextet, 1984; CorA, eng hn, 1985; Sonata no.2 'La primavera', fl, 1989–90; Sonata 'Fem sommarcroquiser' [5 Summer Sketches], ob, 1990; Höstsonat (Sonata autonnale), cl, 1991; Sonata no.2 'Vinterbilder', bn, 1992; Sonata 'Vårvinter' [Late Winter], a sax, 1994–5
Org suites: no.1, 1958–9; no.2, 1968–70; no.3 'Four Meditations upon a Hymn'; no.4 'Upon a Hymn from Transtrand'

Other kbd (org unless otherwise stated): 4 hymner, 1955; Sonatin, 1959, rev. 1965; Pf Sonata, 1960; Intermezzo arioso, hpd, 1965; Introduzione e passacaglia över 'Världens frälsare kom här', 1973; Org Voluntaries I–VI, 1978–83, incl. no.1 'Homage to Mr Greene'; 2 koralförspel, 1981; 2 koralförspel, 1983; Triptyk, 1983–4; 2 legender, 1984; Variationer och passacaglia över en dalakoral från Transtrand, 1984; 3 notturni, pf, 1984; Visione (C.J.L. Almqvist: *Amorina*), 1984–6; 5 essayer, 1985; Preludium, pastoral och fughetta, 1985; Recitativo e capriccio, 1989; Sonatina I, pf, 1996; Sonatina II, pf, 1997

WRITINGS

*Operett och musical* (Uppsala, 1976)
*Den svenska symfonin* (Stockholm, 1983)
*Wilhelm Peterson-Berger, en bildbiografi* (Hussjöby, 1983)
*Konserlivet i Åbo under Oscar Byströms kapellmästartid 1982–6* (Åbo, 1989)
*Hugo Alfvén, en bildbiografi* (Arboga, 1990)
*En öfwesigt af musiken inom Wermland* (diss., U. of Stockholm, 1995)
*Formtyper i romans sinfonior* (Stockholm, 1995)
*Svensk musikhistoria* (Stockholm, 1996)
Numerous contributions to periodicals and other publications

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G. Petersén: 'Ännu en ny svensk opera', *Tonfallet*, xi/10 (1979), 7–8 [on Herr Sleemna kommer]
E. Rosell: 'Lennart Hedwalls emigrantopera', *Musikrevy*, xxxviii/4 (1983), 179–81

ROLF HAGLUND

**Heel.** *See* FROG.

**Heenan, Ashley (David Joseph)** (*b* Wellington, 11 Sept 1925). New Zealand composer, conductor and administrator. He studied at Victoria University, Wellington (BMus 1956), and at the Royal College of Music, London (1948–50), with Gordon Jacob and William Lloyd Webber. Since returning to New Zealand he has played an influential role in musical life, notably as conductor of the National Youth Orchestra (1965–75) which he took on a successful tour of Europe, China and Japan. He was also musical director of Schola Musica formed from the New Zealand Broadcasting Corporation Orchestral Trainees (1976–84), which toured in Australia in 1974. His other appointments include those of musical director of the Royal NZ Ballet (1966–8), musical adviser to the QEII Arts Council (1964–65), first New Zealand writer/director of APRA (1966–80), first chairman of the NZ Composers Foundation (1981–5) and deputy chairman of the New Zealand Music Centre (1991–7). He has made numerous recordings with Schola Musica and NZSO and in 1976 gained the NZ Phonographic Industry Award for an outstanding New Zealand music recording (Lilburn's Symphony no.2). The Composers Association of New Zealand gave him their 1981 award for outstanding services to music. He was made an OBE in 1983.

While his harmonic language shows Russian and Impressionistic influences, it can also be quite personal. He writes with felicity for string orchestra and has a strong sense of orchestral colour. He has taken a deep interest in Maori music. His publications include *The New Zealand Symphony Orchestra* (Wellington, 1971) and NZBC *Schola Musica* (Wellington, 1974).

WORKS
(*selective list*)

Dramatic: Moana Roa (film score), 1952; Jack Winter's Dream (incid music, J.K. Baxter), 1958; A Time for Offenbach (ballet, J. Shabalewski), 1968
Orch: Cindy, str, 1952; War and Peace, sym. suite, 1968; Scottish Dances, 1975; other pieces, arrs.
Choral: Maori Suite, solo vv, chorus, orch, 1966

Principal publishers: Curwen, Graham Gill, Schola Musicum, NZ Education Department

J.M. THOMSON

**Heer, Johannes** (*b* Glarus, *c*1489; *d* Glarus, 1553). Swiss clergyman and music editor. He was a boy chorister in Sitten and was in Zürich in 1504. He studied at Paris University from 1508, and was a member of the 'German Nation' student organization. In 1510 he began to use the title *magister*. After his studies in the arts, he turned to theology and was a clergyman in Glarus until his death. After 1529 he was converted to Protestantism and married but he retained a sympathetic attitude towards Catholics. He knew Zwingli, the historian Aegidius Tschudi, and his fellow townsman, the humanist Glarean.

Heer is important in music history as the compiler and owner of a manuscript anthology of music (*CH-SGs* 462, ed. in SMd, v, 1967). Most of it was copied in 1510, during Heer's final student years in Paris or immediately thereafter, with additions in 1512, 1514 and 1530. The manuscript gives an instructive view of the music then current in Paris and of that sung in the 'German Nation'. It contains 88 pieces in a colourful variety of genres, and includes Latin motets, instrumental carmina, chanson motets, French chansons, many German Tenorlieder and a few works with Italian texts. Among the composers are Agricola, Brumel, Compere, Févin, Josquin, Isaac, Prioris, Rigo de Bergis, ? La Rue, Dietrich, Adam von Fulda, H.L. (? Hans Lienhard), Obrecht, Senfl and an unknown composer with the initials F.S. Heer may have included a few works of his own in the collection.

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*MGG1* (A. Geering)
A. Geering: *Die Vokalmusik in der Schweiz zur Zeit der Reformation* (Aarau, 1933), 185ff, 224ff
A. Geering and H. Trümpy, eds.: *Das Liederbuch des Johannes Heer von Glarus* (Basle, 1967)

MARTIN STAEHELIN/R

**Heermann, Hugo** (*b* Heilbronn, 3 March 1844; *d* Merano, 6 Nov 1935). German violinist. As a boy of ten he was introduced by Rossini to Fétis, then director of the Brussels Conservatory, in which institution he studied the violin under J. Meerts and played in a quartet with Hubert Léonard and Adrien Servais. In 1865 he was appointed leader of the Museum Concerts in Frankfurt, and in 1878 he became professor of the violin at the Hoch Conservatory, retaining that position till 1904, when he founded a violin school of his own. He also was leader of the Frankfurt String Quartet. He moved to Chicago in 1907, to Berlin in 1910 and to Geneva in 1911, retiring in 1922. He edited the *Violin-Schule von Ch. de Bériot* (Mainz, 1898), among other works, and wrote an autobiography, *Meine Lebenserinnerungen* (Leipzig, 1935; repr. 1994, with commentary and work-list by G. Emig).

W.W. COBBETT/JOHN MORAN

**Heermann, Johannes** (*b* Raudten, Silesia, 11 Oct 1585; *d* Lissa, Poland, 17 Feb 1647). German poet and theologian. He spent his youth in Raudten and at the age of 17 he went to the Gymnasium at Fraustadt. From 1603 he attended the Elisabeth Gymnasium at Breslau, and from 1604 to 1609 the princely school in Brieg. Owing to his outstanding Latin poetry, he was crowned poet at the age of 23 in 1609. In 1611 he became the pastor of Köben, where he remained until 1638 or 1639, when he retired in extremely poor health to Lissa. He was nursed

throughout his later adult life by his second wife, with whom he had four children.

Heermann's Latin poetry gave way to German verse according to the new Opitzian poetics. His hymnal, *Devoti musica cordis* (1630), contains musical notes and was extremely popular, reaching a seventh edition in 1678, while his *Exercitium pietatis* (1630), another collection of German devotional songs, was issued in a 24th edition in 1742. Heermann's *Zwölff geistliche Lieder* (1639) were written during years of exile and hardship during the Thirty Years War. His songs were of a pronounced pious and subjective nature, including pleas for succour and comfort in the face of adversity. His *Sonntags- und Fest- Evangelia* (1636) consist of rhyming narrative paraphrases in the easy rhythms of folk ballads to be sung to familiar melodies.

Heermann also published collections of sermons, including *Crux Christi* (1618) and *Heptalogus Christi* (1619), which enjoyed several printings well into the 18th century. His numerous funeral sermons were collected and published in several volumes late in his life and after his death. His dedicatory verses attest to relationships with the leading Silesian poets of the day, including Martin Opitz and Andreas Tscherning. Heermann's poetry exerted a demonstrable influence on Andreas Gryphius, one of the greatest lyric talents of the German Baroque.

Heermann, the author of over 400 devotional songs, can be considered the most important writer of German hymns after Martin Luther. While the German mystical tradition left its traces in Heermann's poetic output, he remained a staunch Lutheran. Because of the extremely personal nature of his songs, Heermann is an important predecessor of Pietism. His songs, which have been included in the hymnal of the German Protestant church until the present day, include *Herzliebster Jesu, was hast du verbrochen* and *O Gott, du frommer Gott.*

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E.E. Koch: *Geschichte des Kirchenliedes und Kirchengesangs* (Stuttgart, 1847, enlarged 3/1866–77/*R* by R. Lauxmann)
P. Wackernagel, ed.: *Johann Heermanns geistliche Lieder* (Stuttgart, 1856)
A. Henschel: *Johann Heermann* (Halle, 1905)
A. Wiesenhütter: *Johann Heermann, 1585–1647* (Leipzig, 1935)
R.A. Schröder: *Frohe Botschaft: Johann Heermanns geistliche Lieder* (Berlin, 1936)
E. Axmacher: 'Johann Heermanns Passionslied "Herzliebster Jesu, was hast du verbrochen" und seine Quellen', *Musik und Kirche*, liii (1983), 179–84
K. Ameln: '"Wo soll ich fliehen hin": über die Entfaltung einer Kirchenlied-Melodie', *Musik und Kirche*, lviii (1988), 1–7
G. Dünnhaupt: 'Heermann, Johannes', *Personalbibliographien zu den Drucken des Barock*, iii (Stuttgart, 1991), 2036–82
R. Steiger: '"Alles nur nach Gottes Willen": Johann Sebastian Bachs Kantate BWV 72 auf den 3. Sonntag nach Epiphanias', *Die seelsorgliche Bedeutung Johann Sebastian Bachs: Kantaten zum Thema Tod und Sterben* (Heidelberg, 1993), 41–84

M.R. WADE

**Heerup, Gunnar** (*b* Copenhagen, 5 April 1903; *d* Copenhagen, 27 Nov 1989). Danish writer on music and educator. After taking an organ diploma at the Royal Danish Conservatory (1924), he studied musicology at the University of Copenhagen (MA 1928). He taught music at the Copenhagen Choir School founded by Mogens Wöldike (1929–48), then at Aurehøj Gymnasium (1948–9) and at the College of Further Education for Teachers (1941–73), where he was appointed professor in 1969. Heerup was an active force in music education in Denmark in a variety of capacities: as author and editor of music textbooks and articles, as a member of the editorial board of the Folke- og Skolemusik series (1934–72), as a founder and chairman of the Danish Society for Music Therapy (1969) and as a member of numerous committees and governmental commissions. He was editor of *Dansk musiktidsskrift* (1929–41), in which he published the first extended study of the music of Bartók in Scandinavia (1929); during the war (1942–6) he edited and published the lively and often controversial journal *Levende musik*, remembered as not the least of his contributions. In 1973 he was presented with a Festschrift by his friends and pupils (*Festskrift Gunnar Heerup*, ed. J. Høybye, F.V. Nielsen and A. Schiøtz, Egtved, 1973).

JOHN BERGSAGEL

**Heffe, Alphonse d'.** *See* EVE, ALPHONSE D'.

**Hegar, Friedrich** (*b* Basle, 11 Oct 1841; *d* Zürich, 2 June 1927). Swiss conductor and composer. He was the eldest and most successful son of Ernst Friedrich Hegar (*b* Darmstadt, 8 Dec 1816; *d* Basle, 1 Nov 1888), owner of a music engraving firm in Basle. Friedrich Hegar studied first in Basle and then from 1857 to 1859 at the Leipzig Conservatory under Hauptmann, Rietz and David; during the same period he was a violinist at the Gewandhaus. In 1860 he became the leading violinist of the Bilse orchestra in Warsaw. After visiting Paris and London he returned to Basle, but in 1861 was appointed conductor of the choir and orchestra at Gebweiler in Alsace. A year later Theodor Kirchner summoned him to Zürich; he settled there and contributed greatly to its musical life for more than half a century. From 1862 to 1865 he was Konzertmeister of the newly established orchestra, then becoming its conductor (until 1906). He also directed various choirs: in 1863 that of the Aktientheater; from 1865 the Gemischter Chor (until 1901) and the Stadtsängerverein (until 1867); from 1875 to 1878 the male choir Harmonie; and from 1891 to 1896 the Lehrergesangverein. He helped to found the Zürich Music School (which became the conservatory) and was later appointed director. Together with Carl Attenhofer and the painter Arnold Böcklin, he received the honorary doctorate of the University of Zürich in 1889; in 1917 he became a member of the Royal Academy of the Arts in Berlin.

Hegar's influence as a conductor in Zürich can hardly be overestimated. He gave 101 performances of Brahms, 57 of Bach and 115 concert performances of Wagner. He achieved some fame as the composer of the oratorio *Manasse*, but was chiefly known through his work with Zürich's male-voice choirs, which he transformed from informal Liedertafel into serious musical institutions. A corresponding development occurred in his male-voice choral compositions, which increasingly reveal symphonic features, with the part-writing gradually assuming an almost orchestral treatment.

Of Hegar's brothers, Emil (*b* Basle, 3 Jan 1843; *d* Basle, 13 June 1921) was first cellist at the Leipzig Gewandhaus and later taught singing in Basle, and Julius (*b* Basle, 11 May 1847; *d* Zürich, 5 April 1917) taught the violin and the cello at the Zürich Music School. His son Johannes (*b* Zürich, 30 June 1874; *d* Munich, 25 April 1929) was mainly known as the cellist of the Frankfurter Trio, and of the Hugo Heermann, the Reber and the Berber quartets.

WORKS
(*selective list*)
*printed works published in Zürich unless otherwise stated*

CHORAL WITH ORCHESTRA

Hymne an die Musik (H. d'Orléans), chorus, orch, op.2 (Offenbach, *c*1870)
Kantate zur Schweizerischen Landesausstellung 1883 (G. Keller), solo vv, chorus, orch, 1883
Manasse (orat, J.V. Widmann), solo vv, chorus, orch, op.16, 1888; earlier version, male vv, 1885 (*c*1885)
Ahasvers Erwachen (A. Frey), Bar, chorus, orch, op.34 (1904)
Das Herz von Douglas (M. von Strachwitz), T, Bar, male vv, orch, op.36 (Leipzig, 1905)
Heldenzeit (Frey), male vv, orch, op.40 (1911)
Festkantate zur Zürcher Hochschulweihe 1914 (Frey), solo vv, male vv, orch, op.42 (1914)

OTHER VOCAL

Male chorus: *c*30 works, incl. Morgen im Walde (Rohrer), op.4 (*c*1880); Das Abendmahl (T. Körner), Bar solo, op.5 (Offenbach, *c*1870); 3 Gedichte (Lingg, J.V. von Scheffel, Körner), op.8 (Offenbach, *c*1875); Die beiden Särge (Körner), op.9 (*c*1875); In den Alpen (Scheffel), op.11 (Bremen, *c*1878); Waldlied (Haggenmacher), op.13 (*c*1895); Rudolf von Werdenberg (Rohrer), op.15 (1884); Totenvolk (Widmann), op.17 (*c*1886); Schlafwandel (G. Keller), op.18 (*c*1890); Hymne an den Gesang (Steiner), op.20 (*c*1895); 2 Gesänge (Weitbrecht, C.F. Meyer), op.21 (*c*1895); Weihe des Liedes (Rohrer), op.22 (*c*1890); Gewitternacht (Zürcher), op.23 (*c*1890); Die Trompete von Gravelotte (F. Freiligrath), op.24 (1896)
Die Blütenfee (C. Spitteler), op.27 (1898); Kaiser Karl in der Johannisnacht (Rohrer), op.28 (1899); 4 Gesänge (Rohrer, L. Pfau, Kinkel), op.29 (1899); Walpurga (Spitteler), op.30 (1899); Königin Bertha (Rohrer), op.32 (1902); Das Märchen von Mummelsee (Schnezler), op.33 (1903); 3 Gesange (Mörike), op.35 (*c*1905); Frühlingslied (Sussmann), op.37 (1906); Des Geigers Heimkehr (Pfau), op.38 (1909); 2 Gesänge (H. Leuthold), op.39 (1909); '1813' (Frey), op.41 (Berlin, 1913); 2 Gesänge (A. Meyer), op.43 (Leipzig, 1913); Kloster Murbach (Probst), op.47 (1922)
Other works: 3 Gesänge (Keller, Leuthold, C.F. Meyer), mixed vv, op.12 (*c*1890); 3 Lieder (Rohrer, Zürcher), female vv, pf ad lib, op.31 (1901); Vater unser, mixed vv, org, op.48 (1922); *c*16 songs

INSTRUMENTAL

Orch: incid music to Arnold von Winkelried (T. Meyer-Merian); ov., entr'acte, funeral march, 1869, *CH-Bu*; Vn Conc., D, op.3 (Offenbach, *c*1870); Festouvertüre, op.25, arr. R. Freund, pf 4 hands (1895); Vc Conc., c, op.44 (Bonn, 1919); Ballade, vn solo, op.45 (Bonn, 1922)
Chbr: 3 Klavierstücke, op.1 (*c*1865); Sonata, c, vn, pf, op.6, 1859; 6 Walzer, vn, pf, op.14 (Bonn, *c*1885); Str Qt, f♯, op.46 (Bonn, 1920)

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*MGG1* (E. Refardt) [incl. complete list of works]
E. Isler: 'Friedrich Hegar', *SMz*, xlvi (1906), 109
M. Fehr: *Friedrich Hegar als Zürcher Theater-Kapellmeister (1868/69)*, Neujahrsblätter der Allgemeinen Musikgesellschaft in Zürich, cxxii (1934)
W. Jerg: *Hegar, ein Meister des Männerchorliedes* (Lachen, 1946)
F. Müller: *Friedrich Hegar: sein Leben und Wirken in Briefen* (Zürich, 1987)

F.R. BOSONNET/CHRISTOPHER FIFIELD

**Hegdal, Magne** (*b* Gjerdrum, 27 Dec 1944). Norwegian composer. He initially trained as a pianist, making his début in 1969, but subsequently turned to composition studies with Conrad Baden and Finn Mortensen at the Oslo Conservatory, where he took a graduate degree in composition in 1972. He has taught composition and music theory at the Norwegian State Academy of Music, has published articles on music, and has worked as a music critic in the Norwegian newspaper *Dagbladet* (1969–85). His music has been featured at a number of international music festivals, and he has received the Norwegian Society of Composers' 'Composition of the Year' award four times – for *Morgensolens sange*, *Konsert*, *For 2 no.3* and *Grande symphonie de salon*. This last work was also nominated for the Nordic Council Music Prize in 1997.

Stylistically the composer moved from serialism to Cage-inspired aleatory music during the 1970s and 80s. Since then he has turned to a freer style in which he seeks to create a synthesis between constructivism and intuition, and between order and chance. His works from the 1990s have a classic modernist flavour with gestures reminiscent of Webern's music. Often, however, the modernist elements are juxtaposed with stylistic and direct quotes from earlier musical traditions.

WORKS
(*selective list*)

Stage: Konsert, S, nar, dancer, chbr ens, tape, slides, 1986; Lirendreieren (marionette op, A. Sinding-Larsen), S, T, chbr ens, 1990
Vocal: Credo, SATB, 1971; Air: Til en gotisk katedral (R. Jacobsen), S, pf, perc, 1975; Make Believe Rag, S (dancing), pf, 1981; Morgensolens sange [The Songs of the Morning Sun] (B. Bjørnson), T, SATB, pf, orch, 1982; Den bakvende verdi [The Backward World] (trad. Nor. text), Mez, pf, 1988; Sequentia (I. Loock), Mez/A, rec, perc, 1992
Orch: Sinfonia, 1972; Übung, Conc., 2 pf, orch, 1977; For orkester, 1993
Chbr/solo inst: Grey Sonata, vn, pf, 1972; 5 Studies, org, 1972; Deux chorals, org, 1976; Rondo, fl, accdn, pf, 1976; Conc. I, chbr ens, 1978; Conc. II, sinfonietta, 1978; Essay on Time and Motion (Conc. III), chbr ens, 1979; Ghost Music (Conc. IV), mar, b cl, 1979; Stykke uten navn [Piece without a Name], vn, pf, 1985; Schema sonante, perc ens, 1988; Rondo II, chbr ens, 1989; Bona nox: Wolfgang in memoriam, str qt, 1991; For 3, vn, vc, pf, 1991; For 2 no.3 (Nag Hammadi mss), va, perc, pf, 1995; Grande symphonie de salon, sinfonietta, 1996
Pf: Høststykke [Autumn Piece], 1968; Piece for Two Pianos, 1970; Alberti Music, 1972; Sarabande, 1972; 3 Prunes: Salon Music for Piano, 1972; Herbarium, 1974; Monologue, 1974; Partida, 1975; Birds, 1976; Studies, 1977; Konstruktionen und Fantasien, 1987; A Suite of Suites, 1988; Interactions: the Space-Time Dance, 1989; Ornamenti polimetrici: Aleafonia per pianoforte, 1990; Aleaphoniae super CAGE, 1992; Annotations, 1995; For 2 no.4, pf duet, 1997
Music for children and amateurs: Ringer [Rings], (nursery rhymes), children's chorus, inst ad lib, 1981; For 4 no.2, cl, vn, vc, pf, 1996; For 4 no.3: Snutebiller, stankelben [Weevils, Daddy-Longlegs] (R. Jacobsen), Mez, fl, gui, vc, 1997; For 5 no.1, 2 tpt, hn, trbn, tuba, 1997; For 2 no.5, pf duet, 1998

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M. Hegdal: 'Tilfeldighetsmusikk og kommunikasjon', *Norsk musikktidsskrift*, xi/3 (1976), 109–14
M. Hegdal: 'Perfeksjonist i det ufullkomme': Magne Hegdal intervjuer seg selv', *Samtiden*, lxxxix/5 (1980), 57–64
R. Wallin: 'As Time Goes By', *Ballade* (1988), nos.2–3, pp.48–52
E. Guldbrandsen: 'Den organiske mekanikk: Magne Hegdals Grande symphonie de salon', *Årbok for norsk samtidsmusikk 1996* (Oslo, 1997), 96–104

HALLGJERD AKSNES

**Hegel, Georg Wilhelm Friedrich** (*b* Stuttgart, 27 Aug 1770; *d* Berlin, 14 Nov 1831). German philosopher. He was the son of a civil servant and began his education at the Stuttgart Gymnasium, after which he joined the seminary at the University of Tübingen in 1788. Having decided not to enter the clergy, he became a private tutor, firstly in Berne (1793) and then in Frankfurt (1797). In 1801 he moved to Jena and entered the university there, eventually becoming a lecturer, but in 1806 he fled in the path of the advancing French forces and took up the editorship of the *Bamberger Zeitung*. He eventually moved to Nuremberg, where he became headmaster of a Gymnasium and married Marie von Tucher, with whom he had two sons.

In 1816, Hegel accepted a professorship at the University of Heidelberg. Two years later, he moved to Berlin University, where he eventually died during a cholera epidemic.

Hegel's aesthetic thought is a response to Immanuel Kant's propositions in his *Kritik der Urteilskraft* that aesthetic facility is merely an inferior activity to reasoning, and in his *Kritik der reinen Vernunft* that we can never really know reality as it is, since that reality is always constructed by the human mind. Hegel rejects both propositions as solipsistic, and contends that philosophy can apprehend reality in its totality – hence his quest for what he terms *Geist* ('spirit' or 'mind'), the absolute idea, the principle of generality, the collective consciousness. The aesthetic facility plays a vital role in this quest.

This 'absolute' *Geist* is analysed by Hegel in three ways: in terms of its own internal construction; in its manifestation in human history; and on its trajectory to its *telos* or final goal. Characteristic of Hegel's philosophy is the use of dialectical forms of argument, and this is reflected in his tendency to use arguments that fall into three distinct phases. In short, the dialectic constitutes for Hegel a universal form that the human mind brings to reality: every affirmative action has its own negation, and this contradiction always implies some future resolution (often referred to as 'thesis', 'antithesis' and 'synthesis', although he rarely used these terms himself).

In the *Vorlesungen über die Ästhetik* (usually translated as 'Lectures on Fine Art'), first published in 1835, Hegel organizes the arts according to this three-part structure: the symbolic arts, represented by architecture, demonstrate a 'naive' unity of *Geist* in which, 'it is identity already, and therefore it generates reality out of itself already'. The classical arts are exemplified for Hegel by the external shapes of sculpture, 'because the external shape, determined as external, is a particular shape, and for complete fusion it can only present itself again in itself as determined and therefore restricted content'. The romantic arts – painting, music and poetry – represent the apex of the arts' achievements: 'in romantic art the shape is externally more or less indifferent, so that art introduces, in an opposite way from the symbolic, the separation of content and form'.

Music occupies an important position in Hegel's system since it 'mediates the spatial sensuality of painting and the abstract spirituality of poetry' and its location in time is analogous to that of the thinking subject: 'tone ... places the Ego in movement by means of the motion in Time'. These two roles – mediation [*Vermittlung*] and the accord [*Anklang*] with subjectivity – mark music out as important within Hegel's system. He is nonetheless critical of music as an 'empty' form that can represent a content only in its most general terms. In this, Hegel was at odds with much Romantic theory that held music to be a superior (even 'original') language.

Hegel has had an enduring impact on aesthetic theory in the 19th and 20th centuries. Moritz Hauptmann, A.B. Marx, Wilhelm Dilthey and Friedrich Theodor Vischer were all self-proclaimed admirers of Hegel, and even his German positivist critics took from him a fascination for historical schemata, teleological master narratives and a desire for comprehensive systems of knowledge. With the recent resurgence of interest in Theodor W. Adorno and the Frankfurt School, musicologists are turning again to Hegel and finding new inroads into the problems of how musical forms mediate (and are mediated by) extrinsic historical and cultural discourses.

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J. Johnson: 'Music in Hegel's Aesthetics: a Re-evaluation', *British Journal of Aesthetics*, xxxi (1994), 152–62

IAN BIDDLE

**Heger, Robert** (*b* Strasbourg, 19 Aug 1886; *d* Munich, 14 Jan 1978). German conductor and composer. He studied in Strasbourg with Franz Stockhausen (1900–02), in Zürich with Lothar Kempter (1902–5) and in Munich with Schillings (1907–8). His conducting career began in Strasbourg, and he worked in Ulm (1908) and Barmen (1909) before securing a post at the Vienna Volksoper in 1911. In 1913 he conducted in Nuremberg before moving to the Munich Opera (1920–25) and the Vienna Staatsoper (1925–33), where he also served as director of the Gesellschaft der Musikfreunde. In 1933 he moved to Berlin as conductor at the Staatsoper and also served as music director in Kassel and at the Waldoper, Zoppot (now Sopot, Poland). After the war he remained in Berlin at the Städtische Oper before returning to Munich in 1950 where he conducted at the Staatsoper. From 1950 to 1954 he was president of the Hochschule für Musik in Munich.

Heger's reputation as a conductor, enhanced by his numerous appearances at Covent Garden (between 1925 and 1935, and in 1953 for the Bavarian première of Strauss's *Capriccio* with the Staatsoper) and by his famous abridged commercial recording of *Der Rosenkavalier* with Lotte Lehmann and Elisabeth Schumann, has tended to overshadow his achievements as a composer. In general he followed the late Romantic traditions of Strauss, Reger and Pfitzner without achieving any distinctive originality. Nonetheless, he wrote extremely effectively for orchestra, and such works as the *Verdi-Variationen* (1933) featured in concert programmes during the 1930s. Of his five operas, *Der Bettler Namenlos* remained the most successful: it was produced in several German opera houses and revived by the composer in Munich in 1967. During the Third Reich, Heger received prestigious commissions from the Dresden Staatsoper to compose *Der verlorene*

*Sohn* and from the Berlin Staatsoper to compose *Lady Hamilton*. The latter, the subject matter of which concerned the relationship between Lady Hamilton and Admiral Nelson, could not be staged in Germany during the war, and when first performed in 1951, aroused a mixed response and its musical style seemed outmoded.

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Orch: Vn Conc., op.16; Sym., op.18, 1921–2; Sym., op.21, 1928; Nocturne and Perpetuum mobile, 2 symphonische Sätze, op.21b, 1921–2; Variationen über ein Thema aus Verdis Maskenball, op.23, 1933; Präludium und heitere Fuge, op.26; Sym., op.30, 1942–3; Chaconne und Fuge über eine Zwölfton-Reihe, op.35, 1955; Vc Conc., op.43, 1964; Don-Carlos Variationen, op.44, 1969; Sym. Poem: Hero und Leander

Chbr: Pf Trio, op.14, 1908; Str Qt 'De profundis', op.45, 1971

Choral: Lieder, op.6; Die Jüdin von Worms, op.13; Ein Friedenslied, op.19, 4 solo vv, SATB, orch, 1924; Lieder, op.20; TeD, op.45, 2 solo vv, SATB, orch, 1971

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ERIK LEVI

**Hegyi, Erzsébet.** Hungarian musicologist, wife of DEZSŐ LEGÁNY.

**Heibel, Jacob.** *See* HAIBEL, JAKOB.

**Heidegger, John Jacob** [Johann Jakob] (*b* Zürich, 19 June 1666; *d* Richmond, Surrey, 5 Sept 1749). Swiss impresario, active in England. He was the son of a professor of theology from Nuremberg. He married in 1688 and had four children, all of whom predeceased their parents (Heidegger's wife died in 1747). Leaving Switzerland as the result of a love affair, he travelled in Europe, reaching London by 1707. He remained in England until his death, but was apparently not naturalized. According to the *Scots Magazine* he served for a time in Queen Anne's Life Guards. He soon acquired a reputation as a man of taste, critical judgment and business acumen, and played a considerable part in the establishment of Italian opera in London. He selected the arias for the pasticcios *Tomiri*, produced at Drury Lane in April 1707, and *Clotilda* at the Queen's Theatre in March 1709. He became assistant manager of the opera house by 1711 and succeeded to the management in January 1713 when Owen Swiney absconded to Italy. Between 1710 and 1715 Heidegger signed the dedication of a number of librettos, including that of Handel's *Amadigi*, but there is no evidence that he had a hand in the authorship. He was active in the arrangements for the foundation of the Royal Academy of Music in the winter of 1719 and remained in joint or sole control of the opera house until at least 1745. Between 1729 and 1734 he and Handel acted in partnership, borrowing the scenery, costumes and properties of the defunct Academy. He let the theatre to the Opera of the Nobility in 1734, and when that enterprise failed in 1737 engaged Handel as musical director for one season at a fee of £1000. On the failure of an attempt to raise public subscriptions for opera in the summer of 1738 Heidegger let the theatre to Handel for oratorios, and from 1741 to Charles Sackville, Lord Middlesex, for operas.

Opera was not Heidegger's most profitable concern. He arranged many public and private festivities, including the illumination of Westminster Hall for the coronation of George II in 1727, and from 1711 (if not earlier) organized masquerades at the opera house. These continued for more than 30 years, and brought Heidegger wealth and notoriety in abundance. They were attacked by moralists, including the Bishop of London in a celebrated sermon in 1724; attempts were made to suppress them by act of parliament and royal proclamation, and in February 1723 a Middlesex grand jury censured Heidegger as 'the principal promoter of vice and immorality'. Perhaps in consequence the masquerades remained popular and gave rise to lively pamphlet warfare. Heidegger figured in satires by John Hughes, Fielding, Pope (*The Dunciad*) and others, and in caricatures by Hogarth (*The Bad Taste of the Town*, 1724, and *Masquerade Ticket*, 1727). He was notoriously ugly, and won a bet that Lord Chesterfield could not produce a more hideous face in London.

Heidegger's income in some years is said to have amounted to £5000, but he spent freely on charity as well as gambling and helped indigent Swiss immigrants. The *General Advertiser* wrote on his death: 'Of him, it may be truly said, what one Hand received from the Rich, the other gave to the Poor'. He left a natural daughter, Elizabeth Pappet, who became licensee of the King's Theatre in 1750 and married a future vice-admiral. His house in Richmond, decorated with landscapes by Antonio Jolli, a scene painter at the King's Theatre in 1744–8, still stands. Portraits of Heidegger include a mezzotint engraving by John Faber after J.B. van Loo (1749), and an engraving by Joseph Goupy after a sketch by Marco Ricci, showing Cuzzoni and Farinelli standing in front of a seated Heidegger (1730).

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WINTON DEAN

**Heidelberg.** City in Baden-Württemberg, Germany, on the Neckar river. In 1346 the Elector Palatine Ruprecht I (who later founded the university) established a court chapel (*Sängerey*). The Elector Friedrich I, who ruled from 1449 to 1476, was an enthusiastic musician; Michel Beheim and the Sängermeister Johannes von Soest worked for some time at his court. In the early 16th century the blind Arnolt Schlick was organist at Heidelberg Castle, and from about 1525 to 1540 a group of young men,

now known as the 'Heidelberger Liedmeister' – Lorenz Lemlin, Georg Forster, Caspar Othmayr, Jobst vom Brandt and Stephan Zirler – attended the university. A catalogue of 1544 of the court chapel library lists more than 3000 compositions; at that time the chapel had 12 singers and an unknown number of instrumentalists. Important Heidelberg musicians of the later 16th century were Sebastian Ochsenkun, Johann Knöfel and Andreas Raselius.

The Heidelberg Castle theatre, built by Elector Heinrich V in 1616, was one of the first independent theatres in Germany. Opera performances can be traced back to 1687, when an Italian opera was given there, but six years later the castle was partially destroyed during the War of the Palatine Succession. It was almost 150 years before a temporary theatre was opened in the inn 'Zum Prinzen Max', and in 1853 an imposing municipal theatre (the Städtische Bühne, now the Theater der Stadt Heidelberg) was built. It survived both world wars unharmed, but was renovated in 1924–5, in the 1950s, in 1978 and in 1990 (cap. 619). The Städtisches Orchester (founded 1889, renamed the Orchester der Stadt Heidelberg in 1995) plays for the opera and gives subscription concerts in the Stadthalle (1330 seats), which was opened in 1903 with the first performance of Richard Strauss's *Taillefer*. Serenade concerts take place in the castle courtyard, mostly with the Heidelberger Kammerorchester. There is also a Heidelberger Sinfoniker (formerly Schlierbacher Kammerorchester). The Heidelberger Bachverein, founded in 1885 by the Bach biographer Philipp Wolfrum, gives its concerts in the Peterskirche. Since 1973 there has been an annual Castle Festival in August for opera and concerts, which always includes a performance of the musical *The Student Prince*.

In 1825 the Heidelberg law professor A.F.J. Thibaut published his book *Über Reinheit der Tonkunst*, which was an important contribution to the revival of early church music in Germany. Spohr, Weber and Schumann were all members of the Singverein, which Thibaut founded. Church music flourishes today in the 15th-century Heiliggeistkirche, the Jesuitenkirche (a famous Baroque church), the Friedenskirche and the Lutherkirche. In 1931 Hermann Meinhard Poppen founded the Evangelisches Kirchenmusikalisches Institute, from 1990 called the Hochschule für Kirchenmusik der Evangelischen Landeskirche in Baden.

In 1894 Otto Seelig and Heinrich Neal founded a conservatory which was amalgamated with the Hochschule für Musik in 1947 but was separated again in 1971. The conservatory was affiliated to the Städtische Singschule and the Volksmusikschule Hekler and is now called Städtische Musik- und Singschule. The Hochschule has become a department of the Staatliche Hochschule für Musik Heidelberg-Mannheim. The Musikwissenschaftliches Seminar of Heidelberg University was instituted in 1923. Theodor Kroyer, Hans Joachim Moser, Heinrich Besseler, Thrasybulos Georgiades, Walter Gerstenberg, Reinhold Hammerstein, Siegfried Hermelink and Ludwig Finscher are among the eminent scholars who have taught there.

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WERNER STEGER/GÁBOR HALÁSZ

**Heiden.** *See* HAIDEN FAMILY.

**Heiden, Bernhard** (*b* Frankfurt, 24 Aug 1910; *d* Bloomington, IN, 30 April 2000). American composer of German birth. He studied with Hindemith at the Berlin Hochschule für Musik (1929–33) and in 1935 moved to the USA. In 1941 he became a naturalized American. He studied musicology with Grout at Cornell University (MA 1946). Later that year he was appointed to the music school of Indiana University, eventually becoming professor of music and chair of the composition department; in 1981 he became professor emeritus. Heiden was the recipient of many awards and commissions, among them a Guggenheim fellowship (1966–7) and an NEA grant (1976).

Heiden's music is neo-classical in its formal structure, the early works portraying the influence of his teacher, Hindemith. Strongly polyphonic in texture, his prolific output, especially in the genre of chamber music, demonstrates a mastery of sonorous balance and effective instrumentation. He made an important contribution to the solo sonata and concerto repertories, writing for many relatively-neglected instruments like the horn, tuba and viola. His Sonata for viola and piano (1969) is intensely lyrical, with clear contrapuntal writing and chromatic melodies. The Sinfonia for wind quintet (1949), a staple of the woodwind repertory, employs modal harmonies, accentuated by the lyrical shapes of his melodic lines and sonorous voicings. In his vocal music the melodies are often free and daring (as in the *Sonnets*), while never obliterating the text. Unlike other composers, he did not take part in the postwar avant-garde movement but remained true to his own musicality.

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Dramatic: Conspiracy in Kyoto (film score), 1953; Dreamers on a Slack Wire (dance drama), 2 pf, perc, 1953; The Darkened City (op, 3, R.G. Kelly), 1961–2, Indiana U., Feb 1963; incid music to 2 Shakespeare plays

Orch: Sym. no.1, 1938; Conc., small orch, 1949; Euphorion, 1949; Sym. no.2, 1954; Memorial, 1955; Conc., pf, vn, vc, orch, 1957; Philharmonic Fanfare, 1958; Variations, 1960; Envoy, 1963; Concertino, str, 1967; Vc Conc., 1967; Hn Conc., 1969; Partita, 1970; Tuba Conc., 1976; Conc., tpt, wind orch, 1980; Recitative and Aria, vc, orch, 1985; Fantasie concertante, a sax, wind orch, perc, 1987; Conc., rec, chbr orch, 1987; Salute, 1989; Conc., bn, chbr orch, 1990; Voyage, band, 1991

Vocal: Divine Poems (J. Donne), SATB, 1949; In Memoriam (H. Borland), SATB, 1963; Sonnets of Louise Labé (trans. Barnstone), S, str qt, 1977; Triptych (Beckmann), Bar, orch, 1982; A Bestiary, S, T, chbr orch, 1986; other choral works and solo songs

Chbr and solo inst: Sonata, a sax, pf, 1937; Sonata, hn, pf, 1939; Sonata, pf duet, 1946; Str Qt no.1, 1947; Sinfonia, ww qnt, 1949; Str Qt no.2, 1951; Qnt, hn, str qt, 1952; Sonata, vn, pf, 1954; Serenade, bn, str trio, 1955; Qnt, ob, str, 1962; 7 Pieces, str qt, 1964; 4 Dances, brass qnt, 1965; Ww Qnt, 1965; Sonata, va, pf, 1969; Intrada, wind qnt, a sax, 1970; Variations, tuba, 9 hn, 1974; Qnt, fl, vn, va, bn, db, 1975; Terzetto, 2 fl, vc, 1979; Hn Qt, 1981; Sextet, brass qnt, pf, 1983; Qt, hn, vn, vc, pf, 1985; Trio

Serenade, cl, vn, pf, 1987; Préludes, fl, hp, db, 1988; Divertimento, tuba, ens, 1992; Trio, ob, bn, pf, 1992; Serenata, 4 vc, 1993; Prelude, Theme and Variations, a rec, 1994

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JAMES P. CASSARO

**Heider, Werner** (*b* Fürth, Bavaria, 1 Jan 1930). German composer and conductor. He studied the piano and composition with Willy Spilling in Nuremberg (1946–50), and composition with Karl Höller, the piano with Maria Landes-Hindemith and conducting with Heinrich Knappe at the Musikhochschule in Munich (1951–3). During these years he also attended several Darmstadt summer schools, which had a significant influence on his work. He was co-founder, in 1966, of the ensemble Colloquium Musicale and of the crossover group Confronto: Kammermusik und Jazz. He has directed the Ars Nova ensemble (Nuremberg) since 1968 and has also appeared with several well-known German symphony orchestras as guest conductor. His awards include the Förderpreis (1957) and Kulturpreis (1990) of the city of Nuremberg, the first composition prizes of the cities of Stuttgart (1965), Erlangen (1968) and Fürth (1970), the Wolfram-von-Eschenbach prize (1985) and the Otto-Grau Kulturpreis (1995), among others. Heider's activity as a composer is characterized by broad stylistic variety; he has no qualms about exploring different genres. Jazz plays a role in his works, as do collective and free improvisation. His pitch organization ranges from a free tonality to strict serialism, with an emphasis on rhythm and comprehensible formal structures.

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(*selective list*)

Orch: Konturen, vn, orch, 1962–4; Konflikte, perc ens, orch, 1963; Strophen, cl, chbr orch, 1965; Plan, str, 1966; Bezirk, pf, orch, 1969; –einander, trbn, orch, 1970; Plakat, orch, 1973; Sym. no.1, 1975; Nachdenken über … (5 Legenden), tpt, orch, 1978–9; Rock-Art, orch, 1981; Musik-Geschichte, pf, orch, 1982; Schöne Aussichten (H.M. Enzensberger), hn, str orch, 1991

Vocal: Glimpses of Night (J.M. Davis), S, pf, small orch, 1958; Picasso Musik (P. Picasso), Mez, cl, vn, pf, 1965–6; Stundenbuch (E. Gomringer), 12 solo vv, 12 wind insts, 1972; Der Läufer (N.P. Schnetz), SATB, 1979; Stimmungswechsel (10 Stücke, various authors), S, pf, 1995–6

Chbr: Dialog I, cl, pf, 1960; –da sein–, 20 wind insts, 1966; Edition, variable, 1969; Pyramide für Igor Stravinsky, chbr ens, 1971; WIR (Kommunikationen), str qt, 1978; Galarie, perc qt, 1983; Martinus Luther Siebenkopff (Musik gegen ein Spottbild), ens, 1983; Intarsien, wind qnt, 1984–5; Sept-Wege 1–30 (Ein musikalisches Tagebuch), 4 solo insts, 1989–90; Beweggründe, ob, cl, bn, 1990–91; Panorama, jazz cl, 6 insts, 1993

Solo inst: Modi, pf, 1959; Inventio I, vn, 1961; Inventio II, cl, 1962; Inventio III, hpd, 1964; Landschaftspartitur, pf, 1968; Extras (15 Stücke), pf, 1972–7; Adamah, pf, 1985; 4 Exerzitien, org, 1987; End-Spiel (Spiel-End), vc, 1988; In der Stille der Zeit, org, 1994; Klavierspielplatz (12 Stücke), for young pfmrs, pf, 1994; Entgrenzung, va, 1997

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STEFAN FRICKE

**Heidsieck, Eric** (*b* Reims, 21 Aug 1936). French pianist. He studied with Blanche Bascourret de Gueraldi at the Ecole Normale de Musique in Paris, then with Marcel Ciampi at the Paris Conservatoire (where he received a *premier prix* in 1954) and privately with Cortot and Kempff. His international career began in 1955 with acclaimed débuts in Paris and London, followed by recitals and appearances with leading orchestras throughout the world. In Paris he performed Mozart's last 12 concertos (1964) and Beethoven's 32 sonatas (1969 and 1979). His strong and personal Beethoven cycle is among the most distinctive of his numerous recordings, which include subtle accounts of most of Fauré's piano music, an elegant version of Ravel's *Le tombeau de Couperin*, and several Mozart concertos; he has also published cadenzas for Mozart's concertos. Heidsieck is active as a chamber musician, and often performed and recorded with Paul Tortelier. From 1980 to 1998 he taught at the Conservatoire National Supérieur de Musique in Lyons.

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'Les signes musicaux chez Beethoven', *Piano*, ix (1995–6), 128–31

CHARLES TIMBRELL

**Heifetz, Jascha** (*b* Vilnius, 2 Feb 1901; *d* Los Angeles, 10 Dec 1987). American violinist of Russian birth. He had his first lessons from his father, Ruvim, a professional violinist. Soon afterwards he went to Elias Malkin, a noted teacher, and at the age of six was able to perform Mendelssohn's Violin Concerto. In 1910 he was admitted to the St Petersburg Conservatory, first to Auer's assistant Nalbandyan, then to Auer himself. On 30 April 1911 he played at a concert in St Petersburg and made a sensational début in Berlin on 23 May 1912. As a result, Nikisch invited him to play Tchaikovsky's Violin Concerto with the Berlin PO on 28 October 1912. The offer of a tour of the USA enabled Heifetz to leave Russia in 1917; his début at Carnegie Hall on 27 October was a triumphant success. In 1925 he became an American citizen.

Heifetz first appeared in the Queen's Hall, London, on 5 May 1920. He toured Australia (1921) and East Asia (1923). He played to enthusiastic audiences in Palestine in 1926 and in 1967 went back there to play with the Israel PO. No less emotional was his return to Russia in 1934. After World War II Heifetz reduced his appearances. From 1962 he taught at the University of Southern California, Los Angeles, where the Heifetz Chair in Music was established in 1975, with Heifetz as its first occupant. In 1964 he gave three chamber music concerts at Carnegie Hall with Piatigorsky and other artists. For his 70th birthday a one-hour film made in France was shown on television: Heifetz played Bach's Chaconne and Bruch's Scottish Fantasy and demonstrated his accustomed mastery.

The name of Heifetz has become synonymous with violinistic perfection. Yet he did not stress technical exhibitionism. His stance was almost immobile; he held his violin high and far back, with his face turned towards his fingers. His right elbow was held rather high, owing to an almost exaggerated 'Russian-style' grip of the bow.

His tone was powerful and produced with great pressure; equalizing this was an intense vibrato giving a glowing tone without a trace of sentimentality. Heifetz's interpretations were sometimes criticized as cold, an impression reinforced by his severe appearance – a chiselled, unsmiling face, even when acknowledging an ovation. But this immobility concealed the utmost concentration, boldness, grandeur and impetuosity. His preference for fast tempos was encouraged by his technical virtuosity, but the speed was always controlled. He had the ability to blend his tone and interpretation with other artists, as is proved by his chamber music playing with Feuermann, Primrose, Piatigorsky and Rubinstein.

Heifetz commissioned and performed a number of concertos, including those by Walton, Castelnuovo-Tedesco, Korngold and Louis Gruenberg. Among his many transcriptions the most famous is the *Hora staccato* by Dinicu.

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BORIS SCHWARZ/MARGARET CAMPBELL

**Heighington, Musgrave** (*b* Durham, 1679; *d* Dundee, early June 1764). English organist and composer. He referred to himself as 'sometime of Queen's College, Oxford', although it is not possible to authenticate a university education; he was, however, often referred to as 'Doctor' Heighington in the 18th century. From 1717 to 1720 he was organist at Hull; from there he went to Dublin, where he gave concerts between 1725 and 1728. In 1726 he set Dryden's *Ode on St Cecilia's Day* (*Alexander's Feast*), which was performed in Dublin on 22 October 1726, and later repeated at Cambridge and elsewhere. The pantomime *The Enchanter, or Harlequin Merlin* may also come from this period.

In 1733 Heighington went first to London and then to Great Yarmouth, where on 4 August he and his family gave a concert in the town hall; he was subsequently chosen city organist. In October 1734 his *Ode for His Majesty's Birthday* was performed in Yarmouth, followed in March 1735 by a song for the queen's birthday. Three months later he and his family gave a concert at Beccles and, on 30 June 1736, another in Peterborough. On 2 September 1736 he was chosen as an honorary member of the Gentlemen's Society of Spalding, for which he composed numerous works; in October he founded the Yarmouth Music Club. He divided his activities between Yarmouth and Spalding, but in 1745 the Yarmouth city fathers cut the salary of the city organist from £60 to £40 and Heighington and his family moved to Spalding. In 1748 he became organist at St Martin's, Leicester.

About 1756 Heighington became organist at the English Episcopal Church in Dundee. Bishop Pococke, describing his visit of 1760, said he found 'a neat chapel and organ of which Dr Heighinton, a very eminent musician (who took his degree in music at Oxford and Cambridge, and is about 80) is the organist'; evidently Heighington was not satisfied to claim merely a single doctorate. During the last few years of his life he founded the Dundee Musical Society, one of the earliest societies of its kind in Scotland. He was married first to Anne Conway and then to Mary Conner; some of his family were musically gifted. An assessment of Heighington as a composer is difficult because most of his works are lost; the extant pieces show him to have been an agreeable if not excessively gifted composer.

WORKS

6 Select Odes of Anacreon in Greek and 3 [6] of Horace in Latin Set to Musick, 1v, orch (London, n.d.)
4 songs: Descend each goddess (London, *c*1740); Fast by the margin of the sea, *Chloe, or the Musical Magazine*, xcv (London, *c*1760); The Dream of Anacreon, *Calliope, or English Harmony*, ii (London, 1746); When I survey that matchless face (London, *c*1750)
Ps tune, 'Abingdon', *GB-Lbl*

LOST WORKS

The Enchanter, or Harlequin Merlin (pantomime) (Dublin, n.d.)
Alexander's Feast (ode, J. Dryden), on St Cecilia's Day, Dublin, 22 Oct 1726; new ov., Yarmouth, 1741
Ode for His Majesty's Birthday, Yarmouth, 30 Oct 1734
Song for Her Majesty's Birthday, ?Yarmouth, 3 March 1735
Ode for the Spalding Gentlemen's Society Anniversary of 1738
Ode on Love and Friendship for the Anniversary of 1739
2 cants., Spalding, 1740: Tu sai chì sai, Io che gia il cor
Ode on Musick, Spalding, 1743

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CHARLES CUDWORTH

**Heighted.** An adjective describing notation that indicates the pitch of notes by their vertical placing on the page. *See* DIASTEMATIC.

**Heije, Jan Pieter** (*b* Amsterdam, 1 March 1809; *d* Amsterdam, 24 Feb 1876). Dutch music educationist, poet and physician. He had his first poems published in 1830 while still a medical student in Leiden. Until 1861 he was editor of several literary and medical journals, and a board member of societies promoting music (1842), welfare (1844) and the medical arts (1848); he then devoted himself entirely to music in his role as secretary of the Maatschappij tot Bevordering der Toonkunst, a post he held from 1843 until his death. At his instigation the Vereniging voor Nederlandse Muziekgeschiedenis was founded in 1868. Heije's dedication to the general welfare of the lower classes is exemplified in his poetry and in his striving to improve community singing to facilitate their introduction to art music. He also encouraged the production of good editions of chorale settings and textbooks for music education.

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JAN TEN BOKUM

**Heiller, Anton** (*b* Vienna, 15 Sept 1923; *d* Vienna, 25 March 1979). Austrian organist and composer. He

entered the Vienna Academy of Music in 1941 to study the piano, harpsichord, organ (with Bruno Seidlhofer) and composition. He graduated only a year later, and at the end of the war took up an appointment teaching the organ at the academy. Soon he became established internationally as an organ recitalist, his performances of Bach winning particular acclaim. In 1952 he gained first prize at the International Competition for Improvisation at Haarlem. In his youth he was highly esteemed as a conductor and harpsichordist, but he concentrated increasingly on playing the organ and teaching.

Heiller first attracted attention as a composer in 1945 with his Toccata for two pianos, which he performed with his wife Erna. After that he devoted himself more and more to writing Catholic church music and concert works of a similar type. He was a modern polyphonist, following in the tradition of Hindemith and Johann Nepomuk David; his music displays a melodic affinity with Gregorian chant. Like David he progressed through increasing chromaticism to the use of a thematic 12-note technique. In 1954 he received the Austrian State Award for Choral Music, in 1963 the Vienna Award for Culture and in 1969 the Grand Austrian State Award.

WORKS
(*selective list*)

CHORAL

Masses: Mass, mixolydian G, unacc., 1944; Mass, lydian F, vv, org, 1948; Missa in nocte, female/boys' vv, org, 1949; Missa brevis C, unacc., 1951; Missa super 'Erhalt uns Herr', female/boys' vv, 1953; Missa super 'Salve regina' und 'Vater unser im Himmelreich', female vv, 1957; Missa super modos duodecimales, vv, 7 insts, 1960; Kleine Messe über Zwölftonmodelle, unacc., 1961; Deutsches Ordinarium, unacc., 1967; Kleine deutsche Messe, vv, org, 1976

Other works: Der Heiland ist erstanden, motet, unacc., 1945; Ach wie nichtig, ach wie flüchtig, motet, unacc., 1949; Tentatio Jesu, short orat, solo vv, vv, 2 pf, 1952; TeD, vv, org/wind, timp, org, 1953; Psalmenkantate, solo vv, vv, orch, org, 1955; François Villon (F. Krieg), ballad, solo vv, vv, orch, 1956; Ps xxxvii, vv, orch, 1963; In principio erat verbum, cant., 1v, vv, orch, org, 1965; Stabat mater, vv, orch, 1968; Geistliches Konzert, vv, 6 ww, 1970; Adventmusik, children's vv, ob, vn, org, 1971; Passionsmusik, children's vv, org, 1973

Smaller pieces for mixed/male/female vv

ORGAN

Sonata no.1, 1945; Sonata no.2, 1947; 2 Partitas, 1947–8; In festo corporis Christi, 4 pieces, 1957; Fantasia super 'Salve regina', 1963; Ecce lignum crucis, 1967; Tanz-Toccata, 1970; Meditation über die gregorianische Ostersequenz 'Victimae paschalis laudes', 1974; 3 Little Chorale Preludes, 1975

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RUDOLF KLEIN

**Heilmann, Uwe** (*b* Darmstadt, 7 Sept 1960). German tenor. He studied in Detmold, made his début there as Tamino in 1981 and joined the Stuttgart Staatsoper in 1985. There he rapidly established himself as the house's leading Mozartian tenor with admired performances as Tamino, Don Ottavio and Belmonte. He made his début at the Metropolitan in 1990 as Belmonte, the role with which he also made his La Scala début in 1994. Heilmann also developed a flourishing career as a concert singer, especially in Bach and the major Classical choral works, and was an acclaimed interpreter of lieder, notably at the Hohenems and Salzburg festivals. Among his many recordings, those of his four most celebrated Mozart roles (Tamino, Belmonte, Titus and Don Ottavio), Flamand (*Capriccio*) and *Die schöne Müllerin* stand out, all displaying his incisive tenor, his fine line and his gift for characterization through the text. In 1999 he retired from singing to devote himself to academic study.

ALAN BLYTH

**Heina, François-Joseph** (*b* Mieschitz [now Měšic], nr Prague, 20 Nov 1729; *d* Paris, 28 Feb 1790). Czech musician and publisher. He was in Paris from 1764, as *cor de chasse* to the Prince de Conti and later *trompette de chevau-léger de la garde du roy*, but received his discharge in 1775. From that date he was a teacher of the trumpet and hunting horn; from 1785 until his death he was a member of the orchestra of the Comédie Française.

In January 1773 he petitioned for a six-year privilege for the publication of Stamitz's instrumental music. For at least ten years (1775–85), he published instrumental works, especially chamber music, by fellow Czechs (Vanhal, Fiala and Stamitz) and composers of the Mannheim school (Eichner and Schwindl). Heina was a good friend to Mozart in Paris, particularly at the time of his mother's illness and death. He also published the first editions of seven of Mozart's works, including three piano sonatas.

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FRANÇOIS LESURE

**Heindl, Franz Sebastian.** *See* HAINDL, FRANZ SEBASTIAN.

**Heindorf, Ray** (*b* Haverstraw, NY, 25 Aug 1908; *d* Los Angeles, 3 Feb 1980). American musical director, orchestrator and conductor. His association with cinema music began as a young man with employment as a pianist and organist for a silent movie theatre in Mechanicsville, New York. He became a protégé of Leo Forbstein, the first musical director at Warner Brothers' studios, after helping with the scoring of the first sound film, *The Jazz Singer* (1927). He effectively served his apprenticeship with Warner Brothers, rising through the music department as a performer and orchestrator-arranger. During this period he orchestrated for Steiner on *Daughters Courageous* (1939). When Forbstein retired in 1947, Heindorf succeeded him, remaining as head of the department until 1959, although he continued to conduct and arrange scores. He was nominated for 18 Academy Awards between 1942 and 1968, and received three: for the musical direction on *Yankee Doodle Dandy* (1942) and *This is the Army* (1943), the latter of which was based on the songs of Irving Berlin; and for the adaptation to film of the Broadway musical *The Music Man* (1962). Despite the traditional pedigree of the Warners' department, Heindorf was supportive of developments in film scoring style, most notably in his conducting of Alex North's original jazz score for *A Streetcar Named Desire* (1951). Among the few scores for which he was principal

composer are *Hollywood Canteen* (1944), *Young Man with a Horn* (1950), a biography of Bix Beiderbecke, and *Pete Kelly's Blues* (1955), which achieved minor cult status largely due to its score.

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KATE DAUBNEY

**Heine, (Samuel) Friedrich** (*b* Leipzig, 15 Sept 1764; *d* Schwerin, 26 Nov 1821). German composer and flautist. His father was the physician Johann Abraham Heine. He was chamber musician in the Mecklenburg-Schwerin court chapel at Ludwigslust from 1788. In 1789 he married Felicitas Agnesia Rietz, the singer and former wife of F.L. Benda. He became registrar (1809) and secretary (1815) of the Archives in Schwerin. He composed symphonies, an overture, concertos, flute duets, a sonata for clarinet or violin and piano, and church music, but he was considered to be at his best as a composer of songs; several collections of these were published including the *Lieder und Gesänge mit Begleitung des Klavier oder Harfe* (1801), *Lieder mit Begleitung des Pianoforte* (1803) and *Sechs deutsche Lieder mit Fortepiano*.

E. VAN DER STRAETEN/JOHN D. DRAKE

**Heine, Heinrich** [Harry] (*b* Düsseldorf, 13 Dec 1797; *d* Paris, 17 Feb 1856). German poet, prose writer and critic. Heine received his early education at the Lyzeum in Düsseldorf and in 1816 went to Hamburg to work in the banking office of his uncle, Salomon Heine. After the failure in 1819 of a business venture his uncle had financed for him (Harry Heine & Co.), he entered the University of Bonn and attended A.W. Schlegel's lectures on literature. In 1820 he matriculated as a law student at the University of Göttingen but was suspended the next year for participating in a duel. Between 1821 and 1823 he continued his studies in Berlin, where he had the opportunity to hear Hegel. A frequent guest at the salon of Rahel Varnhagen von Ense, he made the acquaintance of Alexander von Humboldt, Bettina Brentano and Adalbert von Chamisso.

During his Berlin years he published *Gedichte* and *Tragödien*, the latter containing the drama *William Ratcliff*. A walking tour of the Harz region in 1824 provided the impetus for the satirical-idyllic *Die Harzreise* (published in volume i of *Reisebilder*, 1826–31). After completing his law studies at Göttingen in 1825, Heine – by birth a Jew – was baptized by a Lutheran pastor, presumably to facilitate entry into the civil service or an academic career. The appearance of his *Buch der Lieder* in 1827 consolidated his reputation as one of the foremost lyric poets of the day.

Following an unsuccessful attempt to obtain a professorship in Munich and a period of travel in Italy, he settled briefly in Hamburg. His republican spirit was aroused by the revolution of July 1830 and he moved to Paris in May 1831. Apart from two short trips to Germany (1843 and 1844), he remained in the French capital for the last 25 years of his life, earning his living as a correspondent for various German journals and as a contributor to French periodicals on subjects ranging from literature and music to politics. While his works were banned as subversive by the German Federal Assembly in 1835, in the following year he was granted a small pension by the French government. His penetrating critique of recent trends in German literature, *Die romantische Schule*, also appeared in 1836. Between 1834 and 1840 his journalistic writings were published in four volumes as *Der Salon*.

In 1841 he married Eugénie Mirat, a woman of little education with whom he had lived since 1834. By 1848 spinal tuberculosis of syphilitic origin was diagnosed; Heine soon became paralysed and was confined to what he called his 'mattress-tomb' for the remainder of his days. In these last years, however, he produced some of his finest verses, publishing them in *Romanzero* (1851) and *Gedichte 1853 und 1854*. In both collections the poet faces the pain of a slow death with characteristic irony.

Heine's writings on music are among the first to accord primacy of place to social issues. As correspondent for the Augsburg *Allgemeine Zeitung*, he painted a vivid portrait of the Parisian musical scene between 1830 and 1840. Witty, brilliant and sometimes malicious, his reports document the important shift in cultural dominance from the aristocratic salon to the large audiences of industrial society. For Heine, the contrast between the styles of Rossini and Meyerbeer is emblematic of this shift. Whereas the ingratiating melodies of the Italian opera composer represent a form of individual expression, Meyerbeer's emphasis on harmony, spectacle and striking orchestral effects was directed towards the masses. So too were the 'primeval grandeur' of Berlioz's music (which Heine was among the first to champion) and the pyrotechnics of virtuosos such as Liszt and Paganini. Heine's thoughts on other musicians were equally trenchant. He predicted that Chopin would have a greater impact on the development of composition than on the history of performance, described Spontini as consumed by jealousy of Meyerbeer, and found Donizetti's fertility 'not inferior to a rabbit's'.

Heine's poetry was set by almost all the major composers of the 19th century (beginning with Schubert, whose six settings were posthumously published in *Schwanengesang*, 1829) and by a host of minor figures as well. While his verses remained popular as vehicles for music well into the 20th century, the previous century alone witnessed the production of approximately 8000 lieder on Heine texts. Schumann launched his 'year of song' (1840) with a *Liederkreis* (op.24) on a poetic cycle from the 'Junge Leiden' section of the *Buch der Lieder*. For the ever-popular *Dichterliebe*, he selected 16 (originally 20) poems from the *Lyrisches Intermezzo*. Altogether Schumann set 43 of Heine's verses. Other settings include those of Robert Franz (68), Mendelssohn (7), Loewe (9), Liszt (7), Brahms (6), Wolf (18), Grieg (8), Richard Strauss (6) and Berg (3).

Although Heine's poems contain many echoes of the *Volkslied*, a feature that helps to account for their immense attraction to composers, they often cast the genre in an ironic light. According to the poet Eichendorff, 'almost every one of Heine's beautiful lyrics ends with a suicide', a destruction of the illusion created by his recourse to the stock-in-trade of romantic imagery. Even the most adept composers found it a challenge to convey Heine's irony in music.

Heine also exercised a notable impact on music for dance and the theatre. Although a performance of the ballet for which he wrote a scenario in 1846 (*Der Doktor Faust*) failed to materialize, a narrative from *Elementargeister* served as the basis for the Adam–Perrot–Gautier

*Giselle, ou les Wilis* (1841). Wagner drew on *Aus den Memoiren des Herrn Schnabelewopski* for the text of *Der fliegende Holländer* and his *Tannhäuser* may owe something to Heine's version of the tale in *Götter im Exil. William Ratcliffe* in turn served as the point of departure for opera librettos set by Cui, Mauritius Vavrinecz, Mascagni, Leroux, Dopper and Andreae.

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JOHN DAVERIO

**Heinefetter.** German family of singers.

(1) **Sabine Heinefetter** (*b* Mainz, 19 Aug 1809; *d* Illenau, 18 Nov 1872). Soprano. She made her début in 1824 in Peter Ritter's *Der Mandarin* at Frankfurt. She was advised by Spohr to sign a contract for life with the Kassel Opera; but in 1829 she fled to Paris, where she studied with Davidde Banderali and Giovanni Tadolini, and sang at the Théâtre Italien until 1842. She created Adina in *L'elisir d'amore* at the Teatro Cannobiana, Milan (1832), and sang Alaide in *La straniera* at Danzig (1833). In 1846 she appeared in Marseilles, where she married shortly afterwards. She continued to sing occasionally until 1856.

(2) **Clara Stöckl-Heinefetter** (*b* Mainz, 7 Sept 1813; *d* Vienna, 23 Feb 1857). Soprano, sister of (1) Sabine Heinefetter. After studying with her sister and then with Giuseppe Ciccimarra in Vienna, she made her début there in 1831 as Agathe (Sabine sang Aennchen) at the Kärntnertortheater, where she was engaged for many years; her roles included Smeton (*Anna Bolena*), Lucrezia Borgia, Zayda (*Dom Sébastien*), Alice (*Robert le diable*) and Spohr's Jessonda. She made her London début in 1840 at the St James's Theatre as Agathe, returning in 1842 to Covent Garden, where she sang Donna Anna, Susanna, Pamina, Leonore (*Fidelio*), Norma and Valentine in the British première of *Les Huguenots*; she was praised for her 'exquisite sweetness of tone'. She retired in 1850.

(3) **Kathinka Heinefetter** (*b* Mainz, 12 Sept 1819; *d* Freiburg, 20 Dec 1858). Sister of (1) Sabine Heinefetter, with whom she first studied. She made her début at Frankfurt in 1837, then appeared at the Théâtre de la Monnaie (1840). After further study with Louis Ponchard, she sang Donna Elvira at the Paris Opéra (1841). Her career was temporarily halted in 1842 by the scandal when one of her lovers murdered a rival in her apartment, but she later appeared in Hamburg, Berlin, Vienna and Budapest, singing Norma, Rachel (*La Juive*), Agathe and Valentine. She retired in 1858, only months before her early death.

CHARLES JAHANT/ELIZABETH FORBES

**Heinen, Jeannot** [Jean-Baptiste Heinen] (*b* Luxembourg, 25 Dec 1937). Luxembourgeois composer. Originally self-taught (he wrote his first compositions when nine years old), he studied in Luxembourg with Edmond Cigrang and Walter Kolneder, in Saarbrücken with Heinrich Konietzny, and in Karlsruhe with Roland Weber and Humphrey Searle. He also took a composition course with Krenek. On the recommendation of Krenek and Kolneder, he left Luxembourg and in 1970 was appointed as head of music documentation at SWF in Baden-Baden.

His prolific output shows the influence of Impressionism as well as atonality, the neo-baroque and experimental trends, while retaining a distinctive personal style. He has written over 400 works in a variety of genres, especially for orchestra and for chamber groups. He is married to the violinist Dora Entcheva who has performed his works for violin in Luxembourg, Germany and elsewhere. He organized the Baden-Baden Brahms symposia (1986–92) and is president of Korrespondenzen, a society for the promotion of new music in Baden-Baden.

WORKS

(*selective list*)

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Works for organ, songs, choruses, numerous arrs.

LOLL WEBER

**Heinichen, Johann David** (*b* Krössuln, nr Weissenfels, 17 April 1683; *d* Dresden, 16 July 1729). German composer and theorist. He was the son of David Heinichen who, after an education at Leipzig's Thomasschule and the university, moved to Krössuln for a lifelong career as pastor. Like his father, Heinichen studied at the Thomasschule, having displayed considerable musical gifts as a child. (According to his own testimony in *Der General-Bass in der Composition*, these involved composing and conducting sacred music in local churches.) He enrolled at the Thomasschule on 30 March 1695 and his education included harpsichord and organ lessons with Johann Kuhnau. Heinichen's talent impressed Kuhnau, who employed the young student as his assistant, with responsibility for copying and correcting Kuhnau's own manuscripts.

In 1702 Heinichen entered Leipzig University as a law student, completing the degree in 1706 and immediately moving to Weissenfels to begin a practice as an advocate. Here the musical life of the court, under the patronage of Duke Johann Georg, seems soon to have attracted Heinichen away from his career in law. Johann Philipp

Krieger, the Kapellmeister, apparently encouraged Heinichen to write music for court occasions. In addition, Heinichen came into contact with other composers including Gottfried Grünewald, Krieger's assistant, the court organist Christian Schieferdecker, and for a while Reinhard Keiser, Hamburg's leading opera composer. In 1709 Heinichen returned to Leipzig at the request of the manager of the opera house, for which he composed several operas. He also became the director of the collegium musicum that met at Lehmann's coffee house. During this period Heinichen was appointed composer to the court of Zeitz and opera composer to the court of Naumburg. During this year, if not earlier, he found time to write the first version of his thoroughbass treatise, published in 1711.

In 1710 Heinichen gave up his successful career in Leipzig to travel to Venice, the centre of Italian operatic music, the style of which Heinichen was determined to learn at first hand. In Venice he was commissioned to write two operas for the Teatro S Angelo, *Mario* and *Le passioni per troppo amore*, both successfully produced in 1713. In Venice Heinichen came into personal contact with numerous important Italian musicians and composers, including Gasparini, Pollaroli, Lotti and Vivaldi. In 1712 he went to Rome, where he gave music lessons to the young Prince Leopold of Anhalt-Cöthen, later J.S. Bach's patron. No further details of Heinichen's travels in Italy have been found. He remained in Italy, mainly in Venice, until 1716. His growing fame as a composer attracted the attention of the Prince-Elector of Saxony, who engaged him as Kapellmeister to the court at Dresden, a post Heinichen assumed in 1717 and retained all his life.

In Dresden Heinichen shared the duties as Kapellmeister with Johann Christoph Schmidt. The court of August the Strong maintained one of the most important musical establishments in Europe. In the court orchestra Heinichen found such outstanding musicians as the violinists Veracini, Volumier and Pisendel (one of Heinichen's pupils), the flautists Buffardin, Hebenstreit and Quantz, and the lutenist S.L. Weiss. For the court theatre he wrote only one opera, *Flavio Crispo*, which was never performed. For reasons which remain obscure, the Italian opera company at court was dissolved by order of the king when quarrels broke out between the composer and the singers Senesino and Berselli. The score of *Flavio Crispo* breaks off without explanation near the end of the final act, as if the composer gave it up at the time of these disagreements. Although opera no longer had any significance in Heinichen's career, he wrote a large amount of music, both secular (in the form of cantatas, serenades and instrumental works) and sacred, in numerous scores largely performed in the royal chapel. During Heinichen's final years he revised and rewrote his earlier thoroughbass manual, publishing it in 1728 at his own expense. He died from tuberculosis, and was buried on 19 July 1729 in the cemetery of the Johanniskirche.

Heinichen composed in almost every popular form of his day except keyboard music. Most of his scores were written specifically for his duties as court Kapellmeister. Seibel listed more than 250 works, many of which – including some of the operas and church music – were lost in World War II. None of his music was published during his lifetime, and very little has appeared in modern editions. His musical style proves his own credo that music should be composed in a style mixing the national idioms of German, French and Italian music. As such, his music is somewhat more *galant* or pre-Classical in character than reminiscent of the contrapuntal complexity associated with north German Baroque composers. His instrumental concertos, solo and trio sonatas are clearly Italian in stylistic origins; however, Heinichen was particularly interested in deriving unusual instrumental colours, and his works (as Hausswald showed) are masterful displays of unusual instrumental combinations and sonorities. His vocal music, especially the secular works, shows obvious connections with Venetian operatic practice of the early 18th century, and little remains in these scores of the greater musical-dramatic scope of earlier German opera composers such as Keiser.

It is, however, his great treatise, *Der General-Bass in der Composition*, that assures Heinichen's continuing position at the forefront of Baroque theorists. He was praised and honoured by his contemporaries for this work; Charles Burney (*General History of Music*, ii, 459) called him 'the Rameau of Germany'. Mattheson and Scheibe were among the many prominent 18th-century writers to draw attention to Heinichen's treatise. *Der General-Bass* is an encyclopedia of knowledge not only for thoroughbass practice but also for a wide range of information both theoretical and philosophical concerning the art of composition (see Buelow, *Thorough-Bass Accompaniment*). The study of thoroughbass was for Heinichen not just a means of acquiring keyboard facility to accompany from a basso continuo, but also the best method for learning the entire technique of composition.

*Der General-Bass in der Composition* is not a new edition of his first treatise, but rather a complete rewriting that almost doubles the content of the original book. It was completed following Heinichen's rich musical experiences in Italy, and its new content reflects Italian influence on his ideas, especially as related to performing practices. The *Einleitung*, new to the second version, comprises a manual for composers, and this section provides us with our most concrete insights into German compositional principles of musical rhetoric and the expression of the affections. Another invaluable addition to his treatise are the extensive comments on the realization of unfigured basses, which conclude with a practical demonstration of how one would realize the unfigured bass to Alessandro Scarlatti's cantata, *Lascia, deh lascia, al fine*. Throughout the *General-Bass* Heinichen inserted copious footnote annotations sounding very much like a teacher's enthusiastic asides to his students. These remarks frequently give important clues to Heinichen's aesthetic and theoretical doctrines. Few composers of the Baroque have left us such confident, experience-tested opinions about their musical art.

WORKS

OPERAS

Der Karneval von Venedig, oder Der angenehme Betrug, ?Weissenfels, 1705, 1 aria *D-SWl*

Hercules, ?Leipzig, *c*1709, 11 arias *SWl*

Olimpia vendicata (A. Aureli, after L. Ariosto), Naumburg, 1709

Paris und Helene, oder Der glücklicke Liebeswechsel, Naumburg, 1710, *Bsb**

Le passioni per troppo amore (3, M. Noris), Venice, S Angelo, carn. 1713, *D-Dl**

Mario (G. Braccioli), Venice, S. Angelo, 1713, *Dl*; as Calpurnia, oder Die römische Grossmut, Hamburg, 1716

L'amicizia in terzo, overo Il Dionigio [Act 3] (G.M. Rapparini), Neuburg an der Donau, 1718 [Act 1 by 'Cavaliere Messa', Act 2 by A.R. Stricker, ov and ballet music by G. Finger]
Flavio Crispo, 1720, unperf., *Dl**

SERENADES AND FESTIVAL MUSIC
*autograph scores in D-Dl*

Zeffiro e Clori, serenata a 2 voce, 1714
La gara degli dei, serenata nel giardino chinese, 10 Sept 1719
Diana sull'Elba, serenata fatta sull'Elba, 18 Sept 1719
Serenata di Moritzburg, 6 Oct 1719
Le nozze di Nettuno e di Teti, serenata, Pillnitz, 3 Aug 1726
Musica da tavola per il giorno del nome di S.A.R. Federigo Augusto, 5 March 1727

SACRED MUSIC

12 masses; 2 Requiem; 8 Mag; 3 TeD; 7 Lamentations (4 lost); 4 lit; 6 hymns; 12 responsories (lost); int; off; 35 Latin hymns and motets; 15 German sacred cants. and motets; 2 orats (La pace di Kamberga; Oratorio tedesco al sepolcro santo, 1724); 2 Cantate al sepolcro di nostro Signore: mostly in *Dl*

OTHER WORKS

63 cants., 1–2vv
24 concs.; 5 sinfonias; 2 ovs. (suites); 7 solo sonatas, vn/fl; 9 trio sonatas; 4 sonatas, 3–5 pts; Pastorale per la notte della nativitate Christi; kbd and org works

THEORETICAL WORKS

*Neu erfundene und gründliche Anweisung … zu vollkommener Erlernung des General-Basses* (Hamburg, 1711)
*Der General-Bass in der Composition, oder Neue und gründliche Anweisung* (Dresden, 1728/R)

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R. Tanner: *Johann David Heinichen als dramatischer Komponist* (Leipzig, 1916)
G. Hausswald: *Johann David Heinichens Instrumentalwerke* (Dresden and Wolfenbüttel, 1937)
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GEORGE J. BUELOW

**Heininen, Paavo (Johannes)** (*b* Helsinki, 13 Jan 1938). Finnish composer. After taking private lessons in composition from Meriläinen he studied at the Sibelius Academy, Helsinki (1956–60), with Aarre Merikanto, Rautavaara, Englund and Kokkonen, at the Staatliche Hochschule für Musik, Cologne (1960–61), with B.A. Zimmermann and Rudolf Petzold and at the Juilliard School (1961–2) with Persichetti and Steuerman. Heininen taught music theory at the Turku Music School (1963–6) and from 1966 theory and composition at the Sibelius Academy, where he succeeded Rautavaara as professor of composition in 1993. His teaching is known for its stress on strict methods while encouraging broad perspectives, and an entire generation of Finnish composers, several of them well-known internationally, can be counted as his former students. He has performed as a pianist and, occasionally, conductor of his own music. As a writer he is known for his detailed and penetrating essays on the music of contemporary Finnish composers as well as other subjects related to composing.

Two distinct periods can be identified in Heininen's output: 12-note and post-serial. In his Symphony no.1 (1958, revised 1960) he adopted a 12-note method which in some later works governed other parameters than pitch alone. This is exemplified in his large-scale orchestral works (e.g. the crypto-Mahlerian *Adagio*, 1963, revised 1966, and Symphony no.3, 1969, revised 1977); they are characterized by richness and variety of detail within a monumental form, a quality he admires in the symphonies of Bruckner, Mahler and Hartmann. In contrast to these heavy and complex works, often of considerable length, there is another strain of compositions which are more airy and spacious in character; they play with traditional forms and techniques in a quasi neo-classical manner but without relinquishing an opulence of stimuli or his own integrity of style (*Petite symphonie joyeuse*, 1962; Piano Concerto no.2, 1966). His move into a post-serial style was a gradual development from the early 1960s through to the latter half of the 1970s. The treatment of pitch organization became less rugged and less dominant, restricted aleatory and field-type textures gained importance (Piano Concerto no.1, 1964), timbre became more significant (*Musique d'été*, 1963), rhythm more varied and harmony more powerful. The synthesis of all these developments is a multi-dimensional style, in which the rationalism of the serial period is replaced by a fuzzy logic, as if the music has evolved from a stream of consciousness in which, as the composer says of *Dia* (1979), 'all parameters are of equal value as directions of musical argument, and all their combinations equally probable'.

Essentially a composer of instrumental music, Heininen tends also to treat his vocal parts instrumentally, as in *Reality* for soprano and ten instruments (1978) or the opera *Silkkirumpu* ('The Damask Drum', 1983), subtitled a 'concerto for singers, players, words, images and movements'. Especially rich and varied is his solo and chamber music, which, along with delightful smaller pieces (the *Jeu*, *Discantus* and *Cantilena* series), also includes such important works as the piano sonata *Poesia squillante ed incandescente* (1974) and the two string quartets (1974; 1992, revised 1994), equal in weight to his symphonic works and concertos.

Worthy of mention also are Heininen's reconstructions of two scores by his teacher Merikanto (*Symphonic Study*, 1928, and String Sextet, 1932). This enabled him to imagine what Merikanto's Third Violin Concerto, which the composer destroyed, would have been like; in a rare act of identification that went far beyond completing an unfinished score, Heininen composed the violin concerto from scratch (*Tuuminki*, 1993) from scratch in the style and spirit of Merikanto. He has continued this idea in *Supplements to the History of Finish Chamber Music* (1999) which consists of two string quartets in the style of Leevi Made toja.

WORKS
*(selective list)*

STAGE

Silkkirumpu [The Damask Drum]: Conc. for singers, players, words, images and movements ... (op, 1, Heininen after nō play, trans. E.-L. Manner), op.45, 1983; Veitsi [The Knife] (op, 2, V. Meri), op.55, 1988

ORCHESTRAL

Sym. no.1, op.3, 1958, rev. 1960; Preambolo, op.4, 1959; Tripartita, op.5, 1959; Adagietto, op.5a, 1959; Conc. for Str Orch, op.6, 1959, rev. 1963; Petite symphonie joyeuse (Sym. no.2), op.9, 1962; Soggetto, op.10, 1963; Adagio ... concerto per orchestra in forma di variazioni ..., op.12, 1963, rev. 1966; Pf Conc. no.1, op.13, 1964; Pf Conc. no.2, op.15, 1966; Arioso, op.16, str, 1967; Sym. no.3, op.20, 1969, rev. 1977; Sym. no.4, op.27, 1971; Dia, op.36, 1979; Tritopos, op.38, 1977; Attitude, op.44, 1980; Pf Conc. no.3, op.46, 1981; Tyttöjen kävely ruusulehdossa [Floral View with Maidens Singing], op.47, str, 1982; Dicta, op.49, 9 + 14 players distributed among the audience, 1983; Sax Conc., op.50, 1983; KauToKei, op.52, double str orch, 1985; Vc Conc., op.53, 1985; Tuuminki [A Notion], vn conc., 1993; 2 Movements, op.66a, str, 1994–5; 2 Essays, op.66b, str, 1994–6; 3 Proceedings, op.66c, 1994–6; 3 Beings, op.66, 1994–7; Lamentation and Praise, op.68, str/pf, 1995; 5 Lightings, op.66f, 1998; Fanfaareja [Fanfares], op.70, 1997; Murasaki in Casa Ando, op.72, chbr orch, 1998; Une sourir – un sphinx, str, 1998

CHAMBER

Sonata basso, vc/db, pf, 1957, rev. 1993; Qnt, op.7, fl, a sax, perc, vib, pf, 1961; Musique d'été, op.11, fl, cl, perc, vib, pf, vn, vc, 1963, rev. 1967; Sonata, op.25, vn, pf, 1970; Arietta, op.25b, vn, pf, 1970; 2 chansons, op.31, vc, pf/orch, 1976; Str Qt no.1, op.32c, 1974; Gymel, op.39, bn, tape, 1978; Jeu I, op.42, fl, pf, 1980; Jeu II, op.43, vn, pf, 1980; Short I, op.58, cl, vc, 1990; Veitsivalssi [The Knife Waltz], op.55b, 2 pf, 1991; Belline, op.59 no.1, tuned perc (5 players), 1996; Utazawa no e (Short II), op.61, fl, gui, 1991; Anadry.img, op.63, sax qt, 1993; Cantionale piccola, op.65, hn, tpt, trbn, tuba, 1993, rev. 1995; Str Qt no.2 'Anadyr.mpl', op.64, 1994; Lamentation and Praise, op.68, 8 vc, 1995; Small Wolfstock, sax qt, 1996; Vanajana, sax qt, 1996; Bookends, big band, 1997; Wolfstock, big band, 1997; Kiasma Fanfares, op.73, 9 players, 1998; Mikä ilta, mikä valaistus [What an evening, what a lighting], 9 insts/str wnt, 1999; Supplements to the History of Finnish Chamber Music – Chapter 'Leevi Madetoja and the Str Qt': Q1, F, 1999, Movts from Qt 'The Bird' or 'The Parisian', 1999

KEYBOARD

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ILKKA ORAMO

**Heiniö, Mikko (Kyösti)** (*b* Tampere, 18 May 1948). Finnish composer and musicologist. He studied at the Sibelius Academy in Helsinki (1971–5), where he was taught the piano by Liisa Pohjola and composition by Kokkonen. He then studied composition in Berlin with Szalonek (1975–7) and musicology at the University of Helsinki, where he lectured between 1977 and 1985. He received his doctorate in 1984 and has been professor of musicology at the University of Turku since 1986. As well as holding other administrative positions, he is chairman of the Society of Finnish Composers.

One of the most versatile personalities of Finnish musical life, Heiniö successfully combines roles of both composer and musicologist, and his pioneering research into modern Finnish music has had influence upon his creative work. His early compositions were neo-classical and freely tonal, in which he also experimented with serial, aleatory, colouristic and minimalist procedures. His mature work can be described as post-modernist, characterized by a Mahlerian plurality: dodecaphonic features are juxtaposed with melodic borrowings, Latin rhythms and popular dances. His music refreshingly mixes structural awareness and spontaneity and evokes an emotional response thanks to its Mediterranean sensuality and rhythmic energy, while the dramaturgical contours of his works are always easy to grasp. As the composer has said, 'My ideal is of music in which the great surface spans and the spirit of the piece are immediately discernible.'

One of Heiniö's central orchestral works is *Possible Worlds: a Symphony* (1987), which, with its irony, nostalgia and pathos, presents a universe of diverse moods and styles. In his unique series of six piano concertos he moves far from the traditional genre: the Third Piano Concerto (1981) combines dodecaphony with Latin tone colour; the fourth, *Genom kvällen* ('Through the Evening', 1986), with its two movements (a structure typical of Heiniö), includes mixed chorus and the piano is given a chiefly colouristic role; the Sixth Piano Concerto 'Hermes' (1994), based on Greek mythology, contains parts for a soprano and dancers. Other notable works include the song cycle *Vuelo de alambre* (1983), which utilizes polyrhythmics, carnival tunes and minimalist repetition, *Wind Pictures* (1991) for synthesizer, mixed chorus and strings, in which biographical and historical dimensions are interlocked, and the Trio for violin, cello and piano (1988), subtitled 'Self-Portait with Reich and Joplin – in the presence of Schumann'.

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(*selective list*)

Orch: Conc. grosso, op.17, str, hpd, 1975; Tredicia, op.23, 1976; Hn Conc., op.32, 1978; Pf Conc. no.3, op.39, 1981; Conc. for Orch, op.40, 1982; Genom kvällen [Through the Evening] (Pf Conc. no.4), op.48, 1986; Possible Worlds: a Symphony, op.49, 1987; Pf Conc. no.5, op.53, 1989; Dall'ombra all'ombra, op.58, synth, mixed chorus, str, 1992; Hermes, dance pictures (Pf Conc. no.6), op.61, pf, S, str, 1994; Trias, op.62, 1995; Minne, op.64, str, 1996; Sym. no.2 'Yön ja rakkanden lauluja' [Songs of the Night and Love], op.66, Bar, orch, 1997–8

Chbr: Suite, op.16, fl, 2 gui, 1974; Trio, op.19, ob, bn, hpd, 1976; Akasa, op.27, 6 trbn, 1977; Notturno di fiordo, op.31, fl/pic, hp, 1978; Brass Mass, op.33, 4 tpt, 4 trbn, tuba, 1979; Duo, op.34, vn, pf, 1979; Champignons à l'herméneutique, op.36, fl, gui, 1979; Minimba 1, op.41, 4/3 gui, 1982; '... in spe', op.44, sax, mar/vb, 1984; Trio, op.51, vn, vc, pf, 1988; In G, op.52, vc, pf, 1988; Aurora, 4 hn, 3 tpt, 3 trbn, tuba, 1989; Wintertime, op.54, vib/mar, hp, 1990; Pf Qnt, op.59, 2 vn, va, vc, pf, 1993

Solo inst: Lindgreniana, op.18, ob, 1975; Suite, op.21, bn, 1976; Deductions I, op.35, pf, 1979; Kolme repetitiivistä unta [3 Repetitive Dreams], op.42, pf, 1982; Uneen/Into Sleep, pf, 1986; Ritornelli, op.55, pf, 1991

Choral: 3 finnische Volkslieder, op.28, SATB, 1977; Kinerva, op.30, T, male vv, 1978; Landet som icke är/Maa, jota ei ole [The Land That Is Not], op.37, female vv, pf, 1980; Mannerkantaatti [Cantata of Continent], op.45, S, B, SATB, orch, 1985; I den ljusa natten [In the Light Night], op.47, male vv, 1985; Minimba 2, op.50, male vv, 1988; Wind Pictures (Tuulenkuvia), op.56, orch, synth, str, SATB, 1991; Luceat, op.57, SATB, 1992; Skålbordun, op.60, male vv, 1993; Non-Stop, op.63, SATB, 1995; Juhlamarssi hiljaisille miehille [Festive March for Quiet Men], op.65, male vv, 1996

Other vocal: Neljä yölaulua [4 Night Songs], op.10, B/A, pf, 1972; Tre böner [3 Prayers], op.20, B, pf, 1976; Halllieder, op.25, S, pf, 1977; Framtidens skugga [The Shadow of the Future], op.38, S, 4 tpt, 4 trbn, tuba, 1980; Vuelo de alambre, op.43, S, orch, 1983; La, op.46, pf, S, A, T, B, 1985

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'Innovaation ja tradition idea: näkökulma aikamme suomalaisten säveltäjien musiikkifilosofiaan' [The idea of innovation and tradition: an insight into the musical philosophy of contemporary Finnish composers], *Acta musicologica fennica*, xiv (Helsinki, 1984)

'Uusklassimin reseptio ja Suomen luova säveltaide 30-luvulta 50-luvun puoliväliin' [The reception of neo-classicism and composing in Finland from the 1930s to the mid-1950s], *Musiikki*, xv/1–2 (1985), 1–74; xv/3–4 (1985), 171–260

'12-säveltekniikan aika: dodekafonian ja sarjallisuuden reseptio ja Suomen luova säveltaide 1950-luvulta 1960-luvun puoliväliin' [The 12-note era: the reception of dodecaphony and serialism and composing in Finland from the 1950s to the mid–1960s], *Musiikki*, xvi/3–4 (1986) [whole issue]

'Lastenkamarikonserteista pluralismiin: postmoderneja piirteitä uudessa suomalaisessa musiikissa' [From nursery concerts to pluralism: post-modern features in new Finnish music], *Musiikki*, xviii/1–2 (1988)

'To be or not to be?', *Finnish Music Quarterly*, vi/1 (1990), 26–9

'Kontekstualisoiminen taidemusiikin tutkimuksessa' [Contextualization in the research of art music], *Musiikki*, xxii/1 (1992), 1–78

Musiikki ja kulttuuri-identiteetti: johdatusta keskeiseen käsitteistöön [Music and the cultural identity: an introduction to the central concepts], *Musiikki*, xxiv/1 (1994), 4–70

with others: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)

*Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The history of Finnish music], iv (Helsinki, 1995)

*Sanat sävelistä* [Words on tones] (Juva, 1997)

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A. Karttunen, ed.: 'The Music of Our Time', *Finnish Music Quarterly*, xii/4 (1996), 31–63

VEIJO MURTOMÄKI

**Heinisch, József** [Joseph] (*b* before 1800; *d* Pest, 7 Nov 1840). Hungarian composer and theatre conductor, probably of Austrian origin. In his youth he moved in the society of Beethoven. About 1812 he entered the service of the Transylvanian Count Farkas Bethlen as a music teacher. From 1824 to 1830 he worked as a theatre conductor in Kolozsvár (now Cluj-Napoca), and from 1830 to 1835 he was active in Kassa (now Košice,

Slovakia), where the first performance of his opera *Mátyás királynak választása* ('The Election of Mátyás as King') was given. From 1836 to 1837 he was conductor of the Hungarian theatre company in Buda. The Hungarian Theatre in Pest, centre of opera in Hungary until 1884, was opened on 22 August 1837 with his overture *Thalia diadala az előítéleteken* ('Thalia's Victory over Prejudice'), and on the same day he also conducted the first opera performance there, Rossini's *Il barbiere di Siviglia*. Until his death he was the conductor (from 1838, under Ferenc Erkel, second conductor) of the theatre.

Heinisch was one of the pioneers of opera in Hungary, and his compositions and arrangements contributed significantly to the enlargement of the repertory of the Hungarian theatre. He composed mainly in the international opera style of his time but could also express himself in the *verbunkos* style. Although possessing little originality himself, he was one of the forerunners of the 'father of Hungarian opera', Erkel. His compositions and arrangements, all left in manuscript, include an opera, three ballets, a pantomimed comedy, incidental music and arrangements of earlier Hungarian operatic music for the Hungarian theatre.

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F. Bónis: 'Beethoven und die ungarische Musik', *GfMKB: Bonn 1970*, 121–7

F. Bónis: *Hogyan lett Erkel Ferenc a Pesti magyar színház karmestere?* [How did Erkel become conductor of the Hungarian Theatre in Pest?] (Budapest, 1995)

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**Heinitz, Wilhelm** (*b* Hamburg-Altona, 9 Dec 1883; *d* Hamburg, 31 March 1963). German musicologist. He began his career as a bassoonist. In 1915 he became assistant in the phonetics laboratory for African and South Sea languages at the University of Hamburg. After taking a doctorate in psychology at Kiel (1920), and completing his *Habilitation* in Hamburg (1931), he founded the department of research into comparative musicology at the Colonial Institute of Hamburg University, which he directed until his retirement in 1949. He became successively lecturer (1931), reader and research fellow (1935). In 1945 he founded the Landesverband Hamburg der Tonkünstler und Musiklehrer. In addition to his writings on music, psychology and phonetics, he wrote ten volumes of lyric poetry and gave some 300 radio talks.

In the Colonial Institute his association with Carl Meinhof, an expert in African studies, and the phonetician Panconcelli Calzia developed his own interest in African studies, theory of tone and sound, and phonetics. His early scientific articles concerned biological factors involved in music, including motor components and the relationship between bearing and attitude on the one hand and production and reproduction of music on the other. His theory of homogeneity is founded on the works of Ellis, Rutz, Sievers and Bekking. His papers are in the Staats- und Universitätsbibliothek in Hamburg (*D-Hs*).

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'Das Grammophon im Dienste der musikwissenschaftlichen Demonstration', *Vox*, xxx/5–6 (1920), 141–5

*Wie lassen sich experimentalphonetische Methoden auf die psychologische Zergliederung gesprochener Sätze anwenden?* (diss., U. of Kiel, 1920)

'Ein Materialbeitrag zur Kenntnis der arabischen Musik', *ZMw*, iv (1921–2), 193–8

'Probleme der Schulmusikpflege', *Der Aufbau*, vi/13 (1924)

'Die Sprechton bewegung in Arnold Schönbergs "Pierrot lunaire"', *Vox*, xxxv (1925), 1

*Klangprobleme im Rundfunk* (Berlin, 1926)

'Ein Beitrag zum Problem der Trommelsprache', *Vox*, xxxvii (1927), 29

*Instrumentenkunde* (Wildpark-Potsdam, 1929, 2/1949)

'Versuch einer Analyse des Berliner Notenpapyrus. P. 6870', *ZMw*, xi (1928–9), 222–33

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*Die Erforschung rassischer Merkmale aus der Volksmusik* (Hamburg, 1938)

'Zum Problem der afrikanischen Trommelsprache', *Afrika-Rundschau*, vi (1940–41), 142–3

'Rassische Merkmale an afrikanischem Musikgut', *Zeitschrift für Rassenkunde*, xii (1941), 9

'Was ist niederdeutsche Musik?', *Niederdeutsche Welt*, xvi (1941), 57ff

'Hamburger Beiträge zur wissenschaftlichen Erforschung musikalischer Bewegungsprobleme', *Archiv für vergleichende Phonetik*, 2nd ser., vii (1943–4), 47–56 [with Eng. summary, 58]

'Ein biologisch gerichteter Beitrag zur deutschen Versforschung', *Vom Geist der Dichtung: Gedächtnisschrift für Robert Petsch* (Hamburg, 1949), 326–56

'Taktprobleme in J.S. Bachs "Wohltemperierten Klavier"', *Festschrift Max Schneider* (Leipzig, 1955), 147–51

'Metro-dynamische Modulation', *Mitteilungsblatt des Landesverbandes der Tonkünstler und Musiklehrer* (1956), no.4

'Musikalische Orthographie', *Mitteilungsblatt des Landesverbandes der Tonkünstler und Musiklehrer* (1957), no.4

'Ein Beitrag zur Musik der Túpari-Indianer', *Zeitschrift für Phonetik und allgemeine Sprachwissenschaft*, xii (1959), 107–10

'Physiologische Beobachtungen zur Werkästhetik Frederic Chopins', *Chopin Congress: Warsaw 1960*, 433–7

'Zeitgemässe Aufführungsprobleme', *GfMKB: Kassel 1962*, 293–5

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W. Vetter: 'Dem Gedenken an Wilhelm Heinitz', *Mf*, xvi (1963), 313–15

E. SCHULZE-MEISTER/PAMELA M. POTTER

**Heinlein.** *See* HAINLEIN family.

**Heinlein** [Funcke], **Federico** (*b* Berlin, 25 Jan 1912). Chilean composer and critic, of German descent. He started his musical training in Argentina and continued it at the University of Berlin (1929–34), where he studied composition with Wilhelm Klatte and Paul Graener, and musicology with Schering and Blume. On his return to Buenos Aires he worked as an assistant to Fritz Busch and Erich Kleiber at the Teatro Colón (1935–40), and in 1940 he emigrated to Chile. In 1949 he travelled to the Blandford Summer School, England, to take courses in composition (Boulanger), clavichord and harpsichord (Dart), and choral direction and piano teaching (Anthony Hopkins). Back in Chile he became active as a teacher and piano accompanist, also appearing in chamber music recitals. He taught chamber music and other subjects at the University of Chile (1954–89). He became music and dance critic on the daily newspaper *El mercurio* in 1954 and also published essays in specialist journals such as the *Revista musical chilena*.

Heinlein became known as a composer in Chile in 1943 with his *Dos canciones*, based on folk motifs. Since then, several of his works have been published, recorded and awarded prizes. He has had commissions from diverse institutions and performers, both in Chile and abroad. He became a member of the National Association of

Composers in 1952 and has represented the country at international events. Heinlein is particularly drawn to vocal music and that designed for intimate venues. His rigorously constructed pieces show an eclecticism that ranges between tonality and 12-note serialism.

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(*selective list*)

Orch: Sinfonietta, orch, 1954; Concertante, ob, bn, str, 1976

Choral: Cantus mariales (liturgical text), SATB, 1950; Amaryllis (F. Rückert), SATB, 1953; 2 villancicos (trad.), SATB, 1973; 2 coros (P. Neruda, E. Barquero), SATB, 1978; Deseos (M. Baeza G.), SATB, 1981; Villancicos (trad.), 1985

Solo vocal: Philines Lied (J. von Goethe), S, pf, 1937; 2 canciones (G. Mistral), 1v, pf, 1943; 3 canciones españolas (A. and M. Machado), 1v, pf, 1945; 3 Lieder (Klabund), 1v, pf 1947; 3 canciones antiguas (16th cen.), Bar, pf, 1950; Farewell (Neruda), Bar, orch, 1951; 3 Nachstücke (G. Keller, E. Lissauer, I. Moossen), 1v, pf, 1954; Silencio (A. Storni), 1v, pf, 1957; Cantata del pan y la sangre (M. Arteche), S, Bar, nar, chorus, str orch, perc, 1980; Antipoeta y mago (V. Huidobro), A, cl, vn, vc, pf, 1984–5, version for S, A, pf; La carta de Violeta (V. Parra), 1v, gui, 1985; Las aguas de los años (Mistral), A, vn, vc, pf, 1987; Yerbas Buenas (M. Jara), 1v, pf, 1989

Chbr and solo inst: Sonatina, vc, pf, 1944; Do not go gentle, va, pf, 1985–6, version for cl, pf; Testimonio, pf, 1986, arr. vn, pf; Imaginaciones, pf, 1986–7, arr. wind qnt; De consuno, cl, vn, vc, pf, 1991

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FERNANDO GARCÍA

**Heinlein, Paul.** *See* HAINLEIN, PAUL.

**Heinrich, Anthony Philip** [Anton Philipp] (*b* Schönbüchel [now Krásný Buk], Bohemia, 11 March 1781; *d* New York, 3 May 1861). American composer of German-Bohemian birth. The adopted son of a wealthy uncle, Heinrich inherited property and a prospering business. However, the Napoleonic wars and the ensuing Austrian financial crash of 1811 destroyed his entire inheritance. He had visited America in 1805, and in 1810 had tried unsuccessfully to establish his business there. Following another abortive business venture in America (1816–17) and the death of his wife, a Bostonian, he remained to embark upon a musical career.

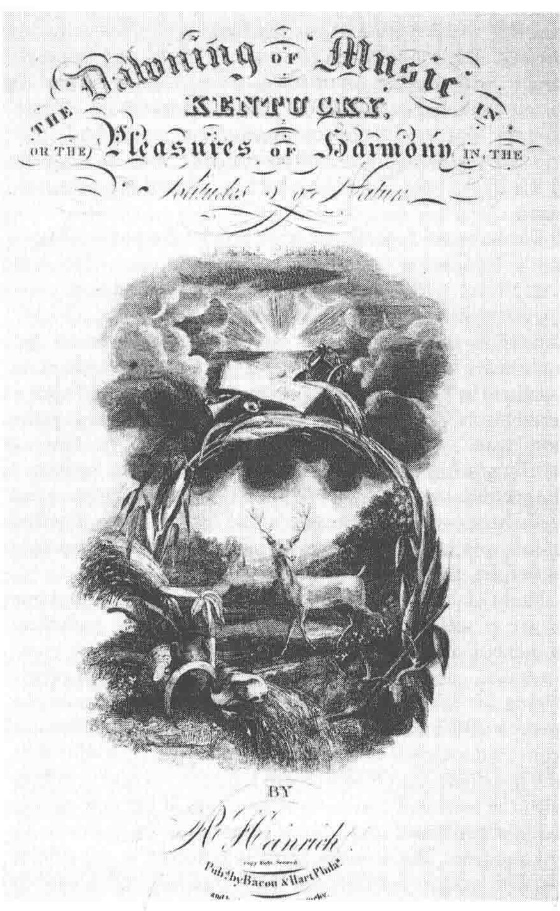
Although Heinrich had studied the violin and piano in his youth, he was essentially self-taught. Nevertheless, he became a dominant American figure as composer in the mid-19th century. His career led him to Philadelphia, Pittsburgh, Kentucky, Boston and finally New York, where he settled in 1837. He was considered America's first 'professional' composer, and critics termed him 'the Beethoven of America'. At New York in 1842, 1846 and 1853, and at Boston in 1846, 'Father' Heinrich was the featured composer in festival concerts that included several of his large orchestral works.

Heinrich's life is prominently linked with the history of concert music in America during the first half of the 19th century. As a violinist he led one of the first known performances of a Beethoven symphony (probably the First Symphony) in America (Lexington, Kentucky, 12 November 1817). He was chairman of the organizational meeting on 12 April 1842 of the New York Philharmonic Society. The scope of his personal contacts and acquaintances with important men in fields outside music is astonishing: he was close to diplomats, legislators, judges, lawyers, doctors, professors, naturalists, poets and writers. Indeed, he was granted an audience with a president of the USA, John Tyler, at which he played his compositions.

Unlike most American composers of the period, Heinrich's reputation extended beyond America. He was acquainted with Mendelssohn, and Marschner praised his compositions. He spent the years 1826–31, 1833–7 and 1856–9 in Europe, at times playing violin in the orchestras of Drury Lane and Vauxhall Gardens in London. In 1836 his compositions were acclaimed after a concert at Graz. The same year, his international reputation was acknowledged by his inclusion in Gustav Schilling's *Encyclopädie* and it was confirmed in Fétis's *Biographie universelle* (1839). His career was crowned with three concerts at Prague in 1857, the last one devoted exclusively to his orchestral works. Despite this notable career, he died in poverty and neglect.

Heinrich's compositions exemplify the Romantic view of art as self-expression. Many of his works, including numerous autobiographical songs and descriptive compositions, can be traced to specific experiences and events during his life. Shortly before beginning to compose, he made a 300-mile journey by foot through the wilderness from Philadelphia to Pittsburgh, followed by a 400-mile journey down the Ohio River to Kentucky. This encounter with the frontiers and natural wonders of the new nation made a profound and lasting impression on his creative imagination. The frontier spirit is reflected in the title of his first major publication, *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature* (1820), a large, ambitious and varied collection of songs and pieces for piano and violin (see illustration), and in *The Sylviad, or Minstrelsy of Nature in the Wilds of N. America* (1823, 1825–6), both without precedent in American publishing. Heinrich had written his first composition (1818) and others during his solitary habitation of a log house in the woods around Bardstown, Kentucky. Throughout his life he fostered the Romantic image of himself as the log-house composer, 'tutored by nature'.

Like many other 19th-century composers, Heinrich was particularly interested in writing descriptive music. From his frontier experiences, the American Indian made the deepest impression, as nine of his orchestral works show; his first composition conceived for orchestra concerned the Indian (*Pushmataha, a Venerable Chief of a Western Tribe of Indians*, 1831). He seems to have been the first to attempt a serious treatment in music of the idea of the American Indian, at any rate in the larger forms. One of America's natural wonders was orchestrally described in *The War of the Elements and the Thundering of Niagara*, and Heinrich's patriotism found expression in, among other works, *The Jubilee*, a large composition for orchestra, chorus and solo voices, tracing the history of America from the Pilgrims up to the War of Independence. Two other descriptive works for orchestra show fruits of his friendship with John James Audubon: *The Columbiad, or Migration of American Wild Passenger Pigeons* and *The Ornithological Combat of Kings, or The Condor of the Andes and the Eagle of the Cordilleras*, the




*Title-page of Heinrich's 'The Dawning of Music in Kentucky' (Philadelphia: Bacon & Hart, 1820)*

latter considered by Heinrich as his best work. Heinrich is buried in the Audubon vault in New Trinity Cemetery, New York.

Heinrich's compositions are out of the ordinary and quite original. Although eccentric, occasionally rough, and unusually complex and elaborate, his works are truly expressive and never without interest. The sources of his musical style are found in Haydn and to some extent Beethoven, but they have the greater ornateness of Italian opera and often a freer use of chromaticism both melodically and harmonically. Heinrich's melodic style is strongly influenced by classical dance music, and melodic quotation plays an important role in his compositional technique, particularly self-quotation and the quotation of popular, patriotic tunes (e.g. *Hail Columbia*, *Yankee Doodle*, *God Save the King*). The forms Heinrich favoured most are those of the dance and the theme with variations. Generally, he did not develop material thematically or formally, but juxtaposed successive sections. As a result, his works often have the characteristics of an extemporized fantasy (e.g. *A Chromatic Ramble of the Peregrine Harmonist*, for piano).

Heinrich consistently rewrote his works and composed for a wide variety of performance media, frequently employing the same musical materials in different ones. Since he was a violinist and pianist, and his first creative efforts were improvisations on the violin, it is not surprising that the majority of his works exhibit a strong instrumental bias. Although he wrote many excellent songs and piano pieces, he was an orchestral writer by temperament and choice, and the orchestral works form the truest expression of his musical personality. He wrote for a large orchestra, with scores employing up to 44 individual parts. The years 1834–5 and 1845–7 produced most orchestral works. Unfortunately, in America at this time there were no orchestras and few vocalists capable of executing properly Heinrich's extremely complex music.

Although none of his orchestral music was published, the great majority of Heinrich's other work was. His orchestral manuscripts, personal scrapbook and a large number of music prints are in the Library of Congress. Another, smaller collection of prints is in the Národní Muzeum, Prague.

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Edition: *Heinrich: Complete Works*, ed. A. Stiller (Philadelphia, 1991–)

The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature, op.1 (Philadelphia, 1820, rev. 1820–23/*R*) [DMK]

The Western Minstrel, op.2 (Philadelphia, 1820, rev. 1820–23/*R*) [WM]

The Sylviad, or Minstrelsy of Nature in the Wilds of N. America, 2 collections, op.3 (Boston, 1823, 1825–6/*R*) [Sa, Sb]

Index: A – SONGS; B – VOCAL ENSEMBLES; C – KEYBOARD; D – VOCAL WITH ORCHESTRA; E – ORCHESTRAL; F –INSTRUMENTAL

A – SONGS

*1 voice, piano, unless otherwise stated*

1819: While the Heart (H.C. Lewis) [also Z]

1820 (in DMK): A Bottle Song (Burns) [also V]; Coda (W.B. Tappan); Columbia's Plaint (Lewis); From thee Eliza (Burns); Hail to Kentucky (P.W. Grayson); How Sleep the Brave (W. Collins) [also V]; Ode to the Memory of Commodore O.H. Perry (Lewis) [also Z]; Prologue Song (Lewis), 2 settings; Say what is that heart! (Grayson); Sensibility, and Sensibility's Child (Lewis), 2 songs [no.1 also V]; Sweet Maid; The Birthday of Washington (text from The National Intelligencer); The Bohemian Emigrant (Lewis); The Bride's Farewell (Lewis); The Musical Bachelor (J.R. Black), also for 1v, fl/vn, pf; The Young Columbian Midshipman (Lewis), 2 versions; 'Tis not in Dreams (Tappan); To my Virtuoso Friends (R.S. Coffin); Visit to Philadelphia (Lewis); Where is that Heart? (Grayson)

1820 (in WM): Hast thou seen! (Tappan); Image of my Tears (Byron, Lewis); Irradiate Cause! (Tappan); Love in Ohio (Lewis); Maid of the Valley (Tappan); O smile upon the deaf and dumb (Tappan); Remember me (Lewis), 2 versions; Sailor Boy's Dream (W. Diamond); The Musical Bachelor (Black); There is an hour (Tappan); The Yager's Adieu (Grayson); Venez ici! (Lewis); Where are the pleasures (G. Dutton)

1822: Ode to the Memory of Commodore Perry (Lewis)

1823: Fair Pupil (M. Neville); Philanthropy (Tappan) [also V, W] (Sa)

1825 (in Sb): Fill your Goblets (H. McMurtrie) [also V]; Mary (T. Moore); Overture to the Fair Sylph of America (Neville); The Sylph of Music (C.H. Locke); The Yager's Adieu (Grayson), 2 versions; Where is the nymph (T. Moore, M. Osborne); Where's the home (Locke)

1826 (in Sb): Sequel, or Farewell to my Log House (J.M. Brown) [also V]; The Log House (Brown); The Western Minstrel's Recollection (A.G. Whipple)

1828: Fantasia vocale (J.H. Payne); The Twin Brothers (L.E. Landon), 2 settings; The Twin Sisters (W. Steele), 2 settings

*c*1828: Be silent now (Steele); Dean Swift's Receipt to roast mutton (Swift); I love the brilliant courtly scene (T. Gaspey), rev. as The glorious day shall dawn at last; The Absent Charm (Gaspey)

1832: I love thee! (T. Hood); The Voice of Faithful Love (Gaspey), 1v, fl, pf

*c*1832: Nay, Lady (N.G[reene]); We wander in a thorny maze (Tappan)

?1832: Song of Jacob to Rachel (Tappan), 1v, org

1838: The Bonny Brunette (J.M. Moore), 2 versions

1842: The Loved One's Grave (Wordsworth)

1846: Breezes from the Wild Wood: no.1, Imoinda (O.H. Mildeberger), no.2, Ne-La-Me (W. Wallace); Cantilene d'affetto: no.6, La toilette de la reine (Mrs G. Killick, G. von Kienbusch), no.7, The Maid of Honor (Steele, von Kienbusch), 2 versions, no.8, Eleanor (A. Mensbier, von Kienbusch), no.9, Love's Confiding (W.L. Jeffers, von Kienbusch); Reminiscences of Kentucky [see V]: no.1, The Parting (D.C. Driscoll); The Minstrel's Friend (Tappan); The Tribute [see V]: no.1, Sweet Music (Tappan); The Young Columbian Midshipman (Lewis); Une petite fantaisie d'amour (M.S. Pile)
1847: La toilette de la cour (Killick)
1848: An Offering of Song: no.1 The Rose of the Sea (M.E. Hewitt), no.2, The Broken Heart (Moore); Sacred Meditations (Tappan): no.1, An Evening Reflection, 1v, org, no.2, Sweet is the Hour of Solitude; The Harp's Last Echoes: no.1, 'Tis Echo's Voice (Steele, von Kienbusch), also for 1v, fl, pf Heaven and my Harp (Mrs A.R. Luyster), no.2, The Soul Released (Tappan), 1v, org, no.3
1849: La bohémienne (F. Koller, H.B. Gay); La toilette de la cour (Killick, von Kienbusch); Mým slovanským bratrům v Europě! [To my Slavonian Brethren in Europe] [see W]: no.1, Home of my Youth (Tappan, von Kienbusch), no.2, The Cypress (W.J. Edson, von Kienbusch); Recollections from a Log House [see W]: no.1, Love in Ohio (Lewis); The Calm Sequester'd Cell [Süss ist die Ruh] (Gaspey, A. Mandel)
1850: Father Heinrich's Klage, 1v; Love's Enchantment (Tappan); Melodie (H. Harring), 1v
?1850: An Elegiac Song (A. Carey); The Garland (Luyster)
1851: How Sleep the Brave (Collins); Must I resign; The Yager's Adieu (Grayson)
1852: The Unknown Man
?1852: Our hearts were bowed; Remember me (Lewis)
1852–3: Sunset Chimes, 1v, pf, org: no.1, I have something sweet to tell you (Mrs F.S. Osgood), no.2, O! say, my Leila (F.W. Fish), no.3, Loving Hearts (A. Duganne), no.4, The Forsaken (Duganne), no.5, Hope on (Duganne), no.6, Hope's Diadem (H.T. Drowne), no.7, Remember me (Lewis), no.8, Forget me not (Tappan), no.9, Capriccio vocale, 2 versions, no.10, The Boston Bard (Coffin), no.11, Must I resign, no.12, That awful day (I. Watts)
1854: A Votive Wreath [Dem Verdienste seine Krone] [see W, Y]: no.3, Love's Enchantment [= U 1850], no.4, La bohémienne [= U 1849], no.5, The Spirit Bond [Das Geister Band] (Hewitt, G. Aigner); Legends of the Wild Wood [Urwald Sagen] [see W, Y]: no.4, Fleeting Hours (W.J. Wetmore, M. Langenschwartz), no.5, The Old Harper (Wetmore, Aigner)
?1858: Balladen: no.1, Die Liebe, no.2, Der Engel Wanderung (E. Vacano)
Uncertain date: Accettate gli ossequi; A Lone Trembling Flower (Steele); Du bist gestorben (Heine), 2 settings; Fantasia amorosa (S.S. Fitch); Hark! I heard; I love to watch the evening sky; In Lebanon (Tappan), 1v, org; I've something sweet to tell you (Osgood); Oh Happy Land (Wetmore); Shadows of Memory (Wetmore); The Home of Childhood's Hour (Drowne); The Lilac, 3 settings; The Spirit Bond (Hewitt)

B – VOCAL ENSEMBLES

1820 (in DMK): A Bottle Song (Burns), solo vv, STB, pf [also U]; How Sleep the Brave (Collins), 1v, unison vv, pf, also for STB [also U]; Sensibility, 2vv, fl, pf [also U]; The Sons of the Woods (Lewis), 1v, unison vv, pf
1823 (in Sa): Philanthropy (Tappan), SATBB, pf [also U, W]; The Minstrel's Catch, S, 8–40 mixed vv (more ad lib), pf
1825 (in Sb): Epitaph on Joan Buff (W. Staunton, Osborne), 5vv, pf; Fill your Goblets (McMurtrie), 4vv, pf [also U]
1826 (in Sb): Bohemia (Watts), SS(A)BB, org; Sequel, or Farewell to my Log House, 4vv, pf [also U]; The Minstrel's Adieu (Locke), SSB, pf; The Western Minstrel's Musical Compliments (Grayson), SSB, pf
1832: 4 hymns in N.D. Gould: *National Church Harmony* (Boston, 1832): Antonia, 4vv, Death of a Christian (A.L. Barbauld), SSTBB, org; Harmonia, 4vv, On Judah's Plain (Tappan), 4vv; Funeral Anthem (C. Murray), 2 Tr, T, 2 B, chorus, org/pf; Hail Beauteous Spring (Tappan), ST(S)B, pf
1836: Des Christen Tod (Barbauld, Mandel), SSTBB, pf/org
1845: The Adieu, opening from oratorio The Wild Woods' Spirits Chant (Eng. text Edson, Ger. text C.J. Hempel), S, A, T, 2 B, chorus, org/pf
1846: Elegiac quintetto vocale (Wallace), SATBB, org/pf; Reminiscences of Kentucky [see u]: The Valentine, 'Lovely are Maidens' (G.B. King), S, T, pf; The Tribute [see U]; no.2, The City of Fraternal Love (Lewis), 1v, SATB, pf
1847: Funeral Anthem (Hewitt), S, A, T, 2 B, chorus, org
1851: Music, the Harmonizer of the World (King), 1v, SATB, pf
1854: Musa sacra, no.4: The Death of a Christian [Des Christen Tod] (Barbauld, Mandel), SATBB, org/pf
?1858: 2 choruses from The Columbiad, pt.2: Erkenne Gott! (Langenschwartz), SATB, pf, Soli Deo gloria, S, A, T, B, chorus, pf
Uncertain date: Our Hearts, 2vv, pf, also for S, A, T, 2 B, chorus, pf

C – KEYBOARD

*piano 2 hands, unless otherwise stated*

1820 (in DMK): A Chromatic Ramble, pf, 1v; A Divertimento; A Serenade, pf, ?vv; Avance et retraite; Farewell to Farmington, arr. pf; Hail Columbia!; Kentucky March, Trio, and Quick-step Waltz; La buona mattina, pf, 1v; Lord Byron's Cotillion (incl. Fair Haïdée's Waltz); Marche concertante, arr. pf, 1v; Marcia di ballo; Rondo Waltz; The Fair Bohemian; The Henriade; The Minstrel's Petition, pf, 1v, vn; The Prague Waltz; The Sarah; The Unamiable; Three Cotillions, pf, ?fl, 1v; Visit to Farmington; Yankee Doodle Waltz
1820 (in WM): Gipsey Dance; Ländler of Austria; Philadelphia Waltz; The Minstrel's March
1823 (in Sa): A Divertimento di ballo; Canone funerale; Philanthropy [also U, V]; The Minstrel's Musical Compliments; Toccatina capricciosa; Valsetto triangolo
1825 (in Sb): A Sylvan Scene; Bernhard, Duke of Saxe Weimar's March; Overture de la cour; The Four-pawed Kitten Dance, pf 4 hands; The Minstrel's Entertainment with his Blind Pupil, pf 4 hands; The Minstrel's March; The Minstrel's Vote; The Students' March; Toccata grande cromatica
1826 (in Sb): The Debarkation March; The Embarkation March; Vivat Britain's Fair!
*c*1830: Avance et retraite, arr. pf
*c*1832: A Divertimento di ballo; A Recollection of England; Il divertimento di Londra; La promenade du diable; Multum in parvo; Paganini's Incantation [with T. Welsh]; The First Labour of Hercules; The Rübezahl Dance; The Waltz of the N. York Graces
1835: Le départ d'Angleterre
*c*1835: Musical Week: The Amaranth, The Brown Beurré, The Hickory, pf, vc, The Phoenix, The Sensitive Plant
1838: The May Day Waltz
1839: L'esprit et la bonté; Pocahontas
1840: An Elegiac Impromptu Fantasia; The Nymph of the Danube; 3 Elssler Dances: The Laurel Waltz, The New York Capriccio, The Zephyr Dance
1841: The Maiden's Dirge; The President's Funeral March, pf/org; 3 Indian Fanfares; 3 petits caprices; 2 Waltzes pastorale
1842: The New York Rondo; The Yankee Welcome to Boz, 2 waltzes; 3 Images of Musical Thought: The March and Waltz of the Muses, The Return from School
1844: Texas and Oregon Grand March; Tyler's Grand Veto Quick Step
1847: The Laurel and the Cypress
1848: Der Triller; Valentine Wedding Waltz
1849: A Valentine, pf, vn ad lib; Divertimento leggiadro: Capriccio volante, Finale trionfante, St Valentine's; Marcia della regina e Passo doppio Coburg; Mým slovanským bratrům v Europě! [To my Slavonian Brethren in Europe] [see U]: no.3, Žalost Čechů! Bohemia's Funeral Honors to Josef Jungmann (1847), no.4, The Moan of the Forest; Recollections from a Log House [see U]: no.2, The Wood-land Stroll Waltz; The Festival of the Dead and the Cries of the Souls, pf, org ad lib; The Indian Carnival, toccata
1850: Barnum's Invitation to Jenny Lind; General Taylor's Funeral March; Song without Words
*c*1850: Jenny Lind and the Septinarian [see Y]: Jenny Lind's Maelstrom
1851: Voluntary, org
1853: Caprice dansante concertante: Le minuet du grand-père et La valse des grands enfants
1854: Adieu to America; A Votive Wreath [Dem Verdienste seine Krone] [seeU]: The First Labour of Hercules; Legends of the Wild Wood [Urwald Sagen] [see U]: no.2, Ischl or Union of Spirits, no.3, Ouisahiccon
1855: A Katinka: Caprice; Jäger's Adieu
1858: Zerrinnen des geisterhaften Traumbildes
Uncertain date: An Elegy, org; Divertimento di ballo; La Colombiade; Phantasy, org/pf; Pushmataha; 4 capricci: Il

dilettante, Il filosofo, Il professore, Il romantico; The Virtuoso's March to Olympus; 2 pieces (unidentified)

D – VOCAL WITH ORCHESTRA

O Santa Maria (2 texts: sacred Lat., secular by Steele), S, T, chbr orch, 1834
Musa sacra, no.2: Adoramus te Christe, offertorio, 3vv, orch, 1835; no.3: O Santa Maria, motetto, STBB, chbr orch, ?1835
The Jubilee (Edson), S, A, T, 2 B, chorus, orch, 1841
The Warriors' March to the Battlefield (Grayson), S, A, T, B, chorus, orch, 1845
Coro funerale (Hewitt), S, A, T, 2 B, chorus, semichorus, orch, org, ?1847
Amor patriae – Our Native Land (Eng. Wetmore), S, A, T, 2 B, chorus, orch/pf, before 1854
Noble Emperor (Wetmore), S, A, T, 2 B, chorus, orch; perf. as orch piece (vv tacent) as Hoch Oesterreich, ?1854
The Columbiad (Langenschwartz, E. Rosenbaum), pt.1, orch; pt.2, S, A, T, 2 B, chorus, pf, 1857–8
Der Felsen von Plymouth, pt.1, orch; pt.2 borrowed from Adoramus te Christe, Soli Deo gloria, 1858–9

E – ORCHESTRAL

Pushmataha, a Venerable Chief of a Western Tribe of Indians, fantasia, 1831
A Concerto for the Kent Bugle; Complaint of Logan, the Mingo Chief, fantasia; The Indian War Council; The Mocking Bird to the Nightingale, capriccio; The Tower of Babel, oratorical divertissement; 1834
The Treaty of William Penn with the Indians, conc. grosso, 1834, rev. 1847
The Jäger's Adieu, 1835
Gran sinfonia eroica, *c*1835
Pocahontas, fantasia romanza; The Columbiad, sym. [see X]; The Hunters of Kentucky, sym.; 1837
The Wild Wood Spirits' Chant, fantasia, *c*1842
Musa sacra, no.1: The Tower of Babel, sinfonia canonicale, 1843 [based on music of 1834], adds 1852
Johannis Berg, grand potpourri dansante; Manitou Mysteries, sym.; The Indian Carnival, sinfonia eratico-fantastica; The War of the Elements, capriccio grande; before 1845
Boadicèa, concert ov.; The Empress Queen and the Magyars, sinfonia patriotica-dramatica; The Mastodon, sym.; To the Spirit of Beethoven, sym.; ?1845
Schiller, grande sinfonia dramatica, 4 of the 5 movts, 1830s, rev. with adds 1847
The Ornithological Combat of Kings, sym., 1847, rev. 1856
The Tomb of Genius: to the Memory of Mendelssohn-Bartholdy, sinfonia sacra, ?1847
The Castle in the Moon, orch romanza, 1850
Jenny Lind and the Septinarian [see W]: Jenny Lind's Journey, divertissement, *c*1850
National Memories, ov., 1844–52
The Wildwood Troubadour, ov., 1834–53
Austria: The Flight of the Double Eagle, ov.; Bohemia, sinfonia romantica; before 1854
A Votive Wreath [see U]: The Empress Queen and the Magyars; Legends of the Wild Wood [Urwald Sagen] [see U]: no.1, The Wild Wood Troubadour; 1854
Homage à la Bohème, sym., 1855
Austria: Heil dir ritterlicher Kaiser, march; Die Allianz beider Hemisphereren; ?1858
Marcia [? Das Schloss im Monde]; The Harper of Kentucky, ov.; uncertain date

F – INSTRUMENTAL

While the Heart, fl/cl/vn, 1819 [also U]
Ode to the Memory of Commodore O.H. Perry, pf, vn/fl [also U]; Tema di Mozart and an Original Air, 2 vn, db/vc, pf ad lib; The Yankee Doodleiad, 3 vn, db/vc, pf; 1820 (DMK)
Storia d'un violino, vn, 1831
2 Scores for 11 Performers: The Columbiad, The Tower of Babel, fl/pic, 2 cl, bn, 2 hn, tpt, 2 vn, va, vc, db [bn, 2nd cl ? added later], 1837
Marcia funerale, brass band, perc, after 1850
Souvenir of the Hudson Highlands, pf, vn; Trip to the 'Catskill Mountain House', vn, pf; 1851
Marcia funebre for the Heroes, brass band, perc, ?1850–54
Ottetto, 3 vn, 2 va, 2 vc, db, triangle, ?1857–8
Scylla and Charybdis, pf, vn; The Adieu, fl, 2 vn, 2 va, vc, db, ?inc. [incl. The Greeting]; unknown date

LOST OR INCOMPLETE

*l. – lost*

Heinrich habitually assigned new titles to old works, so that some works listed here may exist under other titles.
Voice(s) with keyboard: I enter thy garden of roses (Byron), with vn, perf. 1821, l.; Maidens in your mystic bower (?McMurtrie), perf. 1821, l.; Youths who merit (McMurtrie), perf. 1821, l.; Lover's Prayer (Coffin), before 1825, l.; Away, away, perf. 1825, l.; The Stranger's Requiem (Edson), duet, perf. 1842, l.; Stay with me (?Oterman), 1854, inc.; Fantasia amorosa (Fitch), inc.; Funeral Anthem (Hewitt), SATBB, org, inc.; Gloria, inc.; I've something sweet to tell you (Osgood), inc.; Sensitive Plant (Tappan), inc.; Sweet is the hour of solitude (Tappan), inc.; Take back the token, inc.
Keyboard: The Bachelor's Quick Step and Wedding Waltz, pf, perf. 1832, l.; A Chromatic Ramble, toccata, pf, inc. [see version in DMK]; An Offertorio, l.; Denmark's Funeral Honors to Thorwaldsen, pf, l.; The Dedication Waltz, l.; Toccata grande, org, l.
Vocal with orch: The Child of the Mountain (McMurtrie), melodrama, some inst pieces, arr. pf, extant; The Minstrel, opera, 1835, l.; The Ornithological Combat of Kings, oratorio, 1837, l.; The Maiden Queen, oratorio, l.
Orch: A National Olio, perf. 1821, 1.; Capriccio, perf. 1821, l.; Finale (Tutti), perf. 1821, l.; Ov., perf. 1821, l.; A New Divertimento, perf. 1832, l.; The Mythological Concerti Grossi for a grand orch, before 1845, only l page extant; Tecumseh, ov., perf. 1846, l.; The New England Feast of Shells, divertimento, perf. 1853, tpt extant; A Concertante, ob, orch, l.; Potpourri, l.; The Cosmopolitan Grand March, l.; The 'Nec Plus Ultra' Yankeedoodleiad, l.
Miscellaneous: Postillion Waltzes, vn, perf. 1819, l.; Variations on Marlboro, vn, perf. 1819, l.; Divertimento (alla marcia), 11 wind insts, timp, perf. 1821, l.; Solos pastorale, cl/fl, perf. 1821, l.; The Ornithological Combat of Kings, septett concertante, l. (also arr. vn, pf, l.)

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DAVID BARRON/J. BUNKER CLARK

**Heinrich, Nikolaus.** *See* HENRICUS, NIKOLAUS.

**Heinrichshofen.** German firm of music publishers. Wilhelm von Heinrichshofen (1780–1881) took over Theodor Keil's publishing concern in 1797; in 1806 he founded a firm in Magdeburg under his own name and published mostly historical and theological works. His son Theodor (1805–1901) and grandson Adalbert (1859–1932) built it into a music publishing business, issuing keyboard works by J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Schumann and Chopin, as well as folksongs and lieder. Otto Heinrich Noetzel, grandson of Adalbert, became director in 1932, and a subsidiary office was established in Leipzig; the head office was established at Wilhelmshaven in 1947. Heinrichshofen has issued about 30,000 titles since its foundation and has represented several 20th-century composers, including Nico Dostal, Mark Lothar, G.F. Malipiero, Schoenberg and Richard Strauss. It also published school music and music for recorder. On 1 January 1986 the company divided into two independent businesses with Heinrichshofen books being published by the new imprint Florian Noetzel GmbH. The firm specializes in books on ballet, theatre and musicological research.

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THEODOR WOHNHAAS

**Heinrich von Augsburg.** *See* HENRICUS OF AUGSBURG.

**Heinrich von Meissen.** *See* FRAUENLOB.

**Heinrich von Morungen** (*d* Leipzig, 1222). German Minnesinger. Of noble birth from Thuringia, he spent much of his life in the service of the Margrave Dietrich of Meissen, and it was as the margrave's *miles emeritus* (knight honourably discharged from duty) that he entered the monastery of Thomaskirche in Leipzig. 33 Minnelieder survive, all but one without melodies: in the Codex buranus (*D-Mbs* Clm 4660) the strophe *Ich bin keiser âne krône* appears with neumes. The poem *Lanc bin ich geweset verdrâht* (ed. Lachmann, 147.17) may be a contrafactum of the anonymous *Je ne suis pas esbahis* (R.1538) and is published with this melody by Müller-Blattau and Aarburg; it is also possible that *Mir ist geschehen als einem kinderlîne* is a contrafactum of *Ainsi m'ave cum al enfan petit*.

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For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG/LORENZ WELKER

**Heinrich von Ofterdingen** (*c*1200). German Minnesinger. He is sometimes wrongly referred to as Osterdingen. There is no documentary evidence relating to him, although identification with a 'Henricus de Oftendinh filius Henrici de Rospe', documented in 1257 and who worked in Thüringen, would be chronologically possible. However, the form of his name seems rather to point towards south Germany. Earlier scholars attempted to identify him with Tannhäuser or Heinrich von Morungen, but it is likely that he existed as a separate person. He is first mentioned in the poem of the Wartburg song contest (*c*1260); in it he challenges Wolfram von Eschenbach and Walther von der Vogelweide by defending the honour of the Duke of Austria. The Jena and Colmar song manuscripts (*D-Ju* E.1.f.101; *Mbs* Cgm 4997) contain music for the first part of the Wartburg poem ascribed to Heinrich von Ofterdingen and given the title, in Colmar, 'Gekaufter Ton' or 'Fürstenton'. The Colmar manuscript presents a less florid version than Jena.

In the 19th century Heinrich was integrated with Tannhäuser and as such appears in Wagner's *Tannhäuser* and in numerous literary works of all types.

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For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG/LORENZ WELKER

**Heinrich von Veldeke.** *See* HENDRIK VAN VELDEKE.

**Heinricus de Libero Castro.** Composer, possibly identifiable with HEINRICH LAUFENBERG.

**Heinroth, Johann August Günther** (*b* Nordhausen, 19 June 1780; *d* Göttingen, 2 June 1846). German musical educationist and writer. He was the nephew of Gottlieb Heinroth, a singer, harpist and composer. He received his early musical instruction from his father, organist of the Peterskirche, Nordhausen. At the universities of Leipzig (1798) and Halle (1800) he studied literature, theology and education. His second post (1804) was at Israel Jacobson's boarding school at Seesen, where he taught and composed new devotional music for the Jewish communities of Kassel and Berlin. At this period hatred of the French occupation prompted Heinroth to write popular songs against Napoleon which were circulated in manuscript.

In 1818, on Forkel's death, Heinroth was invited to become musical director of the University of Göttingen. His predecessor's great reputation made this a demanding position, but from the beginning Heinroth showed

considerable enterprise. He formed and directed a choral society, lectured in both music and theology, and in 1823 he initiated a series of 'academic concerts' in which students played an active part. His reports were published in the *Neue Zeitschrift für Musik*. Heinroth was always concerned with music education in the widest sense, which is evident in such books as the *Gesang-Unterrichts-Methode*, the *Musikalische Hülfsbuch für Prediger* and the *Kurze Anleitung, das Clavier oder Forte-Piano spielen zu lernen*. He was also preoccupied in devising a new notation for beginners in singing. He wrote a musical short story, *Das fatale Fragen*, and partsongs.

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E. VAN DER STRAETEN/DAVID CHARLTON

**Heinse** [Heintze], **(Johann Jakob) Wilhelm** (*b* Langenwiesen, nr Ilmenau, 15 Feb 1746; *d* Aschaffenburg, 22 June 1803). German aesthetician and writer on art and music. As a youth he was a mediocre student, but he eventually pursued law at the universities of Jena and Erfurt. At Erfurt he studied with the aesthetician F.J. Riedel and made the acquaintance of Wieland, who recommended him to Gleim at Halberstadt. With the sponsorship of Gleim he became a private tutor and freelance writer at Quedlinburg. In 1774 he collaborated with the Jacobi brothers on the magazine *Iris* at Düsseldorf. He began a three-year trip to Italy in 1780, staying mostly in Rome, where he immersed himself in art and translated *Orlando furioso* and *Gerusalemme liberata*. Back in Düsseldorf, he wrote on the aesthetics of art in the novel *Ardinghello* (*c*1784–5), but his interests soon returned to music. Entering the service of the Elector of Mainz, Heinse became lecturer in 1787, then privy councillor and electoral librarian in 1789. To escape the political turmoil of the Revolution he returned temporarily to Düsseldorf in 1792 and after the Peace of Basle (1795) followed the elector to Aschaffenburg, where he spent the rest of his life.

In his three-part 'novel' *Hildegard von Hohenthal* (Berlin, 1794–6), Heinse expressed his most important thoughts on music through the conductor Lockmann. Equating music with speech, he maintained that music is of all art forms the most direct and is capable of expressing (rather than imitating) true feeling. He attributed a far greater potential for expression to vocal music than to instrumental, which he felt was best restricted to preludes and ritornellos or to an accompanying role. All keys and intervals were for him endowed with unique expressive characters, and he affirmed genius above rule in composition. Favouring Italian opera for its union of feeling and action (aria and recitative), he especially admired Jommelli, Traetta and G.F. Majo, whom he found superior to Gluck. References to music and musicians also appear in his letters and diaries; a volume of *Musikalische Dialogen* (Leipzig, 1805/*R*), attributed to him by its editor and publisher J.F.K. Arnold, is (if authentic) an effort of his youth.

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SHELLEY DAVIS

**Heinsheimer, Hans (Walter)** (*b* Karlsruhe, Germany, 25 Sept 1900; *d* New York, 12 Oct 1993). American music publishing executive and writer on music of German birth. Following law studies in Heidelberg, Munich and Freiburg (JD 1923), he was employed by Universal Edition in Vienna. At Universal he headed the opera department (1924–38), working with such composers as Berg, Krenek, Weinberger, Weill and Antheil, and supervising the publication of *Wozzeck*, *Schwanda the Bagpiper* and *Mahagonny*, among other works. After emigrating to America in 1938, he joined Boosey & Hawkes in New York. From 1947 to 1974 he was associated with G. Schirmer, first as head of the symphonic and operatic divisions, then, from 1957, as director of publications, and finally, from 1972, as vice-president; among the composers whose works he promoted were Menotti, Bernstein and Barber. Heinsheimer's articles have appeared in such journals as *Musical Quarterly* and *Reader's Digest* in America and *Melos* and the *Neue Zeitschrift für Musik* in Germany. During the 1930s he wrote for *Modern Music*, in particular reporting on the state of music in Germany.

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PAULA MORGAN

**Heinsius, (Michaël) Ernest(us)** (*b* ?Hulst; *d* Arnhem, 4 Jan 1764). Dutch composer. He was an organist and singing teacher at Arnhem until 1738, when he became organist at the Grote Kerk in Bergen op Zoom. The following year he married; several children were born from the marriage.

After his church was destroyed by fire, Heinsius became organist, carillon player and commissioner of barges at Purmerend. Two years later he returned to Arnhem as organist and carillonneur at the Grote Kerk; he also assisted the collegium musicum there, the St Caecilia-Concert. He had already composed a Caecilia Concerto for the collegium musicum in 1736; this work is now lost, as is his vocal trio for the organization, which was perhaps identical to the work that Heinsius wrote for the 200th anniversary of the collegium musicum in 1755. Among his surviving works, the violin concertos are in the style of Vivaldi, and the three Dutch songs, which are short but imaginatively composed, are also late Baroque in idiom. The symphonies are described on their title-page as being intended for 'ceux qui apprennent la musique' and are more modern and *galant*.

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L. VAN HASSELT

**Heinsius, Peter** (*b* Brandenburg; *d* in or after 1590). German composer. In 1579 he was Kantor at the grammar school at Salzwedel, and in 1590 (according to *EitnerQ* and *FétisB*) he held a similar post at the University of Wittenberg. Between 1579 and 1590 he brought out nine publications, each containing either one or two sacred settings of German or Latin texts for four to six voices. Most, or possibly all, of them are occasional pieces of various kinds such as wedding and funeral songs.

EVA BADURA-SKODA

**Heintz** [Heintze], **Wolff** [Wolfgang] (*b* *c*1490; *d* Halle, 1552). German organist and composer. He was cathedral organist in Magdeburg from 1516 to 1520. By 1523 he was in Halle, where he may have been vice-Kapellmeister and second organist (as a deputy for Ruprecht Kumentaler) in the chapel of Cardinal Albrecht of Brandenburg. Heintz contributed new melodies to the first Catholic hymnbook, *Ein new Gesangbüchlin geistlicher Lieder* (Leipzig, 1537/*R*), which was edited by Michael Vehe. After Cardinal Albrecht left Halle in 1541 (by which time the town was wholly committed to the Reformation movement) Heintz converted to Lutheranism and began working on the musical aspects of the draft for a Protestant liturgy. From this time until his death he was organist at the Marienkirche. Luther (who had been friendly with Heintz since about 1523) seems to have regarded him as the perfect example of the performer of sacred instrumental music, ascribing great importance to his work.

Only six compositions by Heintz are extant, apart from the melodies he contributed to the 1537 hymnbook. Two four-part secular German lieder printed in the second volume of Georg Forster's *Frische teutsche Liedlein* (RISM 1540[21]) place the cantus firmus in the tenor and, although tending towards a homophonic style, they still follow Isaac's tradition. Two sacred lieder printed in Rhau's *Newe deudsche geistliche Gesenge* (1544[21]) also have the cantus firmus in the tenor. These four pieces, like the psalm motet *Judica me* (related to Josquin's style in its expressive technique), frequently vary the texture with duet passages. *Laudate Dominum* is a canonic work for four four-voice choirs entering at the distance of four breves.

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FRANZ KRAUTWURST

**Heintze, Gustaf (Hjalmar)** (*b* Jönköping, 22 July 1879; *d* Saltsjöbaden, 24 March 1946). Swedish composer and organist. A scion of a musical family of German origin, he passed the lower organists' examination in Lund in 1896 and studied at the Swedish Royal Academy of Music. He was also a pupil of Joseph Dente in composition and instrumentation (1897–1900) and a piano pupil of Richard Andersson (1901), in whose music school he taught from 1901 until 1918, when he founded a piano school of his own. At first principally a pianist, Heintze developed a career as an organist and improviser; from 1910 until his death he was organist of Maria Magdalena, Stockholm, composing cantatas for church festivals. He held the government composer's stipend (1920–24), was elected to the Academy of Music in 1942 and was one of the founders of the Society of Swedish Composers. His best works, among them the seven concertante pieces, are in an individual Romantic style showing formal clarity and virtuoso writing, particularly for the piano.

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(*selective list*)

Orch: Pf Conc. no.1, f, op.15, 1917; Vn Conc. no.1, b, op.18, 1921; Pf Conc. no.2, e, op.21, 1926; Konzertstück, f♯, pf, orch, 1931; Vn Conc. no.2, e, 1932; Conc., a, 2 pf, orch, 1933; Fantasy, vc, orch

Kbd (for pf unless otherwise stated): 4 Pf Pieces, op.12 (1916); Prelude, op.13/1 (1917); Ballade (n.d.); Fantasie à la ballata (n.d.); 2 suites, b, b♭; Höst [Autumn], fantasy; Toccata, c♯; Fantasy, org

Chbr: Pf Trio no.2, b, op.17 (n.d.); 3 pf qnts. a, G, b

Vn, pf: Sonata, e; Fantasy, A; Toccata, e

3 cants., 1923, 1934, 1940

BERTIL WIKMAN

**Heintze, Wilhelm.** *See* HEINSE, WILHELM.

**Heinz, Jerome.** *See* HINES, JEROME.

**Heinze,** Sir **Bernard (Thomas)** (*b* Shepparton, Victoria, 1 July 1894; *d* Sydney, 10 June 1982). Australian conductor and musical organizer. He won a South Province scholarship in 1911 and studied at the RCM in London; during and after World War I he spent five years in the Royal Artillery. In 1920 he won a Gowland Harrison Scholarship and studied under d'Indy and Nestor Lejeune at the Schola Cantorum in Paris and later under Willy Hess in Berlin. In 1923 he returned to Australia, where in 1924 he joined the staff of the Melbourne University Conservatorium, of which he was professor from 1925 until 1956. In 1924 he formed the Melbourne String Quartette and drew together a number of orchestral groups to develop the University SO, which he conducted until

1932. In that year the orchestra was amalgamated with the Melbourne SO, which Heinze conducted from then until 1949 when it became the Victorian SO and Heinze its conductor by invitation. He conducted the Melbourne Royal Philharmonic Society from 1927 to 1953.

It was, however, in his positions as director-general of music to the Australian Broadcasting Company (1929–32) and music adviser to its successor the Australian Broadcasting Commission (from 1932) that Heinze made his greatest contribution to Australian musical life. He arranged for many outstanding performers to visit Australia, and through him the traditions brought by immigrants from Europe were spread throughout the country. His influence was particularly strongly felt in the youth and school concerts at which he lectured and conducted and with which he had been involved as early as 1925; in 1947 he inaugurated the ABC's series of youth concerts.

Heinze was knighted in 1949, and from 1956 to 1966 he was director of the New South Wales Conservatorium. He became chairman of Commonwealth Assistance to Australian Composers in 1967 and of the Australian Council of the Arts music advisory committee in 1968. In 1976 he was created a Companion of the Order of Australia for his services to Australian music. Detailed documentation of Heinze's career is to be found in the Heinze Collection in the La Trobe Library, State Library of Victoria, Melbourne.

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THÉRÈSE RADIC

**Heinze, Gustav Adolph** (*b* Leipzig, 1 Oct 1821; *d* Muiderberg, nr Amsterdam, 20 Feb 1904). Dutch conductor, composer and clarinettist of German birth. In 1835 he became clarinettist in the Gewandhaus and Euterpe orchestras of Leipzig, but four years later was given leave by Mendelssohn to study the piano with Friedrich Wieck and composition with Reissiger. In 1844 he was appointed second Kapellmeister at the Stadttheater in Breslau, where his opera *Lore-Ley* had been produced with great success in 1842. In 1849 Heinze was dismissed for his democratic feelings. He settled in Amsterdam in 1850, teaching music and conducting several choral societies, for whom he wrote oratorios, masses and festival cantatas. For the Excelsior Lutheran choir he arranged chorales and motets by Bach, Pachelbel and Romantic composers. In 1862 he founded a singing school in the Amsterdam section of the Maatschappij tot Bevordering der Toonkunst, which he directed until 1871. He founded a music school in Bussum in 1885.

As a composer Heinze was conservative; he was important less for his operas than for his oratorios. His *Die Auferstehung* (1862), written in an early Romantic style for the Vincentius choral society, was the first oratorio of the 19th century to be printed in the Netherlands. He composed three other oratorios showing modern tendencies both in their harmony and in the polyphonic texture of their accompaniments. Among his instrumental works are the brilliant *Konzertstück* op.1 (1837) for clarinet and the Concertino op.12 (1852) for oboe.

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JAN TEN BOKUM

**Heirmologion** [hirmologion] (Gk., from *heirmos*: 'stanza'). A liturgical book containing the *heirmoi* for the *ōdai* (odes) of the *kanōnes* (*see* KANŌN), used at the Byzantine Office of ORTHROS. The *heirmoi* texts are invariably paraphrases of the biblical canticles, which the *kanōn* had supplanted in Orthros as celebrated in Byzantium by the end of the 7th century.

1. History and use. 2. Types and organization.

1. HISTORY AND USE. A heirmologion contains only the first stanza (i.e. the *heirmos*) of each ode and is thus a handbook to remind the singers of the melodies of the *heirmoi*: these melodies, in full performances of the *kanōn*, would be repeated during the singing of the additional stanzas (*troparia*) of each ode. The mēnaia contain the *troparia* for the immovable feasts of the church year, and the triōdion and pentēkostarion those for the movable feasts. Since, therefore, heirmologia were auxiliary manuscripts containing only model stanzas, they were well suited to serve a didactic purpose; the chanters would use them to learn the basic melodies necessary for performing the *kanōnes*, which required the knowledge of a different melody for each of the nine odes. The mēnaia occasionally gave the texts of the *heirmoi* in full but more often cited only their incipits; the full texts of the *heirmoi* together with their melodies were always found in the heirmologia. After the golden age of *kanōn* poetry (8th–10th centuries), poets and musicians frequently composed new *kanōnes*, most often adapting new texts to pre-existing melodies.

Heirmologia with neumatic notation survive from about the mid-10th century, the earliest known being *GR-AOml* B.32. A number of heirmologia without musical notation have yet to be examined. Unnotated heirmologia from later centuries may have functioned simply as auxiliary manuscripts, that is, to remind singers of the full texts of the most frequently used *heirmoi* whose melodies would have been universally known to professional chanters. A singer would probably be required to master the melodies assembled in a heirmologion and then be able to sing any text, when reminded of its original incipit, by adapting it to the melody associated with that text.

Approximately 40 heirmologia survive from the period between the 10th and 15th centuries. However, a proper comparative study of the melodies of the *heirmoi* contained in them would require an examination of the notated triōdia and other types of Byzantine manuscript in which *heirmoi* occasionally appear, especially the 14th- and 15th-century AKOLOUTHIAI. No such work has yet been undertaken, and many later heirmologia also await investigation.

There are fewer heirmologia than other types of Byzantine medieval music manuscript. It may be that because heirmologia were required for mastering the basic chant melodies, they were used more frequently than other manuscripts (e.g. stichēraria) and therefore wore

out more quickly. They might also have been more susceptible to variation in content as well as in melodic style: those melodies sung once a week or more frequently would have evolved more easily than melodies sung only once a year; the latter, which are mostly found in stichēraria, have fewer melodic variants, since they were copied with great care and in greater number. There is another probable reason for the comparatively short life of heirmologia: once the basic melodies were learnt, a manuscript could, at least theoretically, be discarded, or, if it were being copied, the order of *heirmoi* could be rearranged according to their content. This view is supported by variations of arrangements of *heirmoi* in existing manuscripts, and it seems likely that in the course of time only the most popular *heirmoi* (i.e. those needed most frequently) were copied, the less popular being omitted.

2. Types and organization. Since heirmologia dating from after 1500 have yet to be studied in depth, the following discussion is restricted to the medieval material. Medieval heirmologia may be divided into two groups according to their means of organization, both having in common a division according to the eight modes; subdivision within each mode accounts for the differences between the two groups.

In the first group – designated *KaO* in the modern literature – the *heirmoi* are given in the order of the *kanōnes*: the *heirmoi* are copied for each ode of a *kanōn*, one after the other, that is, the *heirmos* for *Ōdē* 1 of *Kanōn* 1 is followed by the *heirmos* for *Ōdē* 2 of *Kanōn* 1; after the first *kanōn*, the *heirmoi* for each ode of *Kanōn* 2 will follow, etc. After all the *heirmoi* for *kanōnes* of the 1st mode, there follow the *heirmoi* of *kanōnes* sung to the melodies of the 2nd mode, etc., ending with the *heirmoi* for *kanōnes* sung in the 4th plagal mode.

The second type of heirmologion – designated *OdO* – again divided into eight segments, one for each mode, has a different arrangement of *heirmoi* within each mode: all the *heirmoi* for *Ōdē* 1, regardless of the *kanōnes* to which they belong, are grouped together; these in turn are followed by the *heirmoi* for *Ōdē* 2, etc. This means that all eight segments are further subdivided into nine sections, each of which contains the *heirmoi* for one particular ode of the *kanōn*. When using this type of manuscript for a specific feast on which a particular *kanōn* was prescribed, the chanter would presumably locate the *heirmos* for *Ōdē* 1, sing it, then turn over a number of pages until he located the *heirmos* for *Ōdē* 2 etc., and would thus perform the whole *kanōn*, provided that the necessary *heirmoi* for that *kanōn* were included in the manuscript. In the case of feasts for which no particular *kanōn* was prescribed, or if the required *kanōn* had become obsolete, the chanter might have improvised a *kanōn* by choosing one of the *heirmoi* of *Ōdē* 1 and then making a selection from the available *heirmoi* for *Ōdai* 2, 3 etc., singing only those *heirmoi* that he considered appropriate. This procedure could (and did) lead to composite *kanōnes*: in at least one manuscript (the 'Washington Heirmologion' in *US-Wc*) the *heirmoi* were assembled haphazardly, with no regard for their sequence in the original *kanōn*.

Yet another, unusual type of organization of the *heirmoi* occurs in *GR-AOml* 95. The *kanōnes* in this manuscript are copied in the order of feasts without regard to the modes.

It has been suggested that the *OdO* type of heirmologion came into existence when the selection of the most popular *heirmoi* led to the elimination of the less common *heirmoi*. However attractive this theory may be, heirmologia of both types appear together as early as the 12th century. The *KaO* type is exclusively Greek, whereas the *OdO* type, though unquestionably of Byzantine origin, is found only in a small number of Greek specimens but in all surviving Slavonic heirmologia, the earliest of which dates from the 12th century. It is possible that regional preferences account for this difference in internal organization, but too little is presently known about the origin of surviving copies to permit such a deduction.

With regard to the number of *heirmoi*, three stages may be distinguished in the evolution of the *KaO* heirmologia. To the first stage belong the five oldest manuscripts, dating from the 10th century to the 12th, with Chartres- and Coislin-type neumes from the earliest stages of Byzantine neumatic notation (*see* Byzantine chant, §3(i)). While there are distinct differences in the number of *kanōnes* within any given mode, the average number of *kanōnes* per mode is close to 40, and thus there are about 300–350 *kanōnes* in such a manuscript, and about 2500–3200 *heirmoi*. There is no uniformity in the order of *kanōnes* in these manuscripts.

From the second half of the 12th century to the end of the 13th, the number of *kanōnes* was reduced to approximately 20–25 per mode, amounting to about 160–200 *kanōnes*, and about 1200–1800 *heirmoi*. The six known manuscripts representing this stage show an unusual degree of uniformity in the ordering of *kanōnes*, although there are minor differences, particularly in the choice of some *heirmoi*.

The final stage of evolution of the *KaO* heirmologion in the Middle Ages, from the 14th century until the fall of Constantinople in 1453 and perhaps later, shows a further reduction in the number of *kanōnes* per mode. At this stage the number of *kanōnes* seldom exceeded 12–15 for any mode, or about 100–120 *kanōnes* in all, and only about 800–1000 *heirmoi*. The reduction in the number of *heirmoi* is in fact more drastic than the figures suggest, because a certain percentage of the *heirmoi* copied were missing in the second stage and may be located only in the earliest stage. Such *heirmoi* appear to have enjoyed a revival after a period of neglect.

The *OdO* heirmologia on the other hand first appeared in Byzantium as early as the 12th century, yet surviving fragments are far too small to give a reliable picture of the repertory. The number of manuscripts increased in the 13th century and there are a few from the 14th; none is known from the 15th. Generally, these manuscripts seem to have been compiled in the first instance with a relatively small number of *heirmoi* for each ode, and to have been expanded somewhat at about the beginning of the 14th century. The *OdO* manuscripts, like the *KaO* heirmologia of the third stage, contain individual *heirmoi* that had been omitted at the second stage of the *KaO* heirmologia but which reappeared after a period of neglect.

Our knowledge of the melodies contained in the heirmologion depends on the notation employed. Manuscripts copied in the so-called Middle Byzantine neumatic notation, that is, those dating from approximately the last quarter of the 12th century, may be transcribed relatively easily. Studies of Byzantine neumatic notation

have progressed considerably since the publication in facsimile of three manuscript heirmologia in the series Monumenta Musicae Byzantinae: *GR-AOi* 470 and *I-GR* ε.γ.II belong to the second stage of the *KaO* type and use the round notation; *IL-Jgp* Sabas 83 belongs to the earliest stage of the *KaO* type with early Byzantine notation, although a number of its *heirmoi* were later retouched and their notation modernized, presenting some problems with regard to transcription.

The melodies contained in the heirmologion are generally syllabic, with occasional mildly melismatic passages. These melodies have frequently been cited as examples of formulaic structure in Byzantine chant. The *heirmoi* on the whole use a wide spectrum of melodic formulae for each of the modes. (For a discussion of melodic formulae *see* ĒCHOS; for illustration *see* BYZANTINE CHANT, fig.3)


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MILOŠ VELIMIROVIĆ

**Heise, Peter (Arnold)** (*b* Copenhagen, 11 Feb 1830; *d* Tårbaek, nr Copenhagen, 12 Sept 1879). Danish composer. He came from a family of scientists and officials. After graduating in 1847 he studied theory for a few years with Berggreen, then became a private pupil of Hauptmann in Leipzig (1852–3) and published his first collections of songs. In 1854 he became conductor of the Studenter-Sangforening; throughout his life he maintained contact with this academic circle, making friends among the Danish capital's literary figures of all ages. In December 1857 he became music teacher at the academy in Sorø and organist at the church there, but in 1865 he returned to Copenhagen, where a secure financial position (due to his marriage to a wealthy merchant's daughter) allowed him to concentrate on composition and teach only a select group of private pupils. His life in Copenhagen was interrupted only by journeys abroad for holidays and treatments.

Heise's respect for tradition and for the conservative element in the artistic circle which surrounded him during his early musical development lasted throughout his life. He remained under the influence of Gade, though in the last years before his early death there appeared signs of a new development. His best chamber works, such as the Piano Quintet, the String Quartet no.4 in C minor and the Cello Sonata in A minor of 1867, show the influence of Beethoven, Mendelssohn and Schumann. But his chief importance is as a song composer. His ideal lay close to that of the early strophic lied, which he imbued with an individual lyricism probably unsurpassed in Danish art song. In some late settings of English texts and poetry by Aarestrup and Drachmann he began to move away from his Classical point of departure, emphasizing the dramatic and expressive elements in the texts and allowing a freer formal development.

Apart from his lifelong preoccupation with song, Heise was increasingly involved in composition for the stage from the late 1860s. During his last years he wrote, in addition to some incidental and ballet music for the Royal Theatre, the Singspiel *Paschaens datter* ('The Pasha's Daughter') and the tragic opera *Drot og marsk* ('King and Marshal'). The latter work, his masterpiece and the most significant Danish opera of the century, stands at the crossroads between the older national Singspiel and newer trends in music drama, and shows the influence not only of Weber and Marschner but also of Meyerbeer and Verdi.

WORKS

Editions: *P. Heise: Sange med klavier*, i–iv, ed. N.M. Jensen (Copenhagen, 1990) [S]

*All printed works published in Copenhagen*

*MSS, nearly all undated, are in DK-Kk*

*see Fog (1991) for details*

STAGE

*all first performed at Copenhagen, Royal Theatre*

Palnatoke (incid music, A. Oehlenschläger), 1867, 1 song (1867), S iv, excerpt (1868), arr. pf 4 hands (1880)

Paschaens datter [The Pasha's Daughter] (Spl, H. Hertz), 1869, excerpts, vs (1869), 5 songs, S iv

Cort Adeler i Venedig (ballet, A. Bournonville), 1870, abridged vs (1871)

Kongs-emnerne [The Pretenders] (incid music, H. Ibsen), 1871, 1 song (1871), S iv

Bertran de Born (incid music, E. von der Recke), 1873, 7 songs (1873), S iv, arr. pf (1873)

Fjeldsøen [The Mountain Lake] (incid music, A. Munch), 1875, vs (1876), 3 songs, S iv

Fata morgana (incid music, J.L. Heiberg), 1875, arr. pf (1896), 1 song (1896)

Drot og marsk [King and Marshal] (tragic op, C. Richardt), 1878, vs (1879), 5 songs, S iv

SONGS

*c300 individual titles of which c200 published*

4 digte af Chr. Winther og Oehlenschläger (1852); Lauras sange af 'R. Fulton' (C. Hauch) (1853); 4 folkeviser (C. Ploug) (1854); 3 sange for en dyb syngestemme (1855); Kjaerlighedssange [Love-Songs] (C. Winther) (1855); Digte af C. Hauch (1856); En sangkreds [A Song Cycle] (Winther) (1857); Havfruens sange [The Mermaid's Songs] (B.S. Ingemann) (1857); 6 sange for en dybere stemme (1859); 4 sange af 'Arne' (B. Bjørnson) (1859); Viser og sange af 'En nat mellem fjeldene' (C. Hostrup) (1860); 6 krigssange [6 War Songs] (1864); Schilflieder (N. Lenau) (1864); Verner og Malin (Winther) (1866); Romancer og sange (S. Blicher) (1866)

Sange af Shakespeare (trans. E. Lembcke) (1868); Bergmanden og Solveigs sange (Ibsen) (1870); 3 sange af Claus Groth (1870); Gudruns sorg (H.G. Møller, after the elder Edda) (1871); Sydlandske sange [Southern Songs] (Ingemann, H.P. Holst) (1874); Finske sange (1874); Digte fra middelalderen ved Thor Lange (1875); Digte fra det engelske (1877); Erotiske digte (E. Aarestrup) (1878); Farlige drømme [Dangerous Dreams] (H. Drachmann) (1878); Dyvekes sange (Drachmann) (1879)

OTHER VOCAL

Ruskantate (C. Richardt), solo vv, male vv, orch, 1854, excerpts, vs (1903)

Psalm xxiii, solo vv, mixed vv, orch, 1858

Efterårsstormene [Autumn Storms] (Richardt), solo vv, mixed vv, orch, 1860, vs (1871)

Bergliot (Bjørnson), A solo, orch, pf, 1861, vs (1866), S iv

Volmerslaget [Volmer's Battle] (Richardt), male vv, orch, 1868, vs (1868)

Tornerose [Sleeping Beauty] (Richardt), solo vv, mixed vv, orch, 1873, vs (1873–4), 1 song, S iv

Works for unacc. male vv, unacc. mixed vv

Qts, trios, duets

INSTRUMENTAL

Orch: Marsk Stig, ov. to C. Hauch's play, 1856, arr. pf 4 hands (1899); Sym., d, 1868

Chbr: Pf Qnt, F, 1869; 6 str qts, b, G, 1852, B♭, c, A, g, 1857; Pf Trio, E♭, ?1860–63 (1910); 3 vn sonatas, E♭, 1863, A, E♭; vc sonata, a, 1867 (1902); fantasy pieces, vc, pf; character-pieces and 3 sonatas, pf; org pieces

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B. Johnsson: 'Klaveret i Heises sange', *Dansk musiktidsskrift*, xix (1944), 149–52, 176–80

K.A. Bruun: *Dansk musiks historie fra Holberg-tiden til Carl Nielsen*, ii (Copenhagen, 1969), 160–90

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D. Fog: *Heise-Katalog: Verzeichnis der gedruckten Kompositionen von Peter Heise (1830–1879)* (Copenhagen, 1991)

NIELS MARTIN JENSEN

**Heisig, Wolfgang** (*b* Zwickau, Saxony, 20 June 1952). German composer and pianola player. He studied at the Dresden Musikhochschule (1972–8) with Manfred Weiss, among others. Strongly influenced by the music and aesthetics of Cage, Ives and Nancarrow, he has turned everyday situations, objects, stories and language into predominantly short pieces of music. His primary compositional media are the piano, the singing and speaking voice, the carousel organ and, increasingly from 1989, the pianola. He has turned such 'found objects' as the river Elbe, cancelled tickets for the Dresden tramways, a photograph of Cage, linguistic poetry by Heinz D. Heisl and a sevenfold translation of a passage from Dante into music. In 1990, he began to take a strong interest in mechanically- generated music. This new direction is exemplified by *Ringparabel* (1990), which exists in versions for instrumental ensemble, the pianola and, under the name *Phonolit*, as a mechanical sound sculpture (built by Horst Mohr). He has appeared internationally as a performer on the pianola and written numerous original works and arrangements for that instrument.

WORKS

(*selective list*)

Pianola: Ringparabel, 1990–91, rev. 1998; Etüde kwic und kwoc, 1991; Cage face, 1992; Jacquard, 1994; Castles, pianola, ens, 1996; Tönende Burgen, Klingende Schlösser, Vibrierende Gutshäuser, pianola, ens, 1996, collab. C. Munch; Heislvertonungen, 1997; 30 rotierende Spieldosen-Medaillons, 1998; se io ho ben la tua parola intesa (so fern ich deine Worte recht verstanden), vn, cl, b cl + a cl, pianola, 1998; arrs. of works by Ligeti, Bryars, T. Johnson

Other inst: Jakobs Vorschlag, chbr ens, 1973; Faces, pf, 1974; Sammlung Klavierstücke, pf, 1974–; Smile smile, str qt, 1976; Sorok, orch, 1989; gemeinsames papier, vn + va, 1990; Ringparabel, chbr ens, 1990

Vocal: Sammlung Sprachfachübungen, 1974–; Sammlung Nadeldruckchoräle, 1v, 1992–; Lokaltermin, 30 spkrs, 1995; Heislvertonungen, spkr, 1997

Other works: Recycling, 33 carousel org, 1990; Phonolit (Ringparabel), sound sculpture, 1990, collab. H. Mohr

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G. Nauck: '... ich bin nicht der Schöpfer, der auch noch die Töne erfinden will ...: ein Porträt', *Positionen*, no.13 (1992), 15–21

GISELA NAUCK

**Heiss, Hermann** (*b* Darmstadt, 29 Dec 1897; *d* Darmstadt, 6 Dec 1966). German composer, teacher and pianist. He studied composition with Sekles in Frankfurt in 1921, and with Hauer in Vienna (1924–6), returning to Darmstadt to study the piano and to compose. From 1928 to 1933 he taught music at the Hermann-Lietz school on the North Sea island of Spiekeroog. He then lived in Berlin (1933–7), where in vain he sought performances for his works. Between 1937 and 1942 he made over 1100 arrangements of folksongs and children's songs. He also composed songs for the Luftwaffe and works for military ensembles. He taught theory at the Heeresmusikschule in Frankfurt (1941–2) and taught at the Musikschule der Stadt Wien (1944–5). Many of Heiss's pre-1944 compositions were lost in a bombing raid on Darmstadt. He taught composition at the Städtische Akademie für Tonkunst in Darmstadt (1948–63). From 1955 he led Darmstadt's Studio for Electronic Composition, which was later named after him. He regularly taught and lectured at the Darmstadt summer courses between 1946 and 1962.

Heiss was the dedicatee of Hauer's manual *Zwölftontechnik* (1925), and later claimed to have collaborated with Hauer on its contents. Heiss actively promoted 12-note music, developing Hauer's techniques in his own manner. While teaching at Spiekeroog, he tried to reconcile 12-note composition with the performing abilities of dilletante musicians. One technique he employed was to divide the note row into slowly permutating six-note sets or 'tropes'. These were not melodic units, but groups of pitches whose ordering was freely chosen by the composer. Following Hauer, Heiss advocated athematic composition, seldom setting the 12-note row as a single melody. Some of his 12-note methods are demonstrated in his *Elemente der musikalischen Komposition*

*(Tonbewegungslehre)* (1950). After World War II Heiss championed Hauer's music and techniques, bringing him often into conflict with disciples of the Schoenberg circle. He introduced 12-note composition to the Darmstadt summer courses in 1946.

His original pedagogical methods were intimately related to his compositional concerns. His dodecaphonic principles were embedded within a more abstract 'Theory of Movement', which explored how various musical parameters of a work change over time. With his students Heiss experimented with collective composition, creating pieces which were assembled and practised over the course of months. Many of his electronic scores, to which he devoted much time after 1955, were performed only in avant-garde and laboratory settings. But some of his electronic music reached a wider public in the form of incidental music for films, theatre and radio. In his later years he nonetheless continued to compose traditional concert music, such as the *Sinfonia atematic* (1950), the *Sinfonia giocosa* (1954) and the song cycle *Expression K* (1953).

WORKS
(selective list)

*for more complete list see Reichenbach (1975)*

Sinfonia atematica, orch, 1950; Modifikationen, str qt, 1950; Herz auf bürgerliche Art, ballet, 1953; Str Trio no.1, 1953; Sinfonia giocosa, orch, 1954; Der Manager, ballet comedy, 1954; Klangschlagsätze, 9 insts, 1954–5; Configurationen I–II, after P. Klee, orch, 1956–9; Die drei Masken, stage music, 1958; Polychromatica, orch, 1959; Bewegungsspiele, orch, 1959

Inst pieces, vocal music, elec works

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C. Henius: 'Genie-Blitze in der Waschküche: Erinnerung an Hermann Heiss', *Von Kranichstein zur Gegenwart: 50 Jahre Darmstädter Beiträge zur Neuen Musik*, ed. R. Stefan and others (Stuttgart, 1996), 45–8

GREGORY S. DUBINSKY

**Heisser, Jean-François** (*b* Saint-Etienne, 7 Dec 1950). French pianist. He studied with Perlemuter at the Paris Conservatoire, where he received a *premier prix* in 1973. He won first prize in the 1974 International Competition at Jaén in Spain and has performed throughout Europe as a soloist and with violinists Régis Pasquier and Gérard Poulet. From 1976 to 1985 he was the pianist for the Nouvel Orchestre Philharmonique de Radio-France. He was appointed professor of accompaniment at the Paris Conservatoire in 1986 and professor of piano in 1990. In 1993 he assumed the directorship of the Maurice Ravel Summer Academy in Saint-Jean-de-Luz. His large repertory includes the rarely played sonatas of Dukas and d'Indy as well as much Spanish music, on which he is an authority. His recordings include stylish accounts of all the major works of Albéniz, Granados, Falla, Turina and Mompou. He has also performed and recorded 20th-century music for two pianos (with Georges Pludermacher) and Martinů's Double Concerto (under James Conlon).

CHARLES TIMBRELL

**Heitmann, Fritz** (*b* Ochsenwerder, nr Hamburg, 9 May 1891; *d* Berlin, 7 Sept 1953). German organist. Encouraged by his father, he studied with Karl Straube, who revealed to him the interpretative possibilities of contemporary instruments, with Josef Pembaur (a pupil of Liszt) and with Reger (composition). He became organist of Schleswig Cathedral in 1912. In 1918 he was appointed to the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin, where he had a Sauer organ with 103 stops, adaptable to music of any stylistic era. At the same time he directed the Berlin Motettenvereinigung. From 1920 he was also organist in the Singakademie, and in 1925 he was elected professor of the Akademie für Kirchen- und Schulmusik in Berlin. He became organist of Berlin Cathedral in 1930, retaining the post after World War II. When the large 113-stop Sauer organ there was destroyed, he played an organ of only 16 stops, newly installed in the crypt. From 1945 Heitmann was professor at the Hochschule für Musik. He exerted a considerable influence in the first half of the century through his many pupils, and by his enthusiasm for neglected music, particularly that of Reger. A brilliant virtuoso, he made numerous recordings, broadcasts and international concert tours.

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GERHARD WIENKE

**Heitor, Luiz.** *See* AZEVEDO, LUIZ HEITOR CORRÊA DE.

**Hejnał mariacki** (Pol.: 'St Mary's bugle-call'). A trumpet melody, sounded hourly from the tower of St Mary's Church in Kraków. *See* KRAKÓW, §7.

**Heldentenor** (Ger.: 'heroic tenor'). A dramatic tenor voice of clarion timbre and unusual endurance, closely tied to such Wagnerian tenor roles as Tannhäuser, Tristan, Siegmund and Siegfried. It was an extreme manifestation of the new dramatic tenor that appeared in the 1830s and 40s, especially in such Parisian operas as Meyerbeer's *Robert le diable* (1831) and Berlioz's *Benvenuto Cellini* (1838). Wagner did not use the term *Heldentenor* himself but was adamant in dissociating his tenor parts from the 'so-called dramatic-tenor roles of recent times' ('den sogenannten dramatischen Tenorpartien der neueren Zeit'), especially citing Robert le diable (*Prose Works*; Eng. trans., 1894, iii, 202–3). He blamed 'the positively criminal [Italian] school of singing now in vogue' for devoting its entire attention to 'vocal trickery', thereby making the usual tenor appear 'unmanly, weak and completely lacklustre' ('unmännlich, weichlich und vollständig energielos'). Although recognizing that his tenor parts demanded extraordinary stamina, Wagner was more concerned that the singer be 'thoroughly alive' to the spiritual significance of the role. He praised Ludwig Schnorr von Carolsfeld as the perfect interpreter of his music (*Prose Works*; Eng. trans., 1894, iv, 225ff). Riemann (*Musik-Lexikon*, 1882) identified two main types of tenor, the lyric tenor and *Heldentenor*, describing the latter as having a smaller range (from *c* to *b′*), a powerful middle register and a baritone-like timbre. The

dramatic tenor with a higher register, generally known as a tenore robusto, is associated with the operas of Verdi.

*See also* TENOR.

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OWEN JANDER, ELLEN T. HARRIS

**Helder** [Helderus], **Bartholomäus** (*b* Gotha, ?*c*1585; *d* Remstädt, nr Gotha, 28 Oct 1635). German clergyman, schoolmaster, composer and poet. Probably the son of Johann Helder, he was a student, probably of theology, at Leipzig University from the summer term of 1603. From 1607 to 1616 he was Kantor and schoolmaster at Friemar, near Gotha. In 1616 he went as pastor to Remstädt, possibly on his father's recommendation. After nearly 20 years in this position he died of the plague. His hymns for Christmas and New Year (*Cymbalum Genethliacum*) and his collection *Cymbalum Davidicum*, consisting mainly of hymns based on psalm texts, were used in his lifetime beyond his own region of Thuringia. The hymns in the earlier collection are predominantly songlike, while those in the later are more motet-like. The large number of Helder's hymns included in the *Cantionale sacrum* for use in the churches and schools of the dukedom of Gotha bears witness to the popularity of his texts and music. A number of his hymns appeared in various later German songbooks, and *Ich freu mich in dem Herren* has survived in its original form and is still to be found in the German Protestant hymnbook. As both poet and composer, Helder illustrates the urgent striving for a personal mode of expression that characterized this period; the music of his hymns shows this through the changing rhythms of their inventive melodies, their simple harmonies, in which the 3rd is often missing, and their references to traditional church music techniques, which Helder always presented in a thoroughly modern form. The freshness and power of his hymns was later diminished by melodic and rhythmic distortions.

WORKS

Cymbalum Genethliacum, das ist Funffzehen schöne, liebliche und anmutige, Newe Jahrs unnd Weihnacht Gesenge, neben einem Corollario dreyer anderer Melodeyen nach jtziger ahrt componiret, 4–6vv (Erfurt, 1614–15)
Cymbalum Davidicum, das ist Geistliche Melodeyen unnd Gesänge auss den Psalmen Davids mehrentheils genommen, 5–6, 8vv (Erfurt, 1620)
Das Vater unser nebst dem 103. und 123. Psalm nach ihren gewöhnlichen Melodien in Contrapuncto colorato gesetzt, 4vv (Erfurt, 1621), lost
Herr, wie du wilt, so schicks mit mir, 4vv, anon., in Christiana Eutanasia . . . bey . . . Leich-Begängniss . . . Erasmi Seiffarten (Frankfurt, 1664)
Ach Traurigkeit! was grosse schwere Todesfälle, 1v, bc, anon. (Regensburg, n.d.)
*c*60 hymns in Cantionale sacrum (Gotha, 1646–8) and later edns of the Gotha hymnbook
3 hymns ed. in *WinterfeldEK*, 17 ed. in Fischer and Tümpel, and 41 ed. in *ZahnM*

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KARL-ERNST BERGUNDER

**Heldy, Fanny** [Deceuninck, Marguerite Virginia Emma Clémentine] (*b* Ath, nr Liège, 29 Feb 1888; *d* Paris, 13 Dec 1973). French soprano of Belgian birth. After studies at the Liège Conservatoire she made her début at La Monnaie, Brussels, in October 1910, remaining there until 1912. She appeared at Monte Carlo (1914–18), Warsaw and St Petersburg and made her Paris début in February 1917 as Violetta at the Opéra-Comique, which became her artistic home for more than two decades; her roles there included Rosina, Butterfly, Manon, Olympia, Antonietta and Giulietta, and Tosca. She made her début at the Opéra as Gounod's Juliet in December 1920. In addition to the conventional repertory, to which she invariably brought particular distinction, she created many roles, among them Portia in Hahn's *Le marchand de Venise* (1935, Opéra) and the Duke of Reichstadt in Honegger and Ibert's *L'aiglon* (1937, Monte Carlo). Ravel's Concepción she made her own; Toscanini chose her for Mélisande and Louise at La Scala; her Violetta was unforgettable for both brilliance and pathos. She first appeared at Covent Garden in 1926 as Manon. Despite the metallic quality of her voice, she was the leading singing actress of her day. Her discs include a dimly recorded but important *Manon* (1923) and souvenirs of her Violetta, Marguerite, Thaïs, Louise and Concepción, which catch the individual, Gallic tang of her voice.

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ANDRÉ TUBEUF/R

**Hèle, George de la.** *See* LA HÈLE, GEORGE DE.

**Helfer, Charles d'** [Delfert, Dhelfer, d'Helfert, d'Helpher] (*d* Soissons, after 1664). French composer. He was at Soissons almost throughout his career. He was already there in 1648 serving as a priest and as a *maître de musique*. In 1653 he was appointed by decree chaplain of one of the 12 chapels in the cathedral. Three years later he described himself as 'simphoneta simphoniarca', that is, music master to the children in the choir school, and in 1664 he became a canon.

Helfer is known to have composed only Latin sacred music, particularly *a cappella* masses, four of which are his only surviving works. He wrote them in sparingly ornamented counterpoint whose melodic lines are remarkable for their fluid elegance. He did not adhere at all strictly to the traditional modal system but made much use of major–minor tonality. His masses were esteemed by connoisseurs and long remained in the repertory of the best choirs; some of them were in print as late as 1729. Moreover, Sébastien de Brossard, reported in his manuscript *Catalogue* of 1724 (*F-Pn*) that the *Missa Deliciae regum* 'still delights people with good taste'. Adding a continuo part, he transcribed the masses *Benedicam Dominum*, *Deliciae regum* and *In aeternum cantabo* towards the end of the 17th century. To the last-named he even added a small orchestra. In particular the *Missa pro defunctis*, published by Ballard in 1656 had a

surprisingly long history. It was sung for the obsequies of Lalande in 1726. The first of several manuscript versions dates from 1729 and includes an extra soprano part and continuo. Another, which is undated, was probably intended for a service at St Denis for the repose of the soul of Louis XV in 1774; the vocal parts were not altered, but a four-part string orchestra with continuo was added. La Borde also printed part of this work in 1780 (*La BordeE*).

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Missa 'Benedicam Dominum', 4vv (Paris, 1655)
Missa pro defunctis, 4vv (Paris, 1656); edn of Int, Ky, opening of Grad in *La BordeE*; later versions, *F-Pn*; ed. J.-C. Léon [1656 version] (Paris, 1991)
Missa 'Lorsque d'un désir curieux', 4vv, ?1658; lost, mentioned in *FétisB*
Missa 'In aeternum cantabo', 6vv (Paris, 1658)
Missa 'Deliciae regum', 4vv (Paris, 1664)
Missa 'Quid videbis in Sunamitae?', 6vv, ?1674; lost, mentioned in a Ballard catalogue of 1707
Missa 'Laetatus sum' (Paris, 1687)
Missa 'Quid est Deus?'; lost, mentioned in a Ballard catalogue of 1744
Vespres et hymnes de l'année, avec plusieurs motets, 4vv (Paris, 1660); lost, mentioned in *FétisB*

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DENISE LAUNAY/JAMES R. ANTHONY

**Helfert, Vladimír** (*b* Plánice, nr Klatovy, 24 March 1886; *d* Prague, 18 May 1945). Czech musicologist. After studying history and geography at Prague University he spent a year (1906–7) in Berlin, where he studied musicology under Wolf, Kretzschmar and Stumpf. On his return he took the doctorate under Hostinský in 1908 with a dissertation on Benda and Rousseau. At first he taught history and geography in Prague but in 1919 he moved to Brno, where, continuing with his schoolteaching, he also began lecturing (1921) at the newly established university. In 1926 he became reader and in 1931 professor of musicology. During World War II he was imprisoned by the Nazis and died of typhus caught in the concentration camp of Terezín.

Helfert's earliest important work dealt with the musical life centred on the Questenberg castle in Jaroměřice, a country town in south-western Moravia, and in particular with its best-known Kapellmeister, František Míča. His Jaroměřice research was able to throw fresh light on two perennial concerns of Czech musicology: the emigration of Czech musicians and the Czech share in the origin of Classical sonata form. He returned to these questions in a later book on Benda (1924). Equally fruitful was Helfert's interest in Janáček. In Prague he had associated with Nejedlý and originally shared both his enthusiasm for Smetana and his hostility towards Dvořák and Janáček. For the latter he made amends handsomely: he aroused interest in Janáček's first opera *Šárka* which led to its belated première in 1925, organized the establishment of the comprehensive Janáček archives in Brno and published in 1939 the first, unhappily the only, volume of his Janáček biography, which still today represents a peak of Janáček scholarship.

Helfert made a deep and lasting impression on Czech musical life. He trained the first generation of Brno musicologists, established the fine Baroque, Classical and Janáček collections of the Moravian Regional Museum, and founded and edited the historical series Musica Antiqua Bohemica, the periodicals *Hudební rozhledy* (1924–8) and *Musikologie*. As a critic and writer he ranged authoritatively from Baroque to contemporary music, from folk music to music in sociology and education. For 19 years he was also the conductor of the Brno amateur orchestra, Orchestrální Sdružení.

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JOHN TYRRELL

**Helferting van Wewen, Franz.** *See* HILVERDING VAN WEWEN, FRANZ.

**Helffer, Claude** (*b* Paris, 18 June 1922). French pianist. He had lessons with Casadesus until 1939 and then studied classics at the Ecole Polytechnique, graduating in 1942. After the war he studied harmony, counterpoint and composition with Leibowitz, and in 1948 he made his début in Paris. Since that time he has been particularly active in presenting 20th-century music there, being one of the rare pianists to combine the attributes required by many new works – dexterity in rapid movement and exact definition of colour and rhythm – with traditional skills in phrasing and formal articulation. He began touring in the early 1960s, performing principally 20th-century music, though he plays Beethoven's sonatas with the same fine strength and tenacity that he brings to Boulez. He has recorded the complete solo works of Schoenberg, Debussy and Ravel, Boulez's three sonatas and Barraqué's Sonata.

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PAUL GRIFFITHS

**Helgason, Hallgrímur** (*b* Eyrarbakki, 3 Nov 1914; *d* 18 Sept 1994). Icelandic musicologist, composer, teacher and conductor. He attended the Reykjavík College of Music (1931–3) and subsequently studied at the Copenhagen Conservatory (1935), the Leipzig Conservatory (1936–9) and Leipzig University (musicology with Schultz, Husmann and Prufer). He continued his violin and composition studies at the Zürich Conservatory, graduating in 1949. He also took the doctorate in musicology at the University of Zürich in 1954.

His many appointments include roles as secretary of the newly founded Society of Musicians (1940–46) and of the Composers' Society (1945–7). In addition, he was a board member of STEF, the Icelandic performing rights society (1946–8), and was president of the State Cultural Fund's music committee (1962–6). He was assistant head of music at the Icelandic State Broadcasting Service (1959–66), professor at the University of Saskatchewan (1966–74) and a docent of liturgical music at the University of Iceland (1974–84).

Helgason's compositions combine the strong influence of the late-Romantic German school with a nationalist outlook. His five-movement Piano Sonata (1936) is a dense, chromatic work reminiscent of Reger, while his Sonata for solo violin (1971) is more transparent, with echoes of Bach's solo suites. Icelandic folk tunes are used frequently as a melodic source, but integrated within a conservative, contrapuntal musical language. His musicological studies also focussed on the musical heritage of his native country, and included a dissertation on historical and analytical aspects of epic recitation in Iceland.

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(*selective list*)

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Principal publishers: Gígjan, Musica Islandica, Iceland Music Information Centre

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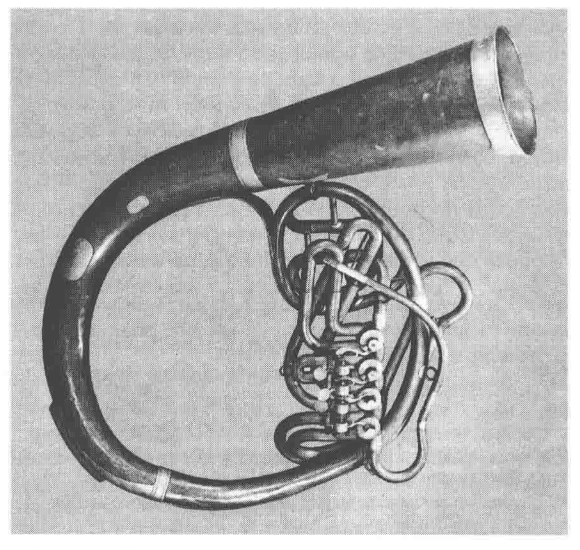
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ÁRNI HEIMIR INGÓLFSSON

**Helicon** (Gk. *helikōn*: 'the mountain of the Muses', but apparently confused with *helix*: 'a coil'; Fr. *contre basse ronde*; Ger. *Helikon*; It. *elicon*; Sp. *helicón*). A valved brass instrument made in the same pitches as the tubas in F, E♭ and BB♭ (*B′♭*) but in the circular form of instruments depicted on Trajan's Column (for illustration, *see* CORNU) and imitated in one form of the *tuba curva* used during the French Revolution. The helicon has a small forward-looking bell and the tubing encircles the player's head, passing beneath the right arm and resting on the left



*Helicon in B♭ by Ignaz Stowasser, Vienna, 1850 (Germanisches Nationalmuseum, Nuremberg)*

shoulder. It may thus be comfortably carried for long periods by a player on foot or mounted. The helicon was produced by Ignaz Stowasser, Vienna, in 1845 (Austrian patent 5338 of 1848), following either a suggestion of Wieprecht or a Russian prototype. An early example by Stowasser, in BB♭, is in the Nuremberg Collection (*D-Ngm*). The helicon has since been made throughout Europe and the Americas. Metzler's 'Sonorophone' (London, 1858) is essentially the same instrument, while Sax's Saxotuba was modelled on the Tuba curva, with the addition of valves. The SOUSAPHONE, which is similarly constructed but has a larger bell, is called 'helicon' in southern Europe.

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ANTHONY C. BAINES/CLIFFORD BEVAN

**Helisachar** [Elisagarus] (*b* 8th century; *d* after 837). Churchman and liturgist. Born a Goth in Septimania, he is first documented in 808 as chancellor to Louis the Pious, who had been placed on the throne of Aquitania by his father Charlemagne. When Louis became emperor after the death of Charlemagne in 814, he brought Helisachar to Aachen with him to continue in the role of chancellor. He served in that capacity until about 817, remaining in close contact with the court of Louis for the rest of his career except for a period of disfavour from 830 to 833. Though a canon and not a monk, he was named abbot of St Aubin, Angers, and also of Saint Riquier (822–37).

Louis took an active interest in ecclesiastical matters including the liturgy, and Helisachar, along with his better-known associate Benedict of Aniane (*d* 821), served him as adviser in that regard. Helisachar was the author of a preface and supplement to Alcuin's epistolary, and the author of a letter (written probably at Angers between 819 and 822) to Archbishop Nibridius of Narbonne, in which he described his composition of an Office antiphoner. Like AMALARIUS OF METZ after him, Helisachar was scandalized at the differences between the Roman and Frankish Office books (not those of the Mass, it should be noted), and sought to compile an antiphoner that would presumably serve as a model for the Carolingian realm. He was particularly keen to select verses that would correspond properly with the respond of the responsories; much of the difficulty with inappropriate verses was no doubt caused by the Frankish practice of returning after the verse to some midway point in the response rather than to its beginning, as was the custom in Rome. It has not been possible to reconstruct Helisachar's antiphoner as it has in the case of Amalarius.

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JAMES W. MCKINNON

**Hell, Theodor.** *See* WINKLER, CARL GOTTFRIED THEODOR.

**Hellawell, Piers** (*b* Chinley, 14 July 1956). English composer. At New College, Oxford (BA 1978), he studied composition with James Wood; private study with Maw followed (1979–81). He became composer-in-residence at Queen's University, Belfast, in 1981 and was appointed to a lectureship there in 1986.

A resistance to complex unmodulated chromaticism and to single-span evolutionary forms led Hellawell to a 'second neo-classicism' in the mid-1980s. The link with Stravinsky so suggested is also evident in his crafting and juxtaposing blocks of sound, as in *Memorial Cairns* (1992). Several works are entitled *Sound Carvings*, reflecting their hard edges and sharply characterized gestures, some with their origins in landscape; these include *Sound Carvings from Rano Raraku* (1988), which comprises 21 distinct textural blocks derived from a Balinese folk melody, the simplicity of folk procedures serving as an antidote to modernist complexity. Hellawell's blocks vary greatly in level and type of activity. Typically they are densely contrapuntal and full of irregular, jazz-like rhythms, with loosely isorhythmic and canonic techniques transforming repeated shapes in a way that owes something to minimalism. Diatonic, modal and blues material form the starting-points for the guiding harmonic progressions, often supported by a solid bass line. Unconventional, sometimes percussive, string techniques are evident, as in *The Still Dancers* where chopsticks and paper clips are employed. Hellawell's concern with commemoration and for Eastern Europe (he has close contacts with the former Soviet Baltic republics) come together in *Quadruple Elegy (in the Time of Freedom)*, a tribute to four people who died in the transformation of Eastern Europe in the late 1980s. Near the end the soloist is instructed to 'light a tall red candle'.

WORKS
(*selective list*)

Orch: Quadruple Elegy (in the Time of Freedom), vn, orch, 1990; Memorial Cairns, str, 1992; Drum of the Nåjd, perc, rec, orch, 1996–7; Do Not Disturb, suite, 1997 [from vocal work Do Not Disturb]

Vocal: River and Shadow (J. Donne, G. Apollinaire), male vv, 1993; Fatal Harmony (A. Marvell), S, 1993; The Hilliard Songbook (N. Hilliard), male vv, 1995; Quem quaeritis, S, cl, b cl, va, vc, db, 1995; Do Not Disturb, youth chorus, orch, 1996

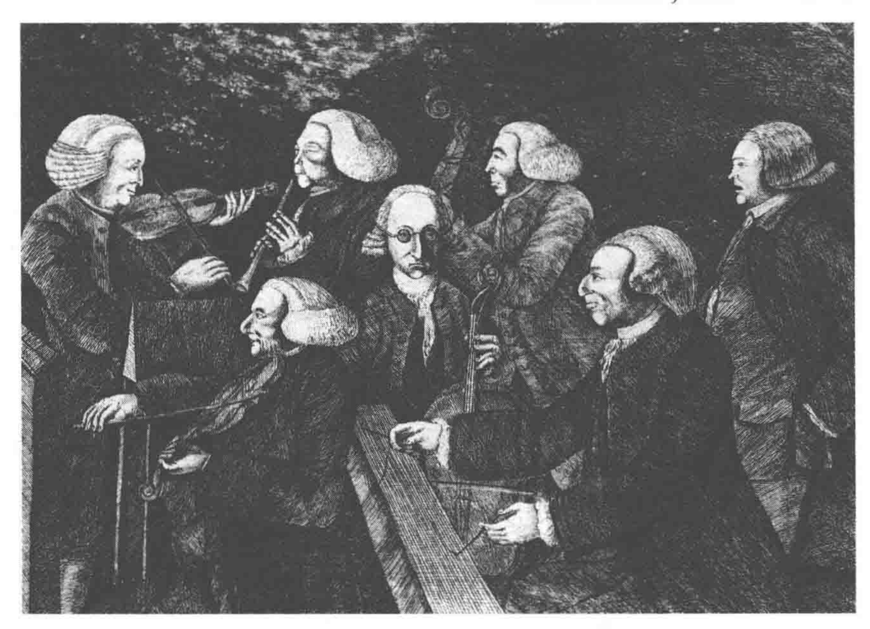
Chbr and solo inst: Dance Paragraphs, cl + b cl, pf, 1983; Seal Songs, fl, 1985; Improvise! Improvise!, gui, 1986; Sound Carvings from Rano Raraku, fl, pf, perc, db, 1988; Squam Songs, cl, 1988; Oh Whistle and I'll Come to You, fl, vc, 1988; The Erratic Aviator's Dance, fl, bongos, 1989; The Still Dancers, str qt, 1992; Truth or Consequences, cl, vc, pf, 1992; Victory Boogie-Woogie, 2 pf, 1993; High Citadels, cl, pf, 1994; Sound Carvings from the Ice Wall, fl + pic, cl + b cl, va, vc, db, perc, pf, 1994; Takala Makan, mar, 1995; Let's Dance, perc, 1996; Sound Carvings from the Water's Edge, 11 str, 1996; The Building of Goves, vn, va, vc, pf, 1998

Pf: Das Leonora Notenbuch, 1988; Basho, 1992–6; Camera Obscura, prep pf, 1994; Airs Waters and Floating Islands, pf, 1995

Principal publisher: Maecenas Music

MICHAEL RUSS

**Hellendaal, Pieter** [Pietro, Petrus, Peter] (*b* Rotterdam, bap. 1 April 1721; *d* Cambridge, 19 April 1799). Dutch
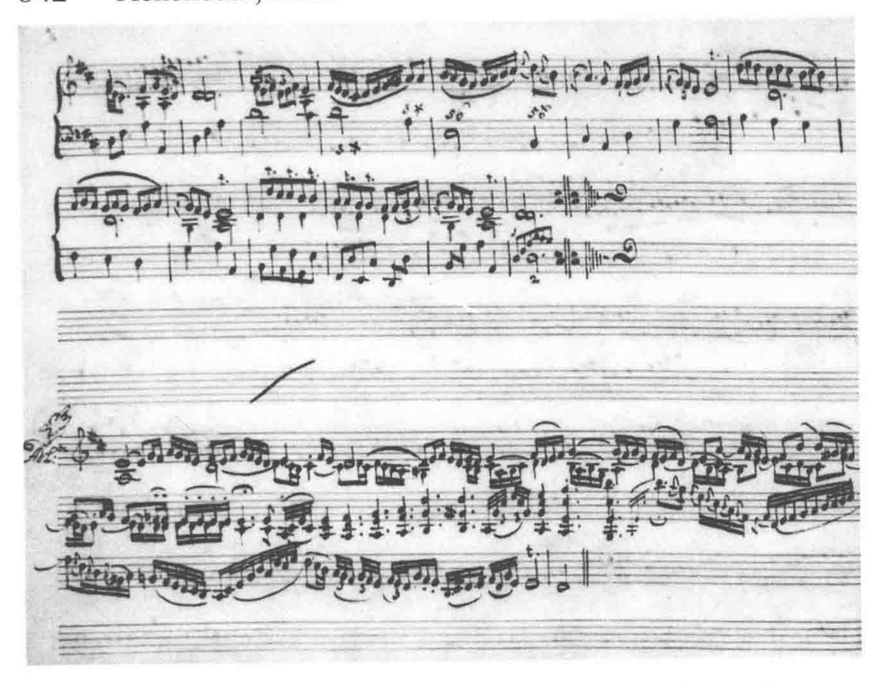


*1. Concert at Christ's College, Cambridge, June 1767: engraving by Abraham Hume after Thomas Orde showing (from left to right) P. Hellendaal (violin), V. Noel (violin), J.F. Ranish (oboe), West (violoncello), J. Wynne, a Cambridge music publisher and composer (double bass), G. Noel (pantaleon) and D. Wood (singer, and later organist of Ely Cathedral)*

violinist, composer and organist, active also in England. When he was nine the family moved to Utrecht, where he was appointed organist of the Nicolaikerk on 11 January 1732. In 1737 the family moved to Amsterdam. The music lover Mattheus Lestevenon, Secretary of Amsterdam, enabled Hellendaal to study with Tartini. Before November 1743 he returned from Italy and appeared as a violinist in certain Amsterdam inns. On 14 February 1744 he obtained a privilege for publishing his compositions, and his first two sets of violin sonatas were issued in Amsterdam. He married the daughter of an Amsterdam surgeon in June 1744. From 1749 to 1751 he was at Leiden, where he enrolled at the university and tried to obtain a foothold in academic music-loving circles. He made frequent public appearances there and at The Hague and Delft. Yet he found little opportunity for building up a livelihood in the Netherlands. On 9 October 1751 he gave his last concert in Leiden and left for London. In the ensuing years Hellendaal participated considerably in London's musical life. He appeared in concerts in Hickford's Room and other places, and his fellow performers could be reckoned among 'the best Hands in Town' (*The General Advertiser*, 28 February 1752); on 13 February 1754 he took part in Handel's *Acis and Galatea*, playing violin solos between the acts. While he was in London he published his Six Grand Concertos op.3, for which he was granted a Royal Privilege, dated 23 April 1758. At the end of 1759 he applied for the post of conductor of the Music Room orchestra at Oxford. He directed a concert there on 5 November and played a concerto of his own; but the other candidate, J.B. Malchair, was appointed. In August 1760 Hellendaal gave a concert in King's Lynn Town Hall. On 5 September 1760 he was appointed organist of St Margaret's there in succession to Charles Burney.

In 1762 Hellendaal moved to Cambridge. Here he worked at first as a performer, later as a teacher of the violin and of theory (among his pupils was Charles Hague, who was appointed professor of music in 1799). According to the *Cambridge Chronicle* of 19 November 1762, Hellendaal was then appointed organist of Pembroke Hall Chapel. He took part in many concerts of particular interest in Cambridge and other places, especially in East Anglia. On 25 May 1763 *Messiah* was given under John Randall in the Senate House, 'with a Solo on the Violin by Mr Hellendaal'. On 28 May and 8 June 1767 he appeared with the pantaleon virtuoso Noel in the halls of Trinity College and Christ's College (fig.1). On 6 October 1773, at Bury St Edmunds, we hear for the first time of an appearance, as a violinist, of Hellendaal's son, Peter (*b* ?London, *c*1756), who became a well-known Cambridge clarinettist, music teacher and music seller. A Hellendaal took part in the Handel Commemoration in London in 1784 but it is not known whether it was father or son.

In 1769 Hellendaal's *Glory be to the Father* was awarded the annual prize of the Noblemen and Gentlemen's Catch Club. About this time his six sonatas for violin and continuo, op.4, were published. In April 1777 he was appointed organist of Peterhouse Chapel, in succession to Dr Randall, professor of music at Cambridge. From this time, the amount of information about concerts given by Hellendaal sharply declines. He moved to Trumpington Street, opposite Peterhouse, and on 11 July 1778 invited subscriptions for 'Twelve of his Solos for the Violin'. About 1780 his *Eight Solos for the Violoncello with a Thorough Bass* were published at his own expense and dedicated to the Cambridge flour merchant John Anderson. His last numbered collection, *Three Grand Lessons* op.6, was published in London, and dedicated to Miss Anderson; the piano part was believed lost until discovered by Charles Cudworth in 1971. Another piano work without opus number, printed by Morris Barford at Cambridge as *Hellendaal's Celebrated Rondo*, is in reality a work for violin and continuo. During the last decades of Hellendaal's life a number of vocal works, some with instrumental accompaniment, and a collection of metrical psalms, were published at the composer's house. Hellendaal's son Peter collaborated in the latter, and in 1790 he was also responsible for selecting and arranging various hymns and psalms from his father's *Collection of Psalms and Hymns* for use in parish churches. One of Peter's own compositions was included in the collection. In 1791 and 1797 another six sonatas for harpsichord and violin or flute and a setting of the



2. *Autograph MS, including written-out cadenza, of the Pastorale of an unpublished violin sonata by Hellendaal (GB-Cfm)*

Sermon on the Mount were announced for publication, but no copies are known and the works may never have been published. Hellendaal died in 1799 and was buried at Cambridge at St Mary the Less, next to Peterhouse.

Sainsbury referred to Hellendaal as 'a man of undoubted attainments in musical science'; this is particularly apparent in the concerti grossi, the op.4 sonatas and some of the op.5 solos. Many of his works are in the idiom of the Italian late Baroque: they follow thoroughbass practice and are mainly formed of monothematic movements with asymmetrical binary structure. His violin sonatas generally conform to the three-movement cyclic structure favoured by Tartini (slow, fast, fast). His concertos op.3, like Handel's op.6, combine a number of styles and forms; they are generally fugal and show progressive qualities in the free handling of the viola part and the relatively minor importance of the concertino. Not until the *Three Grand Lessons* op.6 (1790) did he adopt a more modern idiom. Hellendaal's violin writing was characteristically virtuoso, and the written-out cadenzas to his autograph violin sonatas (*GB-Cfm*) are especially valuable to the study of late 18th-century performing practice (fig.2).

Hellendaal's son Peter was last heard of as the soloist in one of his father's concertos, performed at a benefit concert on 17 April 1801 under the direction of Charles Hague, a former pupil of Hellendaal senior.

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| op. | |
|---|---|
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| 2 | VI sonate, vn, bc (Amsterdam, *c*1750/*R* in Facsimilia musica Neerlandica, ii, Buren, 1984) |
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| 5 | Eight Solos, vc, bc (Cambridge, 1780); ed. in MMN, xiii (1981) |
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| — | Hellendaal's Celebrated Rondo, vn, bc (Cambridge, *c*1790); ed. R. Rasch (Utrecht, 1984) |
| — | 11 sonatas, vn, bc, *GB-Cfm** |

Several sonatas from opp.1 and 2 with minor variants, *US-BEm*
Lost: 12 Solos, vn, bc (*c*1778); 6 Sonatas, hpd, vn/fl (*c*1791); hpd conc.; vn conc.; Overture Clarinet; Trio Clarionet

VOCAL

Glory be to the Father, canon, 5vv, 1769, in E.T. Warren: An Eighth Collection of Catches, Canons and Glees (London, 1763–94)
The Cock Match, catch, 1769, *US-Bp*
Love inform thy faithful creature, glee, 4vv, in E.T. Warren: A Collection of Vocal Harmony (London, *c*1775)
Strephon and Myrtilla, cant., 1v, vn/fl, bc (Cambridge, *c*1785)
A Collection of Psalms and Hymns … by P. Hellendaal senr. Selected and arrang'd by P. Hellendaal jnr., 3–4vv, bc (Cambridge, 1790)
Tweedledum and Tweedledee, glee, 4vv, bc (Cambridge, *c*1790)
Two Glees, 4vv, str, bc (Cambridge, *c*1791): Spirit, once wand'ring thro' this dreary vale; Music has charms to sooth a savage breast
Lost: Our Lord's Sermon on the Mount, *c*1797

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L. Haasnoot: *Leven en werken van Pieter Hellendaal (1721–1799)* (Katwijk, 1983) [with Eng. summary]

LEENDERT HAASNOOT

**Heller, Barbara** (*b* Ludwigshafen am Rhein, 6 Nov 1936). German composer and pianist. She studied at the Mannheim Musikhochschule (1954–7), where her teachers included Helmut Vogel (piano) and Hans Vogt (composition). After teaching the piano there from 1958 to 1962, she continued her studies at the Munich Musikhochschule (1962–3) with Eric Ten Berg (piano) and Harald Genzmer (composition), among others; she

also studied at the Darmstadt summer courses with Hermann Heiss (composition) and David Tudor (piano), and at the Accademia Musicale Chigiana, Siena, with A.F. Lavagino (film music). A founding member of the Internationaler Arbeitskreis Frau und Musik (1978), Heller has concentrated as a performer and editor chiefly on the music of women composers. She received her first commission for a musical composition from Moeck Verlag, Celle, in 1984. From 1990 to 1996 she worked intensively with experimental and electronic music and graphic compositions; these were exhibited as a body of work in Weimar in 1996. She regards her piano compositions of the 1980s and 90s as her most important works.

WORKS
(*selective list*)

Pf: 8 kurze Klavierstücke, 1962; Presto, 1966; Andantino, 1977; MMM – Meer Musik als Malerei, 1978; Piano muziek voor Anje, 1980; Johannisbeeren – Currants, 1984; Scharlachrote Buchstaben, 1984; Furore – ein Traum, 1986; Intervalles, 1987; Böhmisches Lied, 1988; Das Quintenbuch, 1989; Un poco, 1991; Roter Klee, 2 pf, 1995; Ton – Zeichen, 1996

Graphic scores: Im Feuer ist mein Leben verbrannt – für Gesine Wagner, ens, 1987; Ton-Zeichen, ob, pf, inst ad lib, 1988–9; Domino, 1 inst, 1993; Kartenspiele, 1–10 insts, 1994; Stationen, ens, 1994

Other inst/vocal: Meine Musica Domestica (J. Ringelnatz), S, pf, 1961; 3 Stücke, fl, pf, 1961; Kinderspiele, rec, pf, 1962; Früher oder später, cl, pf, 1981; Soloviolinе, vn, 1982; Solo, ob, 1984; Eins für zwei, vn, vc, 1985; Trauernde Sirenen, vn, pf, 1986; Lalai – ein Schlaflied zum Wachwerden?, vn, pf, 1989; Incantata I, kbd, 4 wine glasses, 1990; 5 Frühlingsrufe, fl, 1993; Blühen 415, 1v, fl, 1994; Triandafila, fl, hn, 1997; Come una columba – Wie eine Taube, S, pf, 1998; Solo-Album, eng hn, 1998; Wenn auf den Winterbäumen ... , 1v, pf, 1998

El-ac and installations: Schmerz, tape, 1987; Hintergrund – Vordergrund und Tonschleifen, 1989; Klang-Zeichen, installation, 1993; Labyrinth-Leben, dancer, 1994; Das Bewusste und das Unbewusste (J. Krishnamurti), installation, 1995; Ton-Zeichen, vc, db, glass harmonica, prep pf, perc, stones, elecs, 1997; Ton-Spiele, 1998

Film scores: An die Vergessene, 1984; Ich will, 1984; Da capo al fine, 1987; Die Avantgarde macht Pause, 1991; Requiem der Requisiten, 1992

Principal publishers: Furore, Schott

Principal recording companies: Salto, Wergo, Harmonia Mundi

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ROSWITHA SPERBER/BETTINA BRAND

**Heller, Joachim** [Hellerus Leucopetraeus] (*b* Weissenfels, *c*1518; *d* Eisleben, *c*1590). German mathematician, astronomer, teacher, printer, composer and poet. He studied at the University of Wittenberg from 1536. In 1543, on Melanchthon's recommendation, he succeeded Wilhelm Breitengraser as Rektor of the St Egidien grammar school, Nuremberg. In 1546 he also became professor of mathematics at the St Egidien Gymnasium. He frequently staged school comedies. From 1551 he ran his own printing works. He was forced to leave Nuremberg in 1563 because of his controversial religious activities. He subsequently worked as astronomer to the electorate of Saxony in central Germany, mainly at Mansfeld and Eisleben. Three bicinia by him are known, a song in praise of music (in RISM 1549[16]) and two settings of hymns by Luther (in 1551[20]; one of the latter in K. Ameln, ed.: *Luthers Kirchenlieder in Tonsätzen seiner Zeit*, Kassel, 1934). Two pieces signed 'J.H.' in Caspar Othmayr's *Bicinia sacra* (1547[18]) which Eitner ascribed to Johannes Heugel are probably not by Heller as Albrecht assumed; they are more likely to be by Johannes Hartung, who was Othmayr's father-in-law.

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FRANZ KRAUTWURST

**Heller, Johann Kilian** (*b* Hammelburg, Lower Franconia, ?1633; *d* Würzburg, 10 Oct 1674). German composer, music editor and organist. He may have studied music with his father and with P.F. Buchner. On 19 September 1653 he matriculated as 'physicus' at the University of Würzburg. The next year he became organist and curate at Würzburg Cathedral. In 1658 he was ordained priest but was dismissed in 1668 for offences against canon law. Nevertheless, a year later the Elector and Prince-Bishop of Mainz, who ruled over Würzburg too and was a noted patron of music, sent him, his best-trained musician in liturgical music, to a new post in Mainz, where he commissioned him to publish new editions of liturgical books for use in the Mainz diocese. He returned to Würzburg before his death. His choirbooks, which he edited with scrupulous care, were: *Opus lamentationum et passionum*; *Graduale*; *Processionale*; *Praefationes*; *Officium S. Angeli custodis*; *Officium defunctorum*; *Manuductio ad cantum Gregoriano-Moguntinum*; and *Extractum ex Antiphonario*; they were printed at Mainz between 1671 and 1673. They remained in use for 150 years in the dioceses of Mainz, Würzburg and Worms; handsomely produced editions which appeared at Mainz between 1750 and 1774 were based on them. Heller also published *Sacer Concentus musicus* (Mainz, 1671), which consists of instrumental works and accompanied vocal works: the instruments used are strings and continuo. Item no.72 in the Rost manuscript (*F-Pn* Rés.Vm$^7$.673) is a sonata for two violins and continuo attributed to Heller; it consists of a section in A minor, whose authenticity has been questioned by Moser, followed by one in the major.

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FRIEDRICH BASER

**Heller, Karl (Wilhelm)** (*b* Trusen, Thuringia, 10 Dec 1935). German musicologist. He studied musicology at the Musikhochschule in Weimar (1954–5) and at the universities of Jena (1955–6) and Leipzig (1956–9) with Besseler, Eller and H.C. Wolff. He took the doctorate at Rostock University in 1965 with a dissertation on the transmission of Vivaldi's works in Germany, and completed the *Habilitation* in 1983 with a study on the *concerto ripieno* and the symphonies of Vivaldi. He was supernumerary professor at Rostock (1988–92) and subsequently professor. He specializes in 17th- and 18th-century instrumental music, particularly that of J.S. Bach and Vivaldi. He has contributed to the collected edition of Bach and prepared critical editions of Vivaldi's vocal and instrumental works for the Istituto italiano Antonio Vivaldi.

WRITINGS

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CHRISTIAN KADEN

**Heller, Stanislav** (*b* Brno, 15 Sept 1924; *d* Jihlava, 23 Jan 2000). Czech harpsichordist. After studies at the Prague Conservatory he moved to London in 1947 and eventually became a British citizen. His interest in the harpsichord was initially inspired by Thomas Goff, who sponsored such players as George Malcolm and Thurston Dart. After lessons with Aimée van der Wiele and Ralph Kirkpatrick, Heller established himself in the 1950s as a brilliant harpsichordist who brought to the instrument the standards of a first-rate pianist. He was appointed professor at the RCM and toured extensively in Europe and in South America, where he was the first to introduce the harpsichord as a concert instrument. He has a particular interest in French harpsichord music and in contemporary repertory, and in 1956 persuaded Martinů to revise and eventually publish his harpsichord concerto of 1935, which Heller performed in many European cities with Kubelík. From 1968 to 1989 he was professor of harpsichord and early chamber music at the Staatliche Hochschule in Freiburg, where he was known for his inspired teaching and exacting technical standards.

DAVID LEDBETTER

**Heller, Stephen** [István] (*b* Pest, 15 May 1813; *d* Paris, 14 Jan 1888). French pianist and composer of Hungarian birth. His parents were of Jewish descent and came from the vicinity of Eger (Cheb, Bohemia). He was first taught music by a regimental bandsman stationed near the Hungarian capital, and then by Ferenc Bräuer, a well-known piano teacher in Pest. He took composition lessons from an organist called Cibulka and then went to Vienna to study with Carl Czerny, but his father soon found that he could not afford the celebrated teacher's high fees. Stephen became a pupil of Anton Halm, the teacher of Adolf Henselt and other 19th-century virtuosos. Through Halm, Heller met Schubert and Beethoven. In 1828 he made his début, and his success encouraged his father to arrange a concert tour through Hungary, Transylvania, Poland and Germany. It lasted almost two years and ended in Augsburg, where he collapsed from nervous exhaustion; intending to stay only a few weeks to recover, he remained for eight years. During this time he lived in the home of Frau Caroline Hoeslin von Eichthal, a highly intelligent and artistic woman whose son became one of his first pupils. He also came under the patronage and guidance of the cultivated Count Friedrich Fugger-Kircheim-Hoheneck, a gifted musician who encouraged him to study composition under Hippolyte Chelard, the Kapellmeister in Augsburg.

Heller's first Augsburg compositions were numerous lieder to words by Goethe, Heine and other German poets; these have remained unpublished. (The manuscripts, formerly thought to be in the private library of the Fugger family in Augsburg, are lost.) A few years after his arrival in Augsburg, he submitted some compositions for criticism to Schumann, who reviewed them enthusiastically in the *Neue Zeitschrift für Musik*. He soon became one of Schumann's favourite 'Davidsbündler' and was invited to serve as the Augsburg correspondent of the *Neue Zeitschrift* (under the pseudonym 'Jeanquirit' bestowed by Schumann). Schumann regarded his exchange of letters with Heller as his most interesting correspondence. In 1838 Heller moved to Paris, where he was to remain for the rest of his life, numbering Berlioz among his closest friends. To support himself Heller accepted piano pupils and wrote music criticism for the *Gazette musicale*. (Like Liszt, in his later years he disliked giving piano performances.) In 1883 his sight began to fail, allegedly because of his fondness for black cigars. His loyal friend Charles Hallé learnt of his condition, and with Robert Browning and Lord Leighton formed a trust fund for him. Shortly before his death Heller was made a Chevalier of the Légion d'Honneur.

The first of Heller's more than 160 published piano compositions date from 1829. These pieces vary in difficulty; they include elementary studies in the conventional style of the period, harmonically straightforward and of simple periodic construction within a framework akin to two- or three-part song forms, as well as demanding character-pieces. In his review of two of the early works, the *Introduction, variations et finale* op.6 and the Sonata in D minor op.9, dedicated to his friend the Countess of Brunswick (a former patron of Beethoven), Schumann predicted a successful musical future for their composer. Writing of the op.7 Impromptus he remarked that Heller's forms were 'new, fantastic and free' and that he had 'imagination and the ability to fuse contrasting elements'; while admitting that there were many details that he did not find pleasing, he acknowledged that Heller 'suddenly disarms criticism with a brilliant turn of phrase' (*NZM*, vii, 1837, p.165). Two years later he discerned in Heller's piano pieces a Janus-like face looking towards both his Classical antecedents

and Romanticism. Heller particularly revered Beethoven as an example, and maintained a certain distance in his youthful works from his more progressive contemporaries. Heller was first noticed in Paris as a composer when he published his group of studies *L'art de phraser* (op.16) and when his concert study *La chasse* (op.29) was performed by Liszt and other virtuosos throughout Europe. His reputation as a composer primarily of studies became so entrenched that he had difficulty in gaining recognition for his other music; the accomplished studies of opp.45, 46 and 47 (1844) are still familiar to pianists and, with op.16, are among his few works still in print. His early transcriptions, together with those by Liszt, helped to acquaint the French with Schubert lieder. It was in these works and the operatic fantasias that Heller's originality first showed itself, with chains of dissonances and chromatic shifts. The rhythmic vitality and lyricism of many of these early compositions are reflected in the music of both Bizet and Massenet, great admirers of Heller.

The first work that clearly indicated his position as a transitional figure was the suite of evocative character-pieces *Spaziergänge eines Einsamen* (vol.i, op.78, 1851); its reflective, introspective character suggests future developments in French music. Its subtlety and pastoral qualities are shared by his three sets of pieces *Im Walde* (opp.86, 128 and 136) and the *Blumen-Frucht- und Dornenstücke* (op.82); these and similar works can be described as 'landscape' or 'nature' music. The highly original preludes op.81, as well as the *Blumen-Frucht- und Dornenstücke* and *Ein Heft Walzer* op.145, show interesting ventures in harmony and rhythm that foreshadow the music of Saint-Saëns, Chabrier, Fauré and Debussy. Some of the other late works contain characteristics mirrored in the music of Medtner and Rachmaninoff; among them are the studies op.90, eclogues op.92, preludes op.119, studies op.125, barcarolles op.141, the Sonata in B♭ minor op.143 and preludes op.150. Heller's later works are characterized by their rich harmony, frequently marked by pungent dissonances and mingling of major and minor, angular and wide-ranging melodies, ostinato rhythmic figures and a highly expressive use of appoggiaturas. In them he exploits the full range of the keyboard, showing a sensitive feeling for orchestral colour in his unusual pedal effects, frequent changes of registration and imaginative use of dynamics. The exhilarating effect of his music for the performer owes much to its incisive, vital rhythms and the grateful manner in which the notes lie under the fingers. The frequent use of doublings and parallelism in his last, transparently textured works is another significant indication of Heller's transitional position between late German Romanticism and French Impressionism. His later compositions were remarked on for their rejection of overt Romanticism, but such contemporaries as Hans von Bülow failed to appreciate the singularity of his style, and rejected him as he gradually became more isolated from the mainstream.

## WORKS

*unless otherwise stated, all for piano solo and published in Leipzig*

*detailed list in Müller-Kersten (1986)*

### VARIATIONS

| op. | |
|---|---|
| 1 | Thème de Paganini varié (1829) |
| 4 | Variations brillantes sur une valse de Hubowsky (Pest, 1829) |
| 5 | Variations brillantes sur un thème polonais (Pest, 1829) |
| 6 | Introduction, variations et finale (thèmes favoris de l'opéra Zampa) (1830) |
| 75 | Rondeau-caprice et variations sur La dame de pique de Halévy (1849) |
| 127 | Freischütz-Studien (1871) |
| 130 | 33 Variationen über ein Thema von Beethoven (1871) |
| 133 | Variationen über ein Thema von Beethoven (Berlin, 1872) [21 variations on the Andante, Sonata op.57] |
| 142 | Variationen über 'Warum' von Schumann (1877) |

### STUDIES

| | |
|---|---|
| 16 | L'art de phraser, 24 studies (Berlin, 1840) |
| 29 | La chasse, étude de concert (Berlin, 1844) |
| 45 | 25 études faciles (Berlin, 1844) |
| 46 | 30 études progressives (Berlin, 1844) |
| 47 | 25 études pour former au sentiment du rythme et à l'expression (Berlin, 1844) |
| 90 | 24 nouvelles études (Berlin, ?1858) |
| 96 | Grande étude (1860) |
| 116 | 2 études (Mainz, 1866) |
| 125 | 24 études d'expression et de rythme (1868) |
| 135 | 2 intermèdes de concert (Winterthur, 1873) |
| 139 | 3 Etüden (1874) |
| — | Etude in Ein Studienwerk (Pest, 1874) |
| 151 | 2 Etüden (1879) |
| 154 | 21 technische Studien als Vorbereitung zu den Werken Chopins (1879) |

### CHARACTER-PIECES

| | |
|---|---|
| 2 | Les charmes de Hambourg, rondeau brillant (Hamburg, 1829) |
| 40 | Miscellanées (Berlin, 1844): Rêverie, Eglogue, La petite mendiante |
| 49 | 4 arabesques (Berlin, 1844) |
| 50 | Scènes pastorales (1844) |
| — | Skizze (Berlin, 1844) |
| 54 | Fantaisie (Berlin, 1845) |
| 58 | Rêveries (Berlin, 1845) |
| — | Eglogue (Mainz, 1845) |
| 60 | Canzonetta no.1 (Berlin, 1846) |
| 71 | Aux mânes de F. Chopin: Elégie et Marche funèbre (1849) |
| 73 | 3 Stücke (Bonn, 1849): Jägerlied, Soldaten-Abschied, Wiegenlied |
| 78 | Spaziergänge eines Einsamen, i, 6 pieces (1851) |
| 79 | Traumbilder, 6 pieces (Berlin, 1851) |
| 80 | Wanderstunden, 6 pieces (Offenbach, 1852) |
| 82 | Blumen-Frucht- und Dornenstücke (Berlin, 1853) |
| 83 | 6 feuillets d'album (Berlin, 1853) |
| 86 | Im Walde, i, 7 pieces (1854) |
| 89 | Spaziergänge eines Einsamen, ii, 6 pieces (1856) |
| — | Prière: andante (Winterthur, 1856) |
| 92 | 3 Eklogen (Berlin, 1858) |
| 94 | Genrebild (1860) |
| 95 | Allegro pastorale (Bonn, 1860) |
| 99 | 4 Fantasiestücke (Mainz, 1861) |
| 100 | Canzonetta no.2 (1861) |
| 101 | Rêveries d'un promeneur solitaire (after J.-J. Rousseau) (Bonn, 1861) |
| 102 | Jagdstück (1861) |
| 105 | 3 Lieder ohne Worte (Winterthur, 1862) |
| 106 | 3 Schäferstücklein (Mainz, 1863) |
| 109 | Herbstblätter (Mainz, 1864) |
| 110 | Ein grosses Albumblatt und ein kleines (1864) |
| 114 | 2 cahiers (Mainz, 1866): prélude et scène d'enfants, Presto scherzoso |
| 115 | 3 ballades (Mainz, 1866) |
| 118 | Variétés (Mainz, 1867): Boutade, Feuillet d'album, Air de ballet |
| 120 | 7 Lieder für Pianoforte (1867) |
| 121 | 3 morceaux (1867): Ballade, Conte, Rêverie du gondolier |
| 123 | Feuilles volantes, 5 pieces (1868) |
| 124 | Kinderszenen (1868) |
| 128 | Im Walde, ii, 7 pieces (1871) |
| 134 | Kleines Album (Bonn, 1872) |
| 136 | Im Walde, iii, 6 pieces (1873) |
| 138 | Notenbuch für Klein und Gross (Bonn, 1874) |
| 140 | Voyage autour de ma chambre, 5 pieces (1875) |
| 153 | Aufzeichnungen eines Einsamen, 4 pieces (1879) |
| 155 | Fabliau (Paris, 1879) |

157 3 feuillets d'album (Paris, 1879)
— Feuille de souvenir, ?*F-Pn*
— [3] Esquisses posthumes, i (London, 1888)
— [3] Suites, Cahier des esquisses posthumes, iii (London, 1889)

TRANSCRIPTIONS, OPERATIC FANTASIAS ETC.

3 Fantaisie dramatique sur des thèmes des opéras Semiramide et La muette (Hamburg, 1829)
10 3 morceaux brillants sur L'élisire et Norma (Mainz, 1839)
12 Rondoletto sur la Cracovienne du ballet La gipsy (1840)
13 Divertissement brillant sur Ouvrez-moi de l'opéra Les treize de Halévy (1840)
14 Passe-temps (Berlin, 1839) [6 caprices on dances by J. Strauss]
15 Rondino brillant sur la Pauvre couturière dans l'opéra Les treize de Halévy (1839)
17 6 caprices sur Le shérif de Halévy (Mainz, 1840)
18 Improvisata sur la Chanson du pays de Reber (Mainz, 1840)
19 2 caprices sur la Captive de Reber (Mainz, 1846)
20 2 impromptus sur Haï luli de Reber (Berlin, 1844)
21 2 impromptus sur Bergeronette de Reber (Mainz, 1844)
22 4 rondos très faciles sur La favorite de Donizetti (Berlin, 1841)
23 4 rondos brillants sur Le guitarrero de Halévy (Berlin, 1841)
25–6 [2] Paraphrase[s] sur Richard Coeur de Lion [Grétry] (Vienna, 1842)
31 Fantaisie sur La Juive de Halévy (Berlin, 1843)
32 Bolero sur La Juive de Halévy (Berlin, 1843)
33–6 Mélodies de Schubert (Berlin, 1844): Die Forelle, Erlkönig, Die Post, Lob der Tränen
37 Fantaisie sur En respect mon amour se change de Charles VI de Halévy (1844)
38 Caprice brillant sur Avec la douce chansonette de Charles VI de Halévy (1844)
41 Caprice sur un motif du Déserteur de Monsigny (Hanover, 1844)
48 [2 pieces from Halévy's Charles VI] (Berlin, 1844): Chant national, Silvana (pastorale)
51 Caprice brillant sur la Marche de la caravane et la Rêverie du Désert de David (Berlin, 1844)
55 Lieder von Schubert (Berlin, 1845): Wohin?, Liebesbotschaft, Die Nebensonnen, Der Müller und der Bach, Die liebe Farbe
— Bagatelle sur une romance de Monpou (Mainz, 1845)
66 Caprice brillant sur Le val d'Andorre de Halévy (Berlin, 1846)
67 Improvisata: Auf Flügeln des Gesanges von Mendelssohn (Berlin, 1846)
— 15 mélodies de Schubert (Paris, 1846)
— 30 Lieder von Schubert, übertragen (Cologne, 1846)
68 Horch, horch, die Lerch', Ständchen von Schubert (Berlin, 1847)
69 Es ist bestimmt in Gottes Rat von Mendelssohn: Fantaisie in Form einer Sonate (Berlin, 1847)
70 Caprice brillant sur Le prophète de Meyerbeer (1847)
72 Capricen, Impromptus und Improvisationen über Lieder von Mendelssohn (Bonn, 1849): Volkslied, Minnelied, Sonntagslied
74 Fantaisie et valse sur L'enfant prodigue d'Auber (Berlin, 1849)
76 Capriccio über Die Heimkehr aus der Fremde von Mendelssohn (1849)
77 Saltarello über ein Thema der 4. Symphonie von Mendelssohn (1851)
98 Improvisata über Flutenreicher Ebro von Schumann [from the Spanische Liebeslieder] (Winterthur, 1861)
144 2 Capricen über Themen von Mendelssohn (1877): Fingalshöhle, Elfenmarsch

SONATAS AND SONATINAS

Sonatas: no.1, d, op.9 (1829); no.2, b, op.65 (1844); no.3, C, op.88 (1856); no.4, b♭, op.143 (1878)
Sonatinas: op.146 (1878); op.147 (1878); op.149 (1879)

SMALLER FORMS AND DANCE PIECES

3 Ouvertüren [for a drama, a comedy and a comic op], op.126 (1870)
Scherzos: Rondo scherzo, op.8 (1831); op.24 (Vienna, 1844); Scherzo fantastique, op.57 (Berlin, 1845); Humoreske, op.64 (1846); op.108 (Mainz, 1863)
Capriccios: Caprice brillant, op.27 (1844); Caprice brillant, op.28 (Vienna, 1844); op.63 (1846); Caprice humoristique, op.112 (Mainz, 1865); Fantaisie-Caprice, op.113 (Mainz, 1865); Capricietto, op.156 (Paris, 1879)
Impromptus: 3 as op.7 (1831); 1 as op.84 (Berlin, 1854); 2 as op.129 (1871)
Nocturnes: Sérénade, op.56 (Berlin, 1849); Sérénade (Berlin, 1856); 3 as op.91 (1858); 1 as op.103 (Berlin, 1861); 3 Ständchen, op.131 (1872)
Préludes: 24 as op.81 (1853); 3 as op.117 (Mainz, 1867); 32 'à Mlle Lili', op.119 (1867); 20 as op.150 (1879); 6 in Cahier des esquisses posthumes, ii (London, 1889)
Waltzes: Rondo valse, op.11 (Mainz, 1840); Valse élégante, op.42 (Berlin, 1844); Valse sentimentale, op.43 (Berlin, 1844); Valse villageoise, op.44 (Berlin, 1844); Valse brillante, op.59 (Berlin, 1845); 2 as op.62 (Berlin, 1846); 2 as op.93 (Winterthur, 1859); 12 Ländler und Walzer, op.97 (1860); 4 Ländler, op.107 (Mainz, 1863); Valses-Rêveries, op.122 (1867); 6 in Ein Heft Walzer, op.145 (1878), also arr. pf 4 hands, op.152 (1879)
Tarantellas: no.1, op.53 (Berlin, 1845); no.2, op.61 (Berlin, 1846); nos.3–4, op.85 (1854); no.5 (Scènes italiennes), op.87 (1855); nos.6–7, op.137 (1873)
Mazurkas: 4 as op.148 (1879); 1 as op.158 (1879)
Polonaises: 1 as op.104 (1861); 2 as op.132 (Bonn, 1872)
Other dance pieces: La Kermesse, danse néerlandaise, op.39 (Berlin, 1844); Vénitienne, op.52 (Berlin, 1844); Morceaux de ballet, op.111 (Mainz, 1865): Pas noble, Intermède, Pantomime, Couplets dansés; 4 Barkarolen, op.141 (1875)

VIOLIN AND PIANO

Grand duo sur le Dom Sébastien de Donizetti, op.21 (Vienna, 1844), collab. H.W. Ernst
Pensées fugitives (Vienna, 1844), collab. H.W. Ernst, arr. Heller for pf, op.30 (1844)

OTHER WORKS

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RONALD EARL BOOTH/MATTHIAS THIEMEL

**Hellermann, William (David)** (*b* Milwaukee, 15 July 1939). American composer and guitarist. He studied composition at Columbia University (MA 1965, DMA 1969), where his teachers included Stefan Wolpe, Chou Wen-chung, Otto Luening and Vladimir Ussachevsky. He taught at Columbia from 1965 to 1972 and was general manager of the Composers' Forum from 1968 to 1980; he has also served as editor of the *Calendar for New Music*, New York (1978–), co-director of the DownTown ensemble (1982–) and president of the SoundArt Foundation. Among his awards are the Prix de Rome (1972–4), a Rockefeller grant (1975) and grand prize at the 15th Festival Internacional de Teatro, Barcelona (1982).

Hellermann made his New York début as a classical guitarist and composer in 1972. He has since performed as a member of Composers' Group for International Performance (later the Composers'/Performers' Group), RSVP Ensemble, and Sounds Out of Silent Spaces. Many of his works cross the boundaries between visual and aural art; his visually orientated works, which he calls 'Eyescores' (see illustration), have been displayed in several gallery exhibitions. His compositions from the mid-1970s can be considered performance art, although they retain a distinctly musical orientation and sensibility.

WORKS

Orch: Time and Again, 1969; On Another Level, 21 mallet insts, 1974; But, the moon, gui, 13 insts, 1975; Anyway, 1977; Can of Sourdines, str, 1979

Variable ens: Stop/Start, 1973; Long Island Sound, 1974; Experimental Music, 1975; Frozen Music is not Melted Architecture, 1975; One-A-Day Music Pills, 1975; To Get a Peep Out Of, 1976; To Prevent Decay, hp, variable ens, 1976; Clash/Clash/Clash/Clash, 1977; Florida Sym., 1977; Evening the Score, 1979; For John Cage, 1992

4–6 insts/pfmrs: Resonata, brass qnt, 1967; Circle Music I, 4 insts, 1971; Circle Music III, 6 pfmrs, 1971; To the Last Drop, 6 vib, 1974; To Brush Up On, 6 vc, 1976; Sextet, 6 pfmrs, 1977; Hit Tune, 5 perc, 1983; Squeeze me Loose I Get Hot so Easy, 5 accdn, 1983; Tweet Suite, 5 tuba, 1983; Vowel Movt, soloist, qt, 1983; Wind-Up Sym., qnt, surprise guest artists, 1983; Juicy Music, B♭ cl, vn, vc, mar, pf, 1990; On the Vanishing Point, 4 insts, 1990; Post/Pone, B♭ cl, trbn, va, pf, 1990; Hoist by your Own Ritard, B♭ cl, mar, accdn, pf, 1993; several other works

1–3 insts/pfmrs: Round and About, 2 or more insts, 1970; Circle Music II, 2 or more insts, 1971; For the Third Time, 3 ww, 1973; On the Edge of a Node, gui, vn, vc, 1974; Italian Sym. no.1, soloist, 1975; Hidden Drives II, vn, vc, 1976; Meaty Music, soloist, 1977; Squeek, chair, 1977; 3 Weeks in Cincinnati in Dec, fl, 1979; Tremble II, db, 1981; The Violin between Us, vn, 1981; The Bartered Bird, duet, 1983; French Ov., soloist, 1983; Ancient Virtues, 3 insts, 1987; more than 10 other works

Gui: 4 Pieces, 1968; Exchanges, 1969; Distances/Embraces, 1972; Still and All, 1975; Tremble, 1978

Pf: Inter-polations, 1966; On the Vanishing Point, pf, tape delay, 1973; Row Music (Tip of the Iceberg), 1973; For Otto (A Line in Return), 1974; At Sea, 1976; Hidden Drives I, 1976; Chops, toy pf, 1989

Vocal: Poem, S, 4 insts, 1967; Countertenormusic, Ct, variable ens, 1972; Entrances, chorus, 1976; Local Exits, S, chbr ens, 1976; Nests (textless), solo v, chorus, 1976; 3 Sisters who are not Sisters, 5 actors/musicians, 1984; Blood on the Dining Room Floor (G. Stein), 1991

Tape, sculpture: City Games (Hellermann), with 3 vn, 1978; Musical Drawers, 1979; Wind Music, 1979; Morning Music (Staff of Life), 1981; Battery Park, 1982; Chin Music, 1982; Homage to Chubby Checker – Doin' the Twist, 1982; Juicy Music, 1982; Music Plane and Fancy, 1982; Progress in Music Demands Daily Drill, 1982; Smoke Gets in your Ears, 1982; After Dinner Music, with acc., 1983; I Brake for Music, with ens, 1983; many other pieces

Tape: Ariel, 1967; Ek-stasis I, 1968; Mai'68, 1969; Ek-stasis II, with timp, pf, 1970; Passages 13 – The Fire (R. Duncan), with tpt, 1971; Parted . . ., with 3 pfmrs, 1972; One into Another (Ariel), with eng hn, 1972

Other mixed-media works, incid music

Principal publishers: ACA, Presser, Soundings

Principal recording companies: CRI, Turnabout (Vox), Nonesuch

JOAN LA BARBARA



*William Hellermann: Visible Musics, 1976: 'To the Last Drop'*

**Hellerus Leucopetraeus.** *See* HELLER, JOACHIM.

**Hellinck, Lupus** [Wulfaert] (*b* ?Axel, *c*1494; *d* Bruges, *c*14 Jan 1541). Netherlandish composer. A son of Johannes Hellinck from the diocese of Utrecht, he became a choirboy at St Donatian, Bruges, on 24 March 1506. When his voice broke in 1511 he was sent away to school, returning as a verger on 16 November 1513. At the end of 1515 he left to study for the priesthood, for which he supplicated in Rome in April 1518 while in papal service; later that month he was granted an indult since he was leaving Rome (Sherr, pp.xi–xii). From the supplication document we learn that he was 24 years old and held a perpetual chaplaincy of the altar of St Nicholas in St John's Hospital, Bruges. Hellinck may be identifiable with the 'Lupo francese/fiammengo cantore' documented in the service of Sigismondo d'Este in Ferrara from June 1518 to the end of April 1519 (Lockwood, 1979, pp.198–9); whether he is the author of motets signed 'Lupus' in sources of that time is doubtful on stylistic grounds (*see* LUPUS). On 19 October 1519 Hellinck was readmitted to St Donatian as an installed cleric, where his duties included singing in the polyphonic choir. Two years later he became succentor of the church of Our Lady, Bruges, returning to St Donatian to take up the same position on 17 June 1523. The account rendered by his executors a year after his death establishes the correct Flemish spelling

of his first name, Wulfaert, and that he had a son called Wulfuekin. He is called 'Lupus' in the church records only after he became succentor, in accordance with the custom to latinize names on reaching a certain station. Hellinck's music was published in Italy, France, Germany and the Netherlands and is found in manuscripts as far apart as Portugal and Poland. Many sources give only the name Lupus; conflicting attributions with Johannes Lupi are rare.

Hellinck was a master craftsman. He was particularly interested in thematic unification and used a number of techniques to achieve it. The considerable variety of his melodic and rhythmic lines is balanced by a fairly smooth dissonance technique and a fine feeling for form. The two *partes* of his motets usually contain about the same number of bars, and points of imitation are normally of the same length; occasionally a short theme group is balanced by a longer one. He did not use cantus firmus or canon, rarely paraphrased a chant melody, and avoided sequences and chordal sections, preferring an evenly flowing polyphony achieved through the use of pervading imitation.

Hellinck's main contribution is to the mass; he wrote 13 parody masses, all in a surprisingly uniform technique. His parody procedure does not involve quoting substantial vertical passages from the model, except in the *Missa 'In te Domine speravi'*, based on his own motet. He preferred to develop new contrapuntal combinations based on themes from the model. He unified his masses by drawing repeatedly on the same themes and by reiterating passages from earlier sections of the mass to a different text. Extensive use of such self-borrowing occurs especially in the Agnus Dei sections, which serve as thoughtful codas to his masses; only the *Missa 'In te Domine speravi'* has a newly-composed Agnus Dei. Self-borrowing is particularly evident in *Missa 'Veni sponsa Christi'*, which has at least 25 repeated passages, ranging from four to 19 bars. Hellinck followed traditional procedures in using themes from the first part of the model in consecutive order in the Kyrie, the first sections of the Gloria and Credo, the Sanctus proper and the first Agnus Dei. Themes from the second part of the model are used consecutively in the 'Qui tollis' section of the Gloria, the final section of the Credo, the 'Osanna' and the last Agnus Dei. The 'Domine Deus' section of the Gloria and the Benedictus are usually freely composed. With two exceptions, the 'Et incarnatus' is set in threefold repetition in slow chords, interspersed with brief imitative passages.

Hellinck's earlier works tend towards tonal and formal clarity; the psalm motets *Beati omnes*, *In te Domine speravi* and *Qui confidunt in Domino*, and the well-known *Panis quem ego dabo* are good examples. These works clearly show the influence of Josquin, although they do not have the airiness of texture of Josquin's psalm motets. Hellinck's later compositions, particularly the motets *O veneranda martyrum*, *Joannes Jesu Christo* and the motet in honour of St Donatian, *Cursu festa dies*, seem to reflect Gombert's influence. Short imitations develop into long melismatic lines in which the text takes a subordinate position. Cadences are avoided by extensive overlapping in a uniformly dense texture, which does not have paired imitation and other contrasts in vocal scoring. Self-borrowing also occurs in the motets.

Hellinck's 11 German chorales, published posthumously by Georg Rhau in 1544 and perhaps commissioned by him, are written in motet style, with the chorale tune in the tenor, sometimes in breves but often rhythmically similar to the other three voices. They indicate that Hellinck, although a Catholic priest, was sympathetic to the Reformation, a thesis reinforced by his participation, at the competition of Chambers of Rhetoric in Ghent in 1539, in a play that was later placed on the Index.

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Missa 'Ego sum qui sum', 5vv, *E-MO* 776 (on Richafort's motet); Cr ed. in Mw, xxii (1962; Eng. trans., 1964), no.46

Missa 'Jam non dicam vos servos', 4vv, 1532[3] (on Richafort's motet)

Missa 'In te Domine speravi', 4vv, 1568[1] (on his own motet)

Missa 'Intemerata virgo', 4vv, 1545[1] (on Josquin's motet: 3p. and 4p. of Vultum tuum deprecabuntur)

Missa 'Mater Patris', 4vv, *MO* 776 (on Brumel's motet), ed. in Exemple musica Neerlandica, x (Utrecht, 1975)

Missa 'Panis quem ego dabo', 4vv, 1532[5] (on his own motet)

Missa 'Peccata mea', 4vv, 1544[1] (on Richafort's motet)

Missa 'Surge propera amica', 4vv, *MO* 776 (on Lupi's motet)

Missa 'Surrexit pastor bonus', 5vv, 1543[1] (on A. de Silva's motet); attrib. Lupus Italus in *GB-Cp* 471–4

Missa 'Veni sponsa Christi', 5vv, 1543[1] (on Richafort's motet; attrib. Hesdin in *I-Rvat* C.S.17)

Missa 'Virgo mater salvatoris', 4vv, 1545[1] (on anon. motet in *F-CA* 124)

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Mane surgens Jacob, 4vv, 1545[2]; Ne projicias me, 5vv, 1545[3]; O veneranda martyrum, 5vv, 1546[7]; Panis quem ego dabo, 4vv, 1532[10], ed. in Rhau, Musikdrucke, iii (1959), no.35; Pater noster, 5vv, 1540[6]; Primo die Sabbatorum, 4vv, 1554[10]; Qui confidunt in Domino, 5vv, 1542[6]; Usquequo Domine oblivisceris me, 4vv, 1535[1], ed. A. Smijers and A.T. Merritt, *Treize livres*, ix (Monaco, 1962), 93

CHORALES

Ach, Vater unser, der du bist, 4vv, W 70; An Wasserflüssen Babylon, 4vv, W 162; Aus tiefer Not schrei ich zu dir, 4vv, W 105; Capitan Herre Gott, 4vv, W 168; Christ lag in Todesbanden, 4vv, W 17; Durch Adams Fall ist ganz verderbt, 4vv, W 145; Ein feste Burg ist unser Gott, W 95; Frölich wollen wir Halleluia singen, 4vv, W 158; Mensch, wilt du leben seliglich, 4vv, W 51; Mit Fried und Freud ich fahr dahin, 4vv, W 10; Wohl dem, der in Gottes Furchte steht, 4vv, W 101

CHANSONS

Honneur sans plus, 4vv, ed. in Cw, xv (1931), 18 (attrib. 'Jo. James' in 1543[14]); Nouvel amour le mien cueur, 4vv, ed. in Cw, xv (1931), 10; O Attropoz viens bien tost, 4vv, ed. in Cw, xv (1931), 20; Quand l'amitié, 4vv, 1557[11]; Vostre beaulté plaisant et lyé, 4vv, Chansons musicales à quatre parties (Paris, 1533) (attrib. Gombert in A and T of 1544[20], Hellinck in Sup and B), ed. in PÄMw, ii (1875), 216 (attrib. Gombert)

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Laudate pueri Dominum, 5vv, attrib. Hellinck in 1544[20], ed. in PÄMw, iii (1876), 291; attrib. Vinders in 1557[3]
Pontificum sublime decus, 5vv, attrib. Hellinck in 1546[7], attrib. Johannes Lupi in 1538[2], 1539[6]; ed. in CMM, lxxxiv/2 (1986), 98
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BONNIE J. BLACKBURN

**Hellmann, Maximilian Joseph** (*b* ?Vienna, *c*1702; *d* Vienna, 20 March 1763). Austrian composer. The earliest known reference to him is a recommendation by J.J. Fux, dated 4 January 1724; according to Fux's testimony, he had been sent by Charles VI to Dresden to study the cimbalom (or pantaleon) with Pantaleon Hebenstreit (1667–1750) for about five years, returning to Vienna in 1723. Fux stated that Hellmann's virtuosity on this instrument equalled if not surpassed that of his teacher, suggesting his appointment as court cimbalist at a salary of 1000 florins. The request was granted by the emperor, and from 1 April 1723 until his death Hellmann served in that position. From 1746 he was also listed as court timpanist, which probably indicates the waning popularity of the cimbalom.

All five of Hellmann's known dramatic works were written for specific occasions at court. The four secular works are scored for two solo voices, strings and continuo, consist of one structural part only, and use the typical late Baroque alternation of recitatives and da capo arias; the *azione sacra*, for the same instrumental forces, is of greater interest on account of a more flexible style and the use of solo ensembles and chorus.

Hellmann should not be confused with two other Viennese court timpanists, Jacob Leopold Hellmann (*d* 22 March 1742) and Maximilian Hellmann (*b* Moravia, *c*1681; *d* 10 Feb 1722), probably the father of both Maximilian Joseph and Jacob Leopold.

WORKS

*feste di camera in one act to librettos by G.C. Pasquini, first performed in Vienna, Hofburg, unless otherwise stated*

L'adolescenza coronata dal senno, 26 July 1733, *A-Wn*, *HE*
La maestà condotta al tempio dell'onore dal consiglio, 15 Oct 1733, *Wn*
La virtù guida della fortuna, 15 Oct 1734, *Wn*, *HE*
Il premio dell'onore, 26 July 1737, *Wn*, *HE*

Abigaile (azione sacra, F. Manzoni-Giusti), 1 April 1734, *Wn*
Ky–Gl, 4vv, *HE*

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RUDOLF SCHNITZLER/HERBERT SEIFERT

**Hellmesberger.** Austrian family of musicians.

**(1) Georg Hellmesberger (i)** (*b* Vienna, 24 April 1800; *d* Vienna, 16 Aug 1873). Violinist and conductor. He was given his first instruction in music and the violin by his father, a schoolmaster and civil servant, and at the age of five he played for the emperor. As a chorister of the Hofkapelle he was Schubert's schoolmate and his successor as soprano soloist. He left the choir school and continued his studies at the Gymnasium of the Cistercian Heiligenkreuz Abbey, near Vienna; originally intended for an ecclesiastical career, he soon turned to music. At the home of Sonnleithner in 1817 he was introduced to Viennese musical circles. He became a pupil of Joseph Boehm (violin) and E.A. Förster (composition) at the Vienna Conservatory. On 9 December 1819 he made his concert début. He became Boehm's assistant in 1821; in 1826 he was made a titular professor and in 1833 active professor at the conservatory, a post he held until his retirement in 1867.

Hellmesberger's rise to fame as a virtuoso, and his eventual displacement of Boehm and Mayseder as the most popular Austrian violinist of the day, came at first through his concerts in the provincial capitals and gradually also in Vienna. After Schuppanzigh's death in 1830 he became Konzertmeister at the Hofoper and shortly thereafter a member of the Hofkapelle. He was a founder and conductor of the Philharmonic concerts in 1842, and also attracted regular audiences to chamber concerts at his home. He helped to establish the Viennese school of violin playing; among his pupils were Joachim, Hauser, Auer and Ernst, as well as his sons Joseph and Georg, with whom his concert tours included one to London in 1847. His activity as a composer was comparatively unimportant, but he published a string quartet, two violin concertos, and several sets of variations and other pieces for violin with piano, string quartet or orchestra.

(2) **Joseph Hellmesberger (i)** (*b* Vienna, 3 Nov 1828; *d* Vienna, 24 Oct 1893). Violinist and conductor, son of (1) Georg Hellmesberger (i). He studied the violin with his father at the Vienna Conservatory, and at 17 was a soloist in the Hofoper orchestra. From 1851 to 1859 he was the artistic director and conductor of the Gesellschaft der Musikfreunde concerts, transforming the amateur orchestra into one of professionals and giving the programmes the classical shape that became traditional. He was also violin professor and director of the conservatory, from 1860 Konzertmeister at the Hofoper, and temporarily in 1879 he assumed the direction of the Singverein of the Gesellschaft der Musikfreunde, the most important Viennese choir. After Herbeck's death in 1877 he was made Hofkapellmeister, while also remaining at the head of the conservatory until his retirement in 1893.

In 1849 Hellmesberger founded and led the string quartet that bore his name and with whom he played until 1891; the other original members were Durst, Heissler and Schlesinger. Virtually from its first appearance (4 November 1849) the ensemble was regarded as the leading Viennese string quartet. Classical works were the core of the repertory in its annual series of concerts (the late quartets of Beethoven featured prominently), but newer music was also promoted. Regular performances of Schubert, including many premières, led to the publication of the G major Quartet (1852), the C major Quintet (1853) and the Octet (1854). Brahms gave his first Vienna concert with the quartet on 16 November 1862, playing in his G minor Piano Quartet (the A minor String Quartet was also on the programme). For the first performance of his String Quintet (1875), Bruckner was asked by Hellmesberger to substitute a new movement for the Scherzo ('too difficult'). The quartet sometimes played abridged versions, or with passages interpolated from other pieces.

Hellmesberger's popularity owed much to his reputation as a witty man-about-town; in later life he was unmistakable because of his old-fashioned, slightly grotesque appearance, and according to Hanslick a similar arch graciousness characterized his playing. Hanslick praised the refinement and variety of his technique and referred to his assertiveness in quartet playing. In an early review, he commended Hellmesberger's quartet for its ability to imbue tender and elegiac passages in Romantic works with a poetic sweetness, but he deplored in its performances the long pauses and tuning up between movements. The quartet's subjective, emotional style he considered specially appealing to the young, romantics and women.

Hellmesberger was also distinguished as an orchestral leader and as the teacher of many famous violinists, among them Auer, Brodsky, Grädener, Nikisch, Rappoldi and the Schrammel brothers. His compositions are of no real significance, although his *Ballszene* (after a violin study by Mayseder) is a popular constituent of continental light music programmes. He made a number of transcriptions for the violin and edited Beethoven's fragmentary C major Violin Concerto (published in Vienna, 1879).

(3) **Georg Hellmesberger (ii)** (*b* Vienna, 27 Jan 1830; *d* Hanover, 12 Nov 1852). Violinist and composer, son of (1) Georg Hellmesberger (i). He was taught the violin and music theory by his father, with whom he and his elder brother Joseph made a concert tour to London in 1847. In 1850 he was appointed Hofkonzertmeister in Hanover, with the responsibility of directing vaudeville and ballet music at the court theatre. His compositions (largely unpublished) include symphonies, chamber music, violin pieces and songs, as well as nine operas, most unperformed: *Die Bürgschaft* (in three acts to a libretto by K. von Biedenfeld, after Schiller) was written in 1848 and produced at Hanover in about 1851; the comic opera *Les deux reines* (*Die beiden Königinnen*; in two acts to a libretto by J.G. Seidl, after Soulié and Arnould) was also produced at Hanover in 1851.

(4) **Joseph** [Pepi] **Hellmesberger (ii)** (*b* Vienna, 9 April 1855; *d* Vienna, 26 April 1907). Violinist, conductor and composer, son of (2) Joseph Hellmesberger (i). His father taught him the violin: at the age of eight he was a soloist in a conservatory concert. During Carnival 1867 he led his father's ensemble (all in Rococo costumes and powdered wigs) in Mozart's *Ein musikalischer Spass*, and utterly eclipsed the first performance of Strauss's waltz *An der schönen blauen Donau*, heard earlier in the concert. At the age of 15 he played second violin in his father's quartet, and by 18 he was 'Crown Prince Pepi', a great favourite in Vienna. His father tried unsuccessfully to persuade the emperor to exempt him from military service: he was assigned to the orchestra of the city regiment, 'Hoch- und Deutschmeister', whose garden promenade concerts and music at balls were an important part of Viennese musical life. His earliest compositions were dance pieces dating from his three years of service.

By 1878 Hellmesberger was a solo violinist of the Hofkapelle and Hofoper, and that November he was made violin professor at the conservatory. He began to compose more actively; in 1880 two operettas, *Capitän Ahlström* (in two acts to a libretto by Albert Hoffmann) and *Der Graf von Gleichen und seine Frauen* (in three acts to a libretto by A. Just), were performed successfully at a café theatre in the Prater. But his first engagement as a theatre conductor, at Jauner's new Ring-Theater in 1881, ended abruptly on 8 December with a fire that destroyed the theatre, took hundreds of lives and from which he and his father (who was in the audience) barely escaped.

His fortunes having suddenly declined, in autumn 1882 Hellmesberger accepted the post of Kapellmeister at the impoverished Carltheater, while continuing to compose operettas and concentrating on his career as a violinist. He was appointed Konzertmeister and ballet music director of the Hofoper in 1884. Several of his ballet scores found a permanent place in the Hofoper repertory (e.g. *Die verwandelte Katze*, *Harlekin als Elektriker* and *Die Perle von Iberien*), and tunes from them were for a time widely popular. He became a permanent member of the Hellmesberger Quartet and assumed its leadership after his father's retirement (1891). In 1889 he was made Vizehofkapellmeister, and the following year he succeeded Richter as Hofkapellmeister. He first conducted a Philharmonic concert in 1900; critics ill-disposed towards his rival Mahler compared him to Richter, saying that the 'solidity and classicism' of his Beethoven performances compensated for a 'lack of individuality'. When Mahler decided not to renew his candidacy for the Philharmonic conductorship (1901), Hellmesberger, 'a man from their midst', was elected by the players. He was re-elected in 1902 and 1903, but Mahler gradually limited his conducting at the opera.

The discovery of his affair with a married Hofoper dancer (it was reported directly to the emperor) led Hellmesberger to resign from the Philharmonic. With no support in his plight from Mahler, he later also resigned as Hofkapellmeister and from the Hofkapelle. He was saved from ruin by the great success of his operetta *Das Veilchenmädel* (in two acts to a libretto by L. Krenn and C. Lindau), produced at the Carltheater on 27 February 1904 and soon afterwards all over Europe. The success was repeated in November that year with *Wien bei Nacht* (a *Posse* with songs; libretto by Lindau and G. Wilhelm). He was Hofkapellmeister in Stuttgart in 1904–5 but returned to Vienna where he composed further operettas and accepted jobs conducting mediocre orchestras. In addition to writing songs, dance music and the many stage works, he revised and rescored Wolf's symphonic poem *Penthesilea* for its first publication (1903).

(5) **Ferdinand Hellmesberger** (*b* Vienna, 24 Jan 1863; *d* Vienna, 15 March 1940). Cellist and conductor, son of (2) Joseph Hellmesberger (i). He studied at the Vienna Conservatory, where from 1884 he was a cello teacher. In 1879 he became a member of the Hofkapelle, in 1883 joined the Hellmesberger Quartet and three years later was engaged as solo cello in the Hofoper orchestra. He gave up his conservatory and opera positions in 1902 and became Kapellmeister of the recently founded Volksoper. From 1905 he was a ballet conductor at the Königliche Oper in Berlin, and from 1910 he conducted spa orchestras in Baden bei Wien, Marienbad, Carlsbad and Abbazia.

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RICHARD EVIDON

**Hellmesberger Quartet.** Austrian string quartet. It was founded in 1849 by Joseph Hellmesberger (i). *See* HELLMESBERGER family.

**Hellwig, Karl (Friedrich) Ludwig** (*b* Kunersdorf, nr Wriezen, 23 July 1773; *d* Berlin, 24 Nov 1838). German organist and composer. He studied the piano and violin at Wriezen, and taught himself the piano, organ and numerous other instruments while at school in Berlin (1786–9). From 1789 to 1812 he was a partner in the Steiner paint factory at Berlin, but continued his musical studies with J.A. Gürrlich and G.A. Schneider. In 1793 he joined the Sing-Akademie, which he conducted with K.F. Rungenhagen from 1803 in Zelter's absences; from 1815 to 1833 he was joint deputy conductor. He was one of the first members in 1809 of Zelter's Liedertafel, for which he wrote 25 partsongs, and on 20 August 1813 he was appointed organist of Berlin Cathedral and singing master at the Joachimsthal School. He became director of music at the cathedral in 1815.

Hellwig wrote two operas, one of which, *Die Bergknappen*, was produced by his close friend Weber at Dresden (27 April 1820); the other, *Don Sylvio di Rosalba*, was never performed. His church music includes a mass, several requiems, many psalm settings, chorale settings and motets. Among his secular vocal compositions are numerous partsongs (mostly for male chorus), canons, duets with piano accompaniment, and many solo songs, including six *Kriegslieder* (Berlin, 1806) and several freemasons' songs. He also arranged vocal scores of Bach's *St John Passion* and works by Handel, Hasse and Gluck. There is an autobiographical sketch, written for Weber's introduction to *Die Bergknappen* in 1820 (in *D-Bsb*, Slg. Weberiana Cl.II.A.i, no.5).

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PHILIP ROBINSON/MICHAEL HEINEMANN

**Helm, E(rnest) Eugene** (*b* New Orleans, 23 Jan 1928). American musicologist. He received the BME from Southeastern Louisiana College (1950), the MME from Louisiana State University (1955), and the PhD from North Texas State University (1958), with a dissertation on the musical patronage of Frederick the Great. From 1953 to 1955 he was an instructor at Louisiana College; he later taught at Wayne State College, Nebraska, in 1958 and 1959 and at the University of Iowa from 1960 to 1968. In 1968 he joined the faculty of the University of Maryland, becoming professor of music in 1969. He was chair of the musicology division from 1971 to 1987. He retired in 1994.

Helm's principal interest is the music of 18th-century Germany, particularly that of C.P.E. Bach, of whose works he has prepared a thematic catalogue. He is also coordinating editor of the C.P.E. Bach Edition (Oxford, 1989–).

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PAULA MORGAN

**Helm, Everett (Burton)** (*b* Minneapolis, 17 July 1913; *d* Berlin, 25 June 1999). American composer and writer on music. He was educated at Harvard University (MA 1936, PhD 1939); in Europe (1936–9) he studied composition with Malipiero and Vaughan Williams and musicology with Einstein. He held several teaching positions in the USA including that of head of the music department of Western College, Oxford, Ohio (1944–6). In 1948 he moved to Europe, where he remained except for a period in New York as editor of *Musical America* (1961–3). He contributed reviews and articles to newspapers and journals in the USA, Britain and West Germany; his books include popular biographies (1971) and sociological studies (1970, 1981). He composed the opera, *The Siege of Tottenburg* (1956), commissioned by the Süddeutscher Rundfunk and broadcast in November 1956. Simple folk-like melodies form the basis of this work, accompanied by some imaginative atonal orchestral writing. Other works include two piano concertos (1951, 1956), a *Sinfonia da camera* (1961), a concerto for strings and five solo instruments, chamber music and songs. Several of his orchestral works have been performed by the New York PO under Mitropoulos, the Berlin PO under Keilberth and the BBC SO under Dorati. His music manuscripts are housed at the American Music Center in New York.

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PATRICK J. SMITH

**Helm, Rupert** [Franz] (*b* Reyersdorf, Lower Austria, 27 Oct 1748; *d* Leesdorf, nr Baden, 10 Sept 1826). Austrian music director, botanist, violinist and organist. He was a choirboy in Nikolsburg (now Mikulov, Czech Republic) before entering Melk Abbey as a novice in 1766. He was ordained in 1772 and was the abbey's musical director from July 1778 until August 1787. Not very active as a composer, Helm was preoccupied with collecting, copying and cataloguing works by his contemporaries. At Melk he left only two compositions and a singing method of his own authorship, but left hundreds of copies of works by other composers, notably instrumental works by Haydn, and several valuable thematic catalogues. Compositions that survive with his name outside Melk invariably turn out to be copies in his hand of works by other composers. An anonymous portrait in oils is in the Rollettmuseum, Baden.

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ROBERT N. FREEMAN

**Helm, Theodor Otto** (*b* Vienna, 9 April 1843; *d* Vienna, 23 Dec 1920). Austrian writer on music. He studied law at the Schotten Gymnasium in Vienna, passing his civil service examinations in 1865. Two years later he began working as a music critic, writing for the Vienna *Neues Fremdenblatt*, for which he became official music critic in 1869 after the death of Carl Müller. From 1868 he was active as freelance contributor to the Leipzig periodical *Die Tonhalle*, and from 1870 to 1905 he wrote for the *Musikalisches Wochenblatt*, continuing to do so after it was taken over by the *Neue Zeitschrift für Musik*. He received a doctorate in 1870 and taught music history and aesthetics at Horak's Conservatory from 1874. He edited the *Kalendar für die musikalische Welt* (1875–1901) and the *Illustrierte Musik-, Theater- und Literatur-Journal* (1876–8); he was also a freelance contributor to *Pestor Lloyd* and the Viennese *Salonblatt* and was music critic for the *Deutsche Zeitung* from 1884 to 1901. He was named professor in 1900.

Helm played an important role in the musical life of Vienna. An admirer of the works of Bruckner (he wrote a biographical sketch of the composer and studies of his symphonies), he found himself in conflict with the conservative anti-Wagnerian Viennese critics such as Hanslick. Admittedly, Helm lacked Hanslick's flair for caustic commentary and his stylistic eloquence; yet he was ready to acknowledge the talent of young composers regardless of their school or influences. His reminiscences as a Viennese music critic (published in *Der Merker* in 1916 and reprinted in 1977) provide commentary on the musical life of his time.

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GAYNOR G. JONES

**Helman(-Bednarczyk), Zofia** (*b* Radom, 8 March 1937). Polish musicologist. She studied at the University of Warsaw with Zofia Lissa (MA 1964); she took the doctorate there in 1967 with a dissertation on sonority in the music of Szymanowski, and completed the *Habilitation* in 1980 with a dissertation on Polish neo-classicism in the 20th century. She has taught at the Institute of Musicology at the University of Warsaw since 1959, becoming assistant professor in 1967, reader in 1980, professor in 1990 and full professor in 1991. She was director of the Institute from 1991 to 1996.

Helman's research centres on the music of the 20th century, with a special emphasis on Polish composers such as Szymanowski, Palester and Baird, and composers active outside Poland. She has also addressed issues of European neo-classicism, musical analysis, and the theory and history of 19th- and 20th-century music. She is involved in the edition of the works of Szymanowski.

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ZYGMUNT M. SZWEYKOWSKI

**Helmbold, Ludwig** (*b* Mühlhausen, 13 Jan 1532; *d* Mühlhausen, 8 April 1598). German hymn writer. He attended the municipal school at Mühlhausen and then studied at Leipzig from 1547 until 1549 and at Erfurt. In 1550, having obtained the bachelor's degree, he became a headmaster at Mühlhausen, but in 1552 he resumed his studies at Erfurt; he gained the master's degree there in 1554 and lectured on poetry. In 1559 he married the daughter of an Erfurt senator and in 1562 he became deputy headmaster of the newly founded Pädagogium at Erfurt. An epidemic forced him to leave there in 1563, but he returned after the reopening of the university in 1565 and was appointed dean of the philosophy faculty. In 1566 Emperor Maximilian II honoured him with the poet's laurel wreath. Because of his Protestant faith Helmbold was dismissed from his university post in 1570 and he returned to Mühlhausen, where at first he reverted to schoolteaching; but in 1571 he obtained the post of deacon and in 1586 he was appointed superintendent of the town.

Helmbold belonged to the group of Protestant poet-theologians of the post-Reformation period who did not experience directly the struggle for a new form of ecclesiastical life, but strove to consolidate and defend what had already been achieved. Wackernagel listed 104 of Helmbold's hymn texts; two hymns that Bach used six times in his cantatas are still found in Protestant hymnbooks. In many texts, notably in those directed against 'crypto-Calvinists, Papists', a certain intolerance is evident (the Mühlhausen town council once rebuked Helmbold for his harsh and uncompromising preaching). But he also wrote poems referring to daily life that were intended for family devotions. In their personal and intimate devotion these are forerunners of the Pietistic devotional hymns. In *Übers Gebirg' Maria geht*, set by Eccard, Helmbold captured the 'tone of a folklike legend' (Mose). His Latin and German spiritual odes are related to secular classical odes; here he was concerned with instilling more firmly in his pupils, through verse and melody, biblical texts or articles of faith, and at the same time acquainting them with metres, which, however, are not always strictly followed in the melodies. From a musical standpoint Helmbold is among the most important religious poets of his generation; he won over to his aims several distinguished musicians, including Joachim a Burck, with whom he formed a lasting friendship, Johannes Eccard, Leonhard Schroeter and Johann Steuerlein. Birtner maintained that it was Helmbold's influence that caused Burck to abandon the polyphonic motet style in the 1570s and compose only simple harmonic pieces; in his settings of Helmbold's verse the tone of the text and music are perfectly matched.

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MARTIN RUHNKE

**Helmer, Axel (Erik)** (*b* Stockholm, 18 Sept 1925). Swedish musicologist. He studied musicology with Moberg and Bengtsson at the University of Uppsala and took the doctorate there in 1973 with a dissertation on late 19th-century solo song in Sweden. From 1965 to 1991 he was director of the Svenskt Musikhistoriskt Arkiv, in whose bulletin he has published several valuable articles dealing with problems of documentation, dating and cataloguing. His chief topic of research has been 19th- and 20th-century Swedish music.

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JOHN BERGSAGEL/HENRIK KARLSSON

**Helmholtz, Hermann (Ludwig Ferdinand) von** (*b* Potsdam, 31 Aug 1821; *d* Berlin, 8 Sept 1894). German scientist. He studied medicine at the Friedrich-Wilhelm Institut, Berlin, obtaining the doctorate in 1842. He also studied mathematics, physics and philosophy, and attended lectures at Berlin University. After service as an army surgeon, in 1848 he obtained a post in physiology and pathology at Königsberg University. Later he held a number of professorships: of anatomy and physiology at Bonn University (1855), of physiology at Heidelberg (1858), and of physics at Berlin (1871); in 1887 he became the founding director of the first institute of pure scientific research, the Physikalisch-Technische Reichsanstalt, Berlin. Helmholtz was an intellectual giant. His research covered such diverse topics as nerve impulses, colour blindness, vortex motion in the theory of fluids, and various aspects of electricity; he invented the ophthalmoscope; he created physiological optics and was a dominant figure in the area of acoustics.

Helmholtz accepted classical acoustics as it came down to him from the works of Euler, Cauchy and Poisson. Using it, he turned his attention to the ear, which 18th-century science had largely neglected. Besides his studies of the anatomy of the ear, he founded the study of the physiology of hearing. He illuminated many areas of acoustical study, of which possibly the most important was his classic analysis of the role of harmonics; he explained the role of harmonics in timbre, using Fourier analysis and his own specially devised resonators (for illustration *see* PHYSICS OF MUSIC, fig.7). He explained the nature of combination tones, and discovered the higher combination tones or 'summation tones', which provided evidence for his theory of the non-linearity of the ear. His work on the ear led to the foundation of the resonance theory of hearing. He worked, additionally, on phase (using collections of tuning-forks); he invented a microscope to study wave patterns; he discussed the nature of beats, and their role in consonance and dissonance; and he discussed systems of temperaments, expressing the view that equal temperaments represented merely a way out of a particular difficulty and recommending that instruments be tuned to 'pure' systems. Among the devices he used for his acoustical studies, besides the famous resonators, were harmoniums designed for testing combinations of tones and temperament systems, and improved versions of the Cagniard de Latour siren and Scheibler tonometer. Most of Helmholtz's important work on acoustics is in his book *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (Brunswick, 1863; Eng. trans. by A.J. Ellis, 1875/*R* as *On the Sensations of Tone*). (*See* PHYSICS OF MUSIC, fig.6 for a photograph of Helmholtz.)

*See also* PSYCHOLOGY OF MUSIC, §§I, 2 and II, 1(i); PHYSICS OF MUSIC, §§4–6.

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JAMES F. BELL/CLIVE GREATED

**Helmholtz resonator.** An enclosed volume communicating with the atmosphere through a relatively small aperture or neck. Such a cavity has the property of resonating over a narrow range of frequencies; the frequency of maximum response was derived by the 19th-century acoustician Hermann von Helmholtz, and is known as the Helmholtz resonance frequency.

An everyday example of a Helmholtz resonator is provided by an empty bottle. An increase in the air pressure outside the bottle tends to push the air in the neck further into the bottle. This compresses the air in the main volume of the bottle, resulting in a force tending to push the air back out of the neck. The plug of air in the neck bounces on the main volume, like a weight bouncing on a spring. The natural bouncing frequency is the Helmholtz resonance frequency; a note of the corresponding pitch can be sounded by blowing across the open end of the bottle.

For a cavity of volume *V*, with a neck of effective length *L* and cross-sectional area *S*, the Helmholtz resonance frequency *F* is approximately given by the formula where *C* is the speed of sound in air:

$$F = (C / 2\pi)\sqrt{(S / LV)}$$

The effective length of the neck is slightly longer than the physical length (*see* END CORRECTION). Mathematical techniques are available for calculating the Helmholtz resonance frequencies of more complicated cavities, such as the interior volume of the body of a violin or guitar.

Helmholtz used resonators of different sizes as frequency-selective ear trumpets. In modern architectural acoustics Helmholtz resonators are used to modify the reverberant properties of rooms (*see* ACOUSTICS, §I).

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MURRAY CAMPBELL

**Helmont, Adrien Joseph van.** *See* VAN HELMONT, ADRIEN JOSEPH.

**Helmont, Charles Joseph van.** *See* VAN HELMONT, CHARLES JOSEPH.

**Helmore, Thomas** (*b* Kidderminster, 7 May 1811; *d* London, 6 July 1890). English teacher and choir trainer. He was the son of a Congregationalist minister, and as a youth trained his father's choir and taught in his day school at Stratford-upon-Avon before taking the BA at Oxford in 1840. In the same year he was ordained and made curate of St Michael's, Lichfield, and priest-vicar in the cathedral. In 1842 he was appointed vice-principal and precentor of St Mark's College, Chelsea, a new institution for training teachers in church schools, where he was to coach the students to sing daily choral services in the college chapel. At a time when Anglican choral services were hardly known outside the cathedrals, the aim was to equip newly appointed teachers to assist the clergy in the reform of parochial music. Helmore's zeal soon made St Mark's famous for its unique unaccompanied musical services. Psalms and responses were chanted by the entire student body led by a male choir of trebles, altos, tenors and basses which sang anthems and services mainly by 16th- and 17th-century composers. The remarkable success of his work at Chelsea led to Helmore's appointment as Master of the Children of the Chapel Royal in 1846; but he continued to hold the post of precentor at St Mark's College until 1877.

Helmore believed that plainchant was the ideal medium for congregational singing. During his early years at St Mark's he thus pointed the English Psalter for use with the psalm tones, following the rules published in William Dyce's *Order of Daily Service* (London, 1843). The result was the *Psalter Noted* (London, 1849) and the *Manual of Plainsong* (London, 1850). Helmore's *Hymnal Noted* (London, 1851–4) likewise comprised a collection of plainchant melodies with translations of the original texts by J.M. Neale (with whom Helmore also produced two collections of carols).

His plainchant publications, together with his activities as a speaker, made Helmore the acknowledged authority on the subject in Anglican circles. His *Primer of Plainsong* (London, 1877) became the standard English text, and the phrase 'to sing your Helmore' was common during his lifetime. Later scholars, however, were to usurp that authority; Helmore's lasting contribution is now seen to have been towards establishing a choral tradition in parish churches throughout the country. In that respect he was assisted by his youngest brother, Frederick Helmore (1820–1903), who spent his life as a travelling choirmaster, earning the title of the 'Musical Missionary' for his work in training surpliced choirs in many parts of England and Scotland. Earlier claims that Thomas Helmore composed the tune 'Veni Emmanuel' have now been disproved.

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BERNARR RAINBOW

**Helms, Hans G(ünter)** (*b* Teterow, 8 June 1932). German music journalist and composer. He studied privately comparative linguistics (with Roman Jacobson), philosophy and sociology (with Adorno, Max Horkheimer and Siegfried Kracauer), Marxist methodology, history, economics and urban planning. After working in several European countries and the USA he settled in 1957 in Cologne, where he met Gottfried Michael Koenig and Heinz-Klaus Metzger at the WDR electronic studios. Between 1957 and 1970 he attended the Darmstadt summer courses, where he also lectured. During the 1960s and 70s he wrote as a critic and a journalist on 20th-century music, focussing particularly on sociological issues. He was awarded an honorary doctorate from the University of Bremen in 1974 and was visiting lecturer at the University of Illinois, 1976–8. He moved to New York in 1978 and returned to Cologne in 1988.

Helms's writings reflect his commitment to the ideas of the Frankfurt School and concentrate on the sociological context within which musical events take place. His compositions have been described as 'Sprachmusik', or the attempt to cross the boundary between literary and musical ideas. He draws on different aspects of language – morphemes, phonemes, grammar, phonetics – to create new word units by using quasi-serial techniques (*Fa:m' Ahnewgwow*, 1959). His *Text for Bruno Maderna* (1959) consists only of phonemes and was used by Maderna in his stagework *Hyperion* (1964). Other works by Helms (*Polemik für neun Vokalsolisten*, 1962; *Konstruktionen über das Kommunistische Manifest*, 16vv, 1968) intensify the effects created by transforming linguistic structures into musical ones. During the late 1960s Helms also wrote and produced a number of television films on 20th-century composers (Ives, Boulez, Stockhausen) and in 1972 he worked with John Cage to create a cinematic version of Cage's composition *Bird Cage*. In 1992 Helms began working on his 'Münchhausen Project', whose first part, *Hieronymus-John von Muenchhausen: Fabulierer,*

*Adventurer, Erfinder neuer Klangwelten*, seeks to explain Cage's creative output.


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STEFAN FRICKE

**Helps, Robert (Eugene)** (*b* Passaic, NJ, 23 Sept 1928). American composer and pianist. He attended Columbia University (1947–9) and the University of California, Berkeley (1949–51); he also studied the piano with Abby Whiteside and composition with Roger Sessions (1943–56). He has taught the piano at the San Francisco Conservatory (1968–70), Stanford University (1968–9), the University of California, Berkeley (1969–70), the New England Conservatory (1970–72), the Manhattan School of Music and Princeton University (both 1972–7); he was appointed professor of music at the University of South Florida, Tampa, in 1980. His honours include a Naumburg Foundation award for his Symphony no.1 (1957), a Guggenheim Fellowship (1966), awards from the Fromm Foundation (1957, 1971) and the American Academy and Institute of Arts and Letters (1976), and commissions from the Thorne Music Fund and the Ford Foundation (1975, for the Piano Concerto no.2). A noted interpreter of 20th-century piano music, Helps has performed widely as a soloist and in partnership with Bethany Beardslee and Isidore Cohen. His many recordings include important works by Schoenberg, Babbitt, Mel Powell, Perle and Sessions.

In his early music Helps generated pitch centres from a prevailing chromatic context. *Gossamer Noons* (1977), a setting for soprano and orchestra of four poems by James Purdy, features instrumental contexts and vocal contours that sensitively reflect and enlarge upon the verbal sonorities and rhythms of the text. Helps's later music does not conform to any doctrinaire harmonic or organizational principles.

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(*selective list*)

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RICHARD SWIFT/STEVE METCALF

**Helsingfors** (Swed.). *See* HELSINKI.

**Helsinki** (Swed. Helsingfors). Capital of Finland. Founded in 1550 as a trading station by the King of Sweden, Helsinki was destroyed by the Russians during the Great Nordic War in 1713. It begun to recover only at the end of the 18th century owing to the construction of the Suomenlinna fortress on the islands near the town. The fortress, however, fell into the hands of the Russians in 1808 and the same year Helsinki was badly damaged in a fire. By the Treaty of Hamina (1809) Finland was ceded to Russia as an autonomous Grand Duchy and the capital moved from Turku (Åbo) to Helsinki in 1812. In 1828 the only university in the country was transferred to the new capital. The population of Helsinki grew from about 4000 in 1810 to 100,000 in the 1890s and about 550,000 in 1999. In 2000 Helsinki was one of the seven cultural capitals of Europe.

1. Orchestras. 2. Chamber music and recitals. 3. Opera. 4. Choral societies. 5. Concert halls. 6. Festivals and competitions. 7. Education.

1. ORCHESTRAS. Musical life in the Helsinki area began in Sveaborg, site of a military band and later (1815–24) of an orchestra. From the late 1820s academic musical societies were founded, developed by the efforts of Fredrik Pacius (1809–91), a German-born violinist and composer, who became music teacher at the University in 1835. A professional orchestra of 16 players was set up by Filip von Schantz in 1860 to serve the Nya Teatern (New Theatre, from 1887 known as the Svenska Teatern); augmented by amateur players it also gave symphony concerts. A new era began in 1882, as Robert Kajanus (1856–1933) founded the Helsingfors Orkesterförening/Helsingin Orkesteriyhdistys (Helsinki Orchestral Association), renamed the Filharmoniska Sällskapet/Filharmoninen Seura (Philharmonic Society) in 1895. Initially, Kajanus's orchestra had 36 players, growing to 45 in 1895. Each year it performed about eight symphony concerts in addition to many popular concerts. In 1900 it undertook its first tour via Scandinavia to the World Exhibition in Paris. In 1912 an 'orchestral war' broke out as Georg Schnéevoigt (1872–1947) founded the Helsingfors Symfoniorkester/Helsingin Sinfoniaorkesteri. In 1914 the rival orchestras merged to form the Helsingin Kaupunginorkesteri/Helsingfors Stadsorkester (Helsinki City Orchestra), which today also uses the traditional name Helsinki Filharmonia (Helsinki PO). Kajanus was its musical director until 1932, and was succeeded by

Schnéevoigt. His successors have included Armas Järnefelt (1942–3), Martti Similä (1945–51), Tauno Hannikainen (1951–63), Jorma Panula (1965–72), Paavo Berglund (1975–9), Okko Kamu (1981–8), Segiu Comissiona (1990–95) and Leif Segerstam (1995–2001).

Suomen Yleisradio (the Finnish Broadcasting Corporation) established a radio orchestra in 1927. Originally a small studio ensemble, it grew during the following decades and developed in the 1960s into a full-size symphony orchestra. The Finnish RSO regularly plays in Helsinki and carries out a comprehensive recording programme of Finnish orchestral music. Since 1963, the year of its first foreign tour, it has given about 180 concerts in 25 countries. The subsequent principal conductors have been Ernst Linko (1927–9), Toivo Haapanen (1929–50), Nils-Eric Fougstedt (1950–61), Paavo Berglund (1962–71), Okko Kamu (1971–7), Leif Segerstam (1977–87) and Jukka-Pekka Saraste (1987–2001). Since the pioneering Helsingin Kamariorkesteri (Helsinki Chamber Orchestra), established by Paavo Berglund in 1953, Helsinki has supported several outstanding chamber orchestras. Avanti!, founded by Saraste and Esa-Pekka Salonen in 1983, has an international reputation in contemporary music, while the Suomalainen Kamariorkesteri (Finnish Chamber Orchestra) and the 6. Kerroksen Orkesteri (Orchestra of the 6th Floor), both established in the 1990s, concentrate on Classical and Baroque music, respectively.

2. CHAMBER MUSIC AND RECITALS. In the 19th century and the early 20th, many famous artists gave recitals in Helsinki en route from Stockholm to St Petersburg. The role of visiting artists has diminished as Finnish musicians have become a greater part of the city's musical life. During the 1990s Helsinki offered recitals and chamber music on a daily basis. Concerts are promoted by such institutions and societies as the Finnish Broadcasting Company, the Sibelius Academy and the Suomen Solistiyhdistys (Finnish Soloists' Association). Some of the most prominent ensembles in the 1980s and 90s were the Baroque ensemble Battalia, the Jean Sibelius Quartet, the Sibelius Academy Quartet, the Avanti! Quartet, the New Helsinki Quartet, the Breath Percussion Ensemble and the Toimii! Ensemble.

3. OPERA. In the early 19th century opera was performed in Helsinki by touring German companies. The first domestic performances took place at the end of the 1840s, and the first Finnish opera staged in Helsinki was Pacius's *Kung Karls jakt* in 1852. In 1860 the Nya Teatern began to stage opera in Swedish, while the Finnish-speaking audiences were given regular performances of opera in their native language from 1873 at the Suomalainen Teatteri (Finnish Theatre), established a year earlier. During six years of activity, Suomalainen Ooppera (Finnish Opera), as the opera department was soon called, gave around 450 performances of 26 different works. Later the Suomen Kansallisteatteri (Finnish National Theatre) started performing opera in its new building (1902).

In 1911, Kotimainen Ooppera (Domestic Opera) was established by Aïno Ackté (1876–1944) and Edvard Fazer (1861–1943). In 1919 this troupe, renamed Suomalainen Ooppera (Finnish Opera) in 1914, moved to the Alexander Theatre, built for the Russian Garrison in 1876. In 1922 a ballet company with a ballet school was established. These companies were renamed Suomen Kansallisooppera (Finnish National Opera) and Suomen Kansallisbaletti (Finnish National Ballet) in 1956. After 50 years of collaboration with the Helsinki PO, the Finnish National Opera formed its own orchestra in 1963. It moved to a new building in 1993. Situated in the southern Central Park of Helsinki, this opera house offers the company a suitable working environment for the first time in its history. In the 20th century the Finnish National Opera commissioned and gave first performances of many new operas by Finnish composers, and since the 1950s it has given guest performances in several European countries and in the USA. The directors of the Finnish National Opera and its predecessor include Edvard Fazer (1912–38), Oiva Soini (1939–52), Alfons Almi (1960–71), Juhani Raiskinen (1974–84 and 1996–2001), Ilkka Kuusisto (1984–92), Walton Grönroos (1992–6) and Erkki Korhonen (from 2001). Conductors of the opera orchestra were Jussi Jalas (1958–73), Ulf Söderblom (1973–93), Miguel Gómez-Martínez (1993–6) and Okko Kamu (1996–2000).

4. CHORAL SOCIETIES. The tradition of choral singing in Helsinki reaches back to the early 19th century. The male-voice student choirs Akademiska Sångföreningen (Academic Choral Society, founded 1838) and Ylioppilaskunnan Laulajat (the Helsinki University Chorus, founded 1883) played an important role in the nationalistic movement during the tsarist regime. Other male-voice choirs with long traditions are the Sällskapet M.M. (founded 1878) and Laulu-Miehet (founded 1914). The birth of mixed choirs reflects the change that took place in woman's position in the society. Suomen Laulu (Song of Finland) was founded as a male-voice choir in 1900, but included women from 1907. Kansallis-Kuoro (National Choir, founded 1908) and others followed suit. Choral singing is now the most widespread form of amateur music in Helsinki, performed by hundreds of choirs. The chorus of the National Opera is the only professional choir in Helsinki. Chamber choirs such as the the semi-professional Radion Kamarikuoro (Radio Chamber Choir, founded 1962), Grex Musicus, Jubilate and Kampin Laulu as well as smaller vocal ensembles such as Köyhät Ritarit (Poor Knights), Cetus Noster and Lumen Valo (Light of Snow), cover a wide range of choral repertory from medieval plainchant to contemporary music. Among children's choirs, Cantores Minores, attached to the Lutheran Cathedral of Helsinki, is an institution with fine traditions.

5. CONCERT HALLS. For 139 years the main venue for orchestral concerts in Helsinki was the Great Hall of the university, situated at the Great Square. The Helsinki PO played there until the inauguration of the Finlandia Hall (cap. 1750) in 1971. In 1965 the Finnish RSO moved to the House of Culture (1958, cap. 1400). In 1972 the Finlandia Hall became its main venue. None of these three halls is acoustically satisfactory. A new concert hall is expected to be ready by 2005. Orchestral concerts are also given in churches such as the Kallion Kirkko, Johanneksen Kirkko (St John's) and the Temppeliaukion Kirkko (Church of the Temple Square). These churches, along with the Tuomiokirkko (Cathedral) and Saksalainen Kirkko (German Church), are also the main venues for church music. Chamber music and recitals are given in the concert hall (cap. 650) of the Sibelius Academy, in

Ritarihuone (House of the Nobility) and the Temppeliaukion Kirkko. Although the Finlandia Hall includes a chamber music hall (cap. 380), it is seldom used for concerts.

6. FESTIVALS AND COMPETITIONS. The first music festival in Helsinki was the Sibelius-Viikko (Sibelius Week, 1951–65). It was replaced in 1968 by the Helsingin Juhlaviikot (Helsinki Festival), held annually in August and September. While the former was dedicated to the music of Sibelius, the latter, under Seppo Nummi (1969–77) and Veijo Varpio (1980–94), also covered fine arts, theatre, dance and cinema. Under the direction of Esa-Pekka Salonen (1995–6) it developed into a genuine city festival that spread from concert halls and art galleries into streets, pubs and a festival tent. Classical music continues to be in the spotlight under the direction of Risto Nieminen (since 1997). Helsinki Biennale, a festival of contemporary music, was founded in 1981 to succeed Nykymusiikin Päivät (Contemporary Music Days), organized by the Finnish Broadcasting Company since the 1960s. In 1998 it was replaced by the annual Musica Nova Helsinki. Since 1950 Helsinki has regularly hosted the Pohjoismaiset Musiikkipäivät/Nordiska Musikdagar (Nordic Music Days), an annual festival held in turn in the capitals of the five Nordic countries (Finland, Denmark, Iceland, Norway and Sweden), as is an associated festival of young composers, Ung Nordisk Musik (Young Nordic Music). In 1978 Helsinki hosted the World Music Days of the ISCM. Music competitions in Helsinki are essentially a postwar phenomenon. The national Maj Lind Piano Competition, founded 1945, became international in 2000. Other established international competitions include the Sibelius Violin Competition (founded 1965), the Mirjam Helin Singing Competition (founded 1981), the Paulo Cello Competition (founded 1991) and the Sibelius Conductors' Competition (founded 1995).

7. EDUCATION. Helsinki is the site of the Sibelius Academy (Sibelius-Akatemia), founded by Martin Wegelius as the Helsingfors Musikinstitut/Helsingin Musiikkiopisto (Helsinki Music Institute) in 1882. In 1924–39 it was known as the Helsingin Konservatorio (Helsinki Conservatory). The Sibelius Academy was a private college until it gained university status in 1980. Its subsequent directors have been Armas Järnefelt (1906–7), Karl Ekman (1907–11), Erkki Melartin (1911–36), Ernst Linko (1936–59), Taneli Kuusisto (1959–71), Veikko Helasvuo (1971–81), Ellen Urho (1981–7), Tuomas Haapanen (1987–90), Erkki Rautio (1990–93), Lassi Rajamaa (1993–9) and Pekka Vapaavuori (from 1999). The Sibelius Academy offers undergraduate and postgraduate degree courses and also incorporates a junior academy, a centre of continuing education and one of the largest music libraries in Finland. Other music schools in Helsinki include the Helsinki Conservatory and several children's music schools. Musicology was represented at Helsinki University from 1900 and at the Sibelius Academy from the 1980s. A large number of music unions and associations are active in Helsinki. The Finnish Music Information Centre provides an important service for musicologists and professional musicians.

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For further bibliography *see* FINLAND, §I.

ILKKA ORAMO

**Heltay, László (István)** (*b* Budapest, 5 Jan 1930). British conductor of Hungarian birth. He studied at the Ferenc Liszt Academy of Music in Budapest, where his teachers included Kodály and Lajos Bárdos. From 1952 to 1956 he served on the music staff of Budapest radio, but after the 1956 political uprising left for England where he took the BLitt in musicology at Merton College, Oxford. He founded the Kodály Choir (with Kodály as honorary president) at Oxford in 1957, and the Collegium Musicum Oxoniense (later named Schola Cantorum, Oxford) in 1960. He acquired British nationality in 1962, and was appointed director of music at Merton College (1962–4), where in 1964 he conducted an *Ode* composed by Kodály and dedicated to the college. In 1964–6 Heltay was in New Zealand as associate conductor of the NZBC SO; he also conducted opera (including the first performance in New Zealand of Britten's *Albert Herring*). Returning to Britain, he conducted for Phoenix Opera, and was director of music at the Gardner Centre of the University of Sussex from 1968 to 1978. In 1968 he founded the Brighton Festival Chorus, which quickly became established as one of Britain's finest amateur choirs; with them he gave the première, in 1974, of Brian's *Psalm xxiii* (composed in 1901), and also recorded the work. He directed the London Collegium Musicum from 1970 to 1989 and became director of the Royal Choral Society in 1985. As director of the choir of the Academy of St Martin-in-the-Fields he has been associated with several outstanding choral recordings conducted by Sir Neville Marriner. With the London Chamber Choir Heltay has recorded Haydn's *Salve regina* and *Stabat mater* and works by Respighi and Rossini.

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ARTHUR JACOBS/NOËL GOODWIN

**He Luting** [He Anqing] (*b* Shaoyangong, Hunan, 20 July 1903). Chinese composer. He began studying composition with Huang Zi in Shanghai in 1931. His elegant salon piano piece in the Chinese style, *Mutong duandi* ('The Cowherd's Flute', 1934), earned him national fame. During the anti-Japanese and civil wars of the 1940s he was active as a conductor and composer in the Communist mass song movement. He taught composition in Shanghai and from 1949 to 1984 directed the Conservatory, with an interruption during the Cultural Revolution; he earned a reputation in China as a fervent promoter of Western classical music, seeing it as a means of modernizing

Chinese music. A prominent Communist Party member, he was known for his numerous patriotic film scores and politically inspired songs and choral works, though he also produced operas and orchestral works. Much of his music consists of Western Romantic harmonizations of Chinese folk and folk-inspired melodies. His views brought him into serious conflict with anti-Western populists and provoked violent attacks on him and his family during the Cultural Revolution.

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FRANK KOUWENHOVEN

**Helwerding van Wewen, Franz.** *See* HILVERDING VAN WEWEN, FRANZ.

**Hely, Benjamin** (*fl* 1680–90). English composer. In *The Compleat Violist*, a bass viol primer published in 1699 for distribution by the London instrument makers John Hare and Barak Norman, he was described as 'the late famous Master'. This book concludes (evidently for the benefit of the more advanced 'young Practitioner') with two suites of 'Lessons, viz. Almans, Sarabands, Courants, Jiggs' by Hely. His most notable contribution to the English repertory is a set of six trio sonatas in italianate idiom 'for 2 Bass Violls With a Thorow Bass for the Harpsicord or Bass Violl', in which he uses Italian tempo terms ranging from *adagissimo* to *presto*.

WORKS

2 suites, a, A, b viol, The Compleat Violist (London, 1699)
6 sonatas, g, a, B♭, c, F, G, 2 b viols, b vc, *GB-Ob*
Suite (prelude, aire, almand, corant, saraband, gavotte), F, 2 b viols, *Cfm*

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CHRISTOPHER D.S. FIELD

**Hely, Cuthbert** (*fl* 1620–40). English lutenist and composer. He may have been related to Benjamin Hely or Henry Hele ('Heale') and was possibly in the service of Edward, Lord Herbert of Cherbury, since he copied his own pieces into Lord Herbert's collection of lute music (*GB-Cfm*) in the late 1630s or early 1640s. Apart from these eight solo lute pieces (four fantasias, three preludes and a saraband, *Eight Pieces by Cuthbert Hely for 10-Course Lute*, ed. M. Spring, London, 1993), his only other known piece is a four-part ayre (*GB-Lbl* Add.18940).

Hely's solo lute pieces are among the best surviving from this period in England. His four fantasias are monothematic and contrapuntal to a degree unmatched by those of any other composer except Dowland. The opening themes are angular, with unusual melodies and frequent accidentals. As in the fantasias by Robert Johnson (ii) and Daniel Bacheler, there is a marked preference for the lower and middle registers, and the top string is used sparingly. Apart from the saraband, the works eschew any French influence and show Hely's familiarity with the compositional style of the English viol fantasia-suite.

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MATTHEW SPRING

**Hely-Hutchinson, (Christian) Victor (Noel Hope)** (*b* Cape Town, 26 Dec 1901; *d* London, 11 March 1947). English administrator, composer and pianist. He was the youngest son of Sir Walter Hely-Hutchinson, the last Governor of Cape Colony. He was educated at Eton, Balliol College, Oxford, and the RCM. In 1922 he was appointed lecturer in music at the South African College of Music, which later became incorporated into the University of Cape Town. He returned to England in 1926 to join the staff of the BBC, first in London and then, from 1933, in Birmingham as Midland Regional Director of Music. In the following year he succeeded Bantock as professor of music at Birmingham University. In 1940 he was given special dispensation to take the degree of DMus at Oxford without first taking a BA; the favourable circumstance of his first appointment had prompted him to leave the university without completing the music course. He returned to London in 1944 to become director of music at the BBC, in which post he remained until his death. His compositions include a string quartet, a piano quintet, a piano sonata, a viola sonata, a highly successful *Carol Symphony*, and the orchestral *Variations, Intermezzo, Scherzo and Finale*, published in 1927 as part of the Carnegie Collection of British Music. He was perhaps best known for his adroit and amusing settings of nonsense verse by Edward Lear and Lewis Carroll. His talent was essentially that of a sophisticated administrator, and his music, apart from the *Carol Symphony*, is now seldom performed.

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MICHAEL HURD

**Hemart** [Heniart], **Jean** (*d* Cambrai, 1493). Franco-Flemish composer. He was a singer at Cambrai Cathedral, presumably from 1465, since he was rewarded for 25 years' service on 6 August 1490 (see Pirro); he was master of the choirboys from 1469 to July 1484, when he was dismissed for concubinage with a nun and replaced by Obrecht. In 1475–6 there was a payment for copying his 'lamentations', alongside those of Ockeghem and Busnoys; and he is named among the musicians in Compère's motet *Omnium bonorum plena*, evidently composed for performance at Cambrai (*c*1470). The song *Pour mieulx valoir* is ascribed 'Hemart' (*I-Fn* B.R.229; ed. in MRM, vii, 1983); sadly it lacks any more text but seems to be in rondeau form and from the years around 1470. Hemart may have been related to Jacques Hemart, a chaplain in the household of Louis, Duke of Guyenne, in 1414–16 (see Perkins). He is to be distinguished from MARTIN HANART.

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DAVID FALLOWS

**Hemberg, (Bengt Sven) Eskil** (*b* Stockholm, 19 Jan 1938). Swedish composer and choral conductor. He studied conducting with Blomstedt at the Stockholm Royal College of Music (1957–64), where he passed examinations in music teaching, choir training and organ playing. After a period as producer of choral music for Swedish radio (1964–70), he became planning manager and director of foreign relations at the Institute for National Concerts (1970–83). He was general manager and artistic director of the Stora Teater, Göteborg (1984–7) and of the Swedish Royal Opera, Stockholm (1987–96). He conducted the Academic Choir (the chorus of Stockholm University) between 1959 and 1983. A member of the Swedish Royal Academy of Music from 1974, he has held many other notable administrative positions, including chairman of the Society of Swedish Composers (1971–83), vice-president of the Swedish Performing Rights Society, board member of the Royal Opera, the University Colleges of Opera in Göteborg and Stockholm and the Association of Swedish Theatres and Orchestras. Most recently he was president of the International Music Council (1992–4). As an administrator he has been of great service to Swedish music and as a composer his rich body of choral works has been enriched by his knowledge of the choir and of music theatre.

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(*selective list*)

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Inst: Ricercar, volo e tiento, op.26, org, 1972; … gewidmet, op.29, org, 1973; Migraine, op.19b, orch, 1973; Zona rosa, op.32, str qt, 1973; Epitaffio, op.34, org, 1974; Svit ur Djuphavspirater, op.43, 4 hp, 1977, rev. 1991; La couronne: suite d'orgue, op.50b, 1981; La croisade, op.50c, org, 1982; Les adieux, op.60 no.1, str qt, 1982; Stråktrio, op.72 no.1, 1984; Thulegräs: svit, op.66b, str, 1986; Trio, op.72 no.2, fl, vn, vc, 1986; (Les adieux) … that friend of mine, op.60 no.2, org, 1988; Six Short Letters to the Vilna String Quartet, op.71b, str qt, 1992; Rondo festivo, op.80, vn, pf, 1993; Fanfar för August Strindberg, 4 tpt, 1994

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ROLF HAGLUND

**Hemel, Oscar van** (*b* Antwerp, 3 Aug 1892; *d* Hilversum, 9 July 1981). Dutch composer of Belgian birth. He studied composition with de Boeck and Mortelmans. From 1916 to 1917 he worked as a violinist in the orchestra of the Dutch Opera of Gerard Hendrik Koopman in Amsterdam. Through the concerts at the Concertgebouw, van Hemel became acquainted with the music of Richard Strauss, Debussy and Ravel. From 1918 to 1949 van Hemel taught violin, piano and music theory at the music school in Bergen-op-Zoom. His earliest compositions date from the years just after World War I. Through Eduard Flipse, conductor of the Rotterdam PO, van Hemel came into contact with Willem Pijper, with whom he studied composition (1931–3). The study period with Pijper was decisive for van Hemel's compositional career.

After the publication of the First Violin Sonata in 1936, a work which was generally well received, van Hemel's compositional activities steadily increased. His orchestral works were regularly performed by the Rotterdam PO conducted by Flipse. One of van Hemel's pieces performed

during World War II was *Resurrectio* (1941) in which he depicted the resurrection of Rotterdam, and more especially that of the Rotterdam PO, after the catastrophic bombardment of 14 May 1940. In late 1949 van Hemel settled in Hilversum, where he composed many works commissioned by the Dutch broadcasting stations NOS and KRO, the government and the city councils of Hilversum and Amsterdam. Van Hemel won 12 prizes, including the music prize of the city of Amsterdam for his First Violin Concerto and the Dutch government prize for the Ballade, both in 1948.

Van Hemel's oeuvre is extensive, many-sided and well crafted. He was a moderately progressive composer who used modern harmonies and melodies within the framework of classical forms such as sonata, lied and rondo. He employed cellular motivic technique, bitonality, 12-note technique and serialism, but continually strove to remain understandable for a wide public. Van Hemel was one of the most performed Dutch composers in the years between 1940 and 1970.

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(*selective list*)

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VOCAL

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CHAMBER

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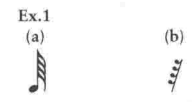
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CLEMENS ROMIJN

**Hemel, Sigmund.** *See* HEMMEL, SIGMUND.

**Hémen.** *See* DE HÉMAN family.

**Hemidemisemiquaver** (Fr. *quadruple croche*; Ger. *Vierundsechzigstel-Note*; It. *semibiscroma*; Lat. *fusellala*; Sp. *semifusa*). In Western notation the note that is half the value of a demisemiquaver, hence its name. In American usage it is called a 64th-note. It is first found in late 17th-century music. Except for rare uses of a semihemidemisemiquaver (128th-note) it is the shortest note found in music. The hemidemisemiquaver and its rest are shown in ex.1*a* and *b*. Five- and even six-flagged notes can be




found in early 18th-century music (e.g. François Couperin's harpsichord works), but their context (as part of a larger ornamental formation) usually suggests that their precise value was a matter of individual taste.
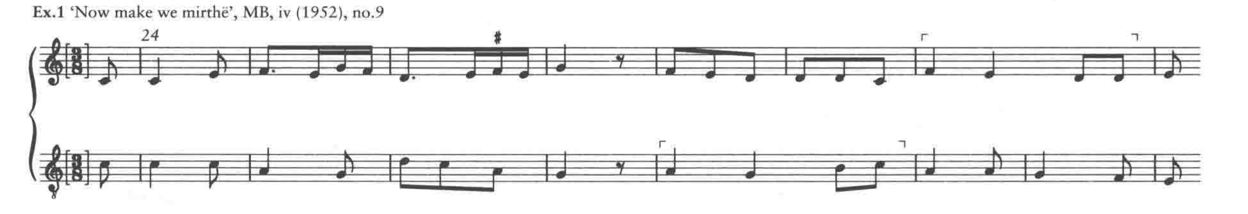
*See also* NOTE VALUES.

JOHN MOREHEN

**Hemiola** [hemiolia] (from Gk. *hemilios*: 'the whole and a half'; Lat. *sesquialtera*; It.: *emiolia*). The ratio 3:2. The term was first applied to music in connection with the theory of pitch: when the string of the monochord was divided in this ratio the two lengths sounded the interval of a 5th. From the 15th century, it was used to signify the substitution of three imperfect notes for two perfect ones in *tempus perfectum* (mensuration with three semibreves to the breve) or *prolatio maior* (three minims to the semibreve). Such substitutions, which were usually notated using coloration, were widely used in 15th-century music. They were particularly prevalent in the English carol repertory, which was described by Bukofzer as 'hemiola music pure and simple' (ex.1).

By extension, 'hemiola' in the modern metrical system denotes the articulation of two units of triple metre as if they were notated as three units of duple metre: in ex.2, from Act 4 of Lully's *Le bourgeois gentilhomme* (1670), the first bar contains two triple units, and the second has three duple units. This is a common feature of Baroque music, especially of the French courante, and is used for giving rhythmic variety to dances and helping to effect an *allargando* at the end of a longer movement; Handel made much use of it. In the 19th century it was used by Schumann and often by Brahms, and was an important feature of the Viennese waltz. Hemiola is a distinguishing

Ex.1 'Now make we mirthë', MB, iv (1952), no.9
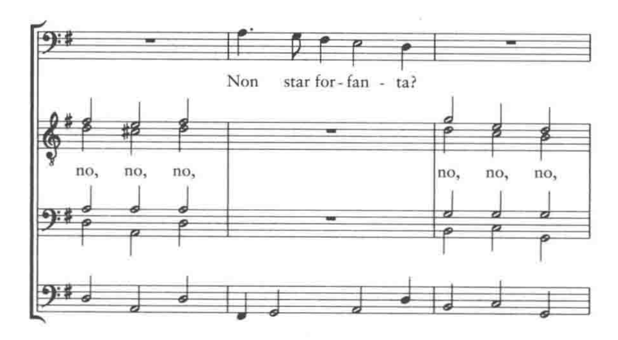


Ex.2

Ti non star fur - ba? Non star for-fan - ta?

No, no, no,

bc
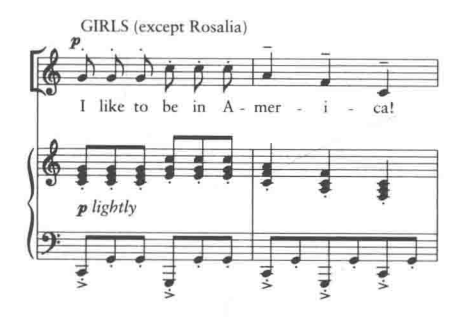



Ex.3

Tempo di Huapango (fast)

*f* marcato

dim.




feature of such folkdances as the Andalusian *polo* and the Central American *huapango*, rhythmic characteristics of which were incorporated by Bernstein into 'America' from *West Side Story* (ex.3).

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JULIAN RUSHTON

**Hemitonic.** A term, meaning 'with semitones', sometimes used in conjunction with PENTATONIC.

**Hemitonium** (Lat.). *See* SEMITONE.

**Hemke, Frederick (LeRoy)** (*b* Milwaukee, 11 July 1935). American saxophonist and teacher. He studied at the University of Wisconsin (1953–5) and then under Marcel Mule at the Paris Conservatoire, where in 1956 he became the first American to win a *premier prix* for saxophone. He returned to the USA in that year and continued his studies at the Eastman School, where his teachers were Joseph Mariano and Robert Sprenkle. Hemke was a member of the Chicago SO from 1962 to 1982 and made his début as soloist at Town Hall, New York, in 1965. In 1964 he became chairman of the department of wind and percussion instruments of Northwestern University's School of Music, having joined the faculty in 1962. He received the DMA from the University of Wisconsin in 1975.

A virtuoso saxophonist, Hemke has performed much rarely heard music for the instrument and has given the premières of several works, including Warren Benson's *Dream Net* for alto saxophone and string quartet (1976) and Allan Pettersson's Symphony no.16, a work he commissioned, with the Stockholm PO under Yuri Ahronovich (1984). He has composed for the saxophone and written extensively about the instrument and its music: he is the author of *The Early History of the Saxophone* (1975), an expansion of his doctoral dissertation, and *The Teacher's Guide to the Saxophone* (1977) among other publications, and has contributed many articles to music education journals.

SORAB MODI

**Hemmel** [Hemel, Haemel], **Sigmund** (*d* ? Tübingen, end of 1564). German composer and singer. He is first encountered in 1544 as a tenor in the Stuttgart Hofkapelle of Duke Ulrich VI of Württemberg at a salary of 30 florins. His successor Duke Christoph appointed him Hofkapellmeister. From the autumn of 1551 until 24 April 1553 the court resided at Tübingen. Though his salary did not vary, Hemmel is sometimes described in court records as alternatively Kapellmeister or singer. In 1554–5 he resigned the post of Kapellmeister to allow himself more time for composition, but he remained a singer in the Hofkapelle; he is normally recorded as a tenor but in 1559–60 is described as an alto. Because of the plague the court again moved from Stuttgart to Tübingen in autumn 1564, apparently returning in April 1565. As his widow received a payment on 8 January 1565 for a polished stone slab from his work-table, Hemmel must have died towards the end of 1564, probably in Tübingen of the plague. His completed *Psalter Davids* was prepared for publication by members of the Hofkapelle.

Hemmel was the first important post-Reformation musician at the Stuttgart court: in Marquardt's words, 'as the most important Protestant composer in Württemberg he pointed the way for decades to come'. The few works in the choirbooks of the Stuttgart Hofkapelle that can definitely be ascribed to him show that he was at home in all genres of sacred music and was master of the various techniques in use up to the middle of the century. He

favoured cantus firmus elaboration of varying strictness: in two motets (*Veni, Sancte Spiritus* and *Da pacem, Domine*) the accompanying voices remain independent of the plainchant cantus firmus, while in *Dies est laetitae*, the cantus firmus is imitated in three voices at the fifth alongside four free parts. Although he generally favoured imitation – *Beati omnes* has five voices in strict imitation – Hemmel also wrote counterpoint with melodically independent parts, as in *Pater noster*. In his mass on the melody *Ker wider Glück mit Freuden*, he combines techniques typical of mid-16th-century pseudo-polyphony: melodically related voices, restricted use of imitation and a seemingly harmonic conception.

Hemmel is most important for his *Psalter Davids*, published posthumously in 1569; he probably worked on it chiefly during 1561–4 and can only have completed it shortly before his death. Even before its publication it entered the regular repertory of the Stuttgart Hofkapelle, and it was in daily use in 1569. It was also used at the courts of Hesse and Saxony and even at Catholic courts such as that at Baden-Baden. Together with Johannes Heugel's settings for Burkhard Waldis's *Psalter* from the same period, it is the first complete polyphonic German psalter. Typically, Hemmel wrote his collection to aid the congregation's understanding of the liturgy. He generally chose psalm texts published in the Bonn hymnbook of 1561 (one of the earliest collections of Protestant hymns), preferring the texts of the Augsburg Baptists. His volume includes 98 Baptist psalms as well as others by Wolfgang Dachstein, Waldis and Matthias Greiter. Hemmel was careful to match the melody with the psalm text as in the original source; where no melodies existed, he chose a Protestant hymn (usually from Konstanz or Strasbourg) which suited the structure and content of the text. Despite the many chordal sections in his settings, the hymns are contrapuntally, not harmonically, conceived and belong to the tradition of the chorale arrangement exemplified in Johann Walter (i)'s compositions.

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Der gantz Psalter Davids, wie derselbig in teutsche Gesang verfasset, 4vv (Tübingen, 1569); 2 ed. in Nedden

Anden Wasserflüssen Babylons, 4vv (inc.); Aus tieffer Nott schrey ich zu dir, 4vv; Der Töricht spricht es ist kein Got, 5vv (inc.); Gott sei gelobet, 4vv (anon., attrib. Hemmel by Marquardt); Herr Gott, ich trau allein auf dich, 4vv; In dulci jubilo, 5vv; Nun bitten wir den Heyligen Geist, 6vv; Uns ist geborn ein Kindelein, 6vv; Wir glauben all an einen Gott, 5vv; Wol dem Menschen der wandelt nit, 6vv: *D-Rp*, *Sl*

Missa 'Ker wider Glück mit Freuden', 5vv; Beati omnes qui timent Dominum, 5vv; Da pacem, Domine, 6vv; Dies est laetitiae, 7vv; Grates nunc omnes reddamus, 6vv (inc.); Pater noster, 8vv; Veni, Sancte Spiritus, 6vv: *Sl*

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WILFRIED BRENNECKE/R

**Hemmerlein.** German family of musicians. Two branches of the family, headed respectively by (1) Johann Nikolaus Hemmerlein and Johann Hemmerlein, were linked in 1762 by the marriage of the former's daughter Eva Ursula with the latter's son (3) Anton Hemmerlein.

**(1) Johann Nikolaus Hemmerlein** (*fl* 1741–63). Organist and schoolmaster. In 1741 or earlier he was employed at Wiesentheid, the residence of the 'Musikgraf' Rudolf Franz Erwein of Schönborn. From 1742 to 1763 he taught at the seminary in Bamberg and was in the service of the Bamberg court. In 1748 he published there a volume of masses by Caldara, *Chorus musarum*, including also a mass of his own (no.3 in C) in the same style. He also wrote a concerto with cello obbligato, which remains in manuscript (*D-WD*).

Three of Hemmerlein's children were also musicians active in Bamberg: Franz Anton (*b* ?*c*1730; *d* Bamberg, 1811), who in 1780 was cellist, trumpeter and timpanist at court; Georg Ludwig, a tenor and actuary at court; and Eva Ursula, for 50 years an admired Bamberg court soprano who at a relatively advanced age married her cousin (3) Anton Hemmerlein. Hemmerlein's grandson (through Georg Ludwig), Thomas Hemmerlein (*b* Bamberg, *c*1767), was a cellist who despite a successful début in 1784 was ignored by the reigning prince-bishop, and left Bamberg for Salzburg in 1789.

**(2) Joseph Hemmerlein** (*b* Bamberg; *d* Paris, 1799). Pianist and composer. He was the son of Johann Hemmerlein, schoolmaster and organist at Bischberg near Bamberg. He left the Bamberg court in 1766 and by about 1780 had become a piano teacher in Frankfurt. In 1781 he was court organist in Coblenz and in 1786 in the service of Countess Vorbach. As a composer he specialized in piano music, and published several piano concertos, elegantly written pieces for chamber combinations including piano, and works for piano solo and duet in the *galant* manner.

WORKS

Kbd concs.: op.6 (Offenbach, ?1787); op.7 (Paris, 1788); op.9 (Paris, n.d.) and op.10 (Paris, 1792), ?lost; op.11 (Frankfurt, n.d.); op.14 (Paris, 1793); no.4, op.15 (Paris, n.d.); 1 acc. 2 pf, *D-Dl*

Kbd trios: 3 as op.9 (Paris and Lyons, n.d.), ?lost; 3 as op.12 (Frankfurt, n.d.)

Kbd sonatas, vn obbl: 3 as op.1, vc ad lib (Frankfurt, 1782); 3 as op.2, vc ad lib (Frankfurt, 1783); 3 as op.3 (Frankfurt, 1785); 3 as op.4 (Frankfurt, 1785); 3 grandes sonates, op.5 (Offenbach, 1786; Paris, n.d.); 3 as op.8, acc. vn, vc (Offenbach, 1789)

Kbd sonatas, vn ad lib: 6 as op.13 (Paris and Lyons, n.d.); 3 as op.14 (Offenbach, 1795)

Sonatas, kbd 4 hands: 1 as op.8 (Paris, n.d.); 3 as op.17 (Paris, n.d.); 1 (Offenbach, 1793)

Other chbr: Sinfonia, kbd, 2 vn, va, b, op.6 (Paris, n.d.), ?lost; Sinfonia, kbd, vn (Offenbach, 1795), ?lost; 2 rondeaux, kbd, vn (Paris, 1784), *D-Mbs*; Marche, 12 menuets, 12 engloises, kbd, op.7 (Mainz and Frankfurt, n.d.); Voix des françaises, pf acc., op.22 (Paris and Dijon, n.d.)

**(3) Anton Hemmerlein** (*b* Bamberg, 1730; *d* 1811). Cellist and composer, brother of (2) Joseph Hemmerlein. He entered the Academia Ottoniana in Bamberg in 1744. He was an excellent cellist, a pupil of Joseph Riepel in Regensburg and later of Franz Woschitka in Munich (1766), and was also a timpanist, a pupil of Michael Schlegel in Würzburg (1781); he served the Bamberg court in both capacities. He composed dance music for the court and a sonata for harpsichord and violin (incomplete manuscript in *D-Bsb*). In 1762 he married his cousin Eva Ursula Hemmerlein. Their son, Johann

Wolfgang, was a trumpeter who joined the French army after failing to obtain a permanent appointment in Bamberg, and is last heard of as a military trumpeter in Vienna in 1795.

(4) **Marquard (Johann) Joseph Hemmerlein** (*b* Bamberg, 1766; *d* Bamberg, 1838). Violinist and tenor, grandson (through Georg Ludwig) of (1) Johann Nikolaus Hemmerlein. He was ordained in 1793 but the same year embarked on unauthorized freelance travels as a violinist and tenor which were to last for 25 years. The assumed name under which he travelled is still unknown. From 1821 to his death he was a minor canon of Bamberg Cathedral. He was also an artist and a notable collector of paintings.

(5) **Ignaz Carl Hemmerlein** (*b* Bamberg, 1773; *d* Bamberg, 24 Feb 1840). Cellist and composer, son of (3) Anton Hemmerlein. He was a pupil of J.A. Uhlmann in Bamberg for composition and of J.K. Schlick in Gotha for the cello. He was court director of music at Fulda, and after the court's secularization directed the Bamberg theatre orchestra. He composed two sets of *Türkische Musik* for wind ensemble (in *D-F*), and a cello concerto by him (op.1) was published in Augsburg in 1801.

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HANNS DENNERLEIN

**Hemony.** Dutch family of bronze casters. The family originated in Lorraine and they were outstanding makers of carillons. The brothers François Hemony (*b* Levécourt, *c*1609; *d* Amsterdam, May 1667) and Pieter Hemony (*b* Levécourt, Jan 1619; *d* Amsterdam, 17 Feb 1680) may have been the sons of the church bell caster Peter Hemony from Lorraine or of his brother Blaise Hemony. In 1634 François and Pieter left their home because of disturbances caused by war. In 1636 François, in collaboration with Josephus Michelin, cast a church bell for Repelen (Rhineland); in 1638 François cast another for the same place. In 1640 he and his brother delivered several bells for Wankum and in 1641 a set of three for Goor. Shortly before, François had married Marie Michelin.

In 1643 the Hemony brothers were commissioned by the town of Zutphen to build and deliver a carillon which, produced after several years' detailed study, was of a beauty and purity previously unknown. This immediately brought the Hemonys to the fore among carillon makers in the Netherlands. Later the brothers settled in Zutphen until 1657. Between 1657 and 1664 François was the inspector of bells and guns in Amsterdam, while Pieter had his own workshop in Ghent. From 1664 to 1667 the brothers once more worked together in Amsterdam, where Pieter managed the workshop alone from 1667 to 1680 after François' death. The craft of the Hemonys was maintained in the work of their best pupil, Claes Noorden (1633–1716).

The number of church bells produced by the Hemonys was probably between 300 and 400, and about 100 are extant, most of them in the Netherlands. They also produced cannon, mortars and statues, for instance those made by François (to designs by Quellinus) for the Amsterdam Town Hall. Of the 51 carillons produced by the Hemonys (catalogued in Lehr, 1959, pp.102–16), about 30 have survived, most of them in part. Among the most beautiful are those in Antwerp Cathedral (1655–8); Nieuwe Kerk, Delft (1659–60); the belfry, Ghent (1659–60); Onze Lieve Vrouwekerk, Amersfoort (1659–63); Utrecht Cathedral (1663–4); Gasthuistoren, Zaltbommel (1654); St Hippolyt, Middelstum (1661–2); and Dromedaris, Enkhuizen (1671).

The lighter Hemony carillons usually had 23 or 28 bells, the heavier ones 32, 35 or 37. The largest bells of the lighter instruments might weigh 570 kgs (*g*♯'), 345 kgs (*b*') or 250 kgs (*c*♯''); in heavier instruments the largest bells might weigh 4600 kgs (*g*♯), 2750 kgs (*b*) or 1900 kgs (*c*♯'). The largest Hemony bell is the bourdon of the belfry in Ghent (now cracked), weighing 5600 kgs (*g*); the smallest by François was about 8·5 kgs (*c*♯''''), that by Pieter about 7 kgs (*f*♯''''). The keyboards of the heavy instruments usually reached from *c* to *a*'', *c*''' or *d*'''. The keyboards of the light instruments usually had a compass from *c* to *c*'' or *f*''. In both cases, there were occasionally a few additional notes in the bass register. The keys for *C*♯ and *E*♭ in the first octave are generally lacking; otherwise the succession is generally chromatic. The Hemonys used a mean-tone temperament of the scale, with the semitones tuned to C♯, E♭, F♯, G♯ and B♭.

The minimum requirement of 18% tin for good bell metal was always exceeded by the Hemonys. Pieter Hemony declared that he added 28 to 30 units of tin to 100 units of copper according to its quality.

The so-called 'rib' section of Hemony bells is fairly constant: the octave below each note has twice the diameter and eight times the weight, except among the highest bells, where the difference is less. Thus, for example, their bell in Gouda (1675) sounding *c*♯'''' has a diameter of 221 mm (instead of 185 mm, as one would expect from the size of the lower bells) and a weight of about 7·8 kgs (instead of 3·9). (A similar procedure was then in use for the measuring of organ pipes.) In its absolute strength the Hemony rib oscillates slightly between the light and the normal strength of a middle-weight rib from a modern bell foundry. This fluctuation may have been intentional, as an analogous practice can be discerned in organ pipe measurements of the same era.

Of particular significance is the way in which the Hemonys tuned a bell after it was cast. To achieve the proper relation among the main partial tones within the bell timbre and also among melodic intervals between bells, each bell is tuned by removing part of its mass from the inside (*see* BELL (i)). Previous makers had done this by chipping off appropriate amounts, an inherently inaccurate process resulting in a lack of symmetry in the shape of the bell which consequently impaired the tone. The Hemonys ground the bell on a lathe, thus achieving both a symmetrical structure and a previously unattainable degree of accuracy to about $\frac{1}{20}$ of a semitone. They compared the pitches obtained with those of a metallophone (perhaps from Indonesia) made up of a series of metal rods. Each time a partial tone of the bell was tuned to the right pitch, the corresponding rod vibrated sympathetically. This vibration could be observed by the movement of grains of sand spread out on the rod's surface. The Hemonys tuned the lowest five partial tones on their bells: the fundamental, the nominal, the minor

3rd, the 5th and the octave. They made the rib for the casting thicker than necessary, so that they could take an adequate amount from the mass when tuning. In their tuning and in the casting itself they were extremely careful, and would often redo the casting, sometimes more than once.

To a significant extent the superiority of the Hemonys' art was due to the pioneering investigations of Jonkheer Jacob van Eyck, municipal carillonneur of Utrecht and the leading campanologist of the day. After he established the best pattern of partial tones and ascertained from which parts of the bell these partials were produced, the Hemonys appropriated his findings and developed a corresponding method of tuning. Thus they learnt to produce musically euphonious bells whereas their predecessors (and most of their successors) produced bells more or less impure in tone. The Hemonys were also the first to make chromatic carillons and to extend the compass to three or more octaves. They thereby developed the carillon into a musically viable instrument.

During the first half of the 20th century many Hemony bells were corroded as a result of air pollution, so that retuning them became necessary. In the 1960s most restorations of Hemony carillons involved replacing the treble bells and retuning the rest. In more recent years restoration projects carried out in the Netherlands have attempted to reconstruct the original condition of the Hemony carillon, including the dimensions of the keyboard, the action between the keyboard and the bells, and the original number of bells (e.g. Zuiderkerk, Amsterdam, 1993; Amersfoort, 1996; and Middelstum, 1997).

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HANS KLOTZ/LUC ROMBOUTS

**Hempel, Charles William** (*b* Chelsea, 28 Aug 1777; *d* London, 14 March 1855). English organist. He was the eldest child of the Chelsea potters and crucible manufacturers Carl Friedrich Hempel and Johanna Hempel (née Ruel). Charles William credited his entire knowledge of musical composition to the works of his uncle, A.F.C. Kollmann, with whom he studied as a boy and who let him perform at the Royal German Chapel in St James's Palace when he was only eight. Hempel attended boarding school in Surrey and travelled in 1793–4 to Leipzig and Dresden. In May 1804 he was elected organist of St Mary's, Truro, where he directed the choir. Besides sacred music and a poem, he published *Introduction to the Pianoforte … with a Series of Select Practical Lessons* (1822). His autobiographical letter of 2 February 1824 to the 'Proprietors of the "New Biographical Dictionary of Musicians"' is in the Euing Collection of Glasgow University.

His son, Charles Frederick Hempel (*b* Truro, 7 Sept 1811; *d* Perth, 25 April 1867), succeeded him as organist of St Mary's, Truro, in 1844. He became organist of St John's Episcopal Church, Perth, in 1857; in 1862 he received a doctorate from Oxford for which his exercise was an oratorio, *The Seventh Seal*. He conducted the Perth Choral Union and published numerous vocal and piano compositions.

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MICHAEL KASSLER

**Hempel, Frieda** (*b* Leipzig, 26 June 1885; *d* Berlin, 7 Oct 1955). German soprano, later naturalized American. She studied in Leipzig and Berlin, after which her early career was centred at the Berlin Königliche Oper (début on 22 August 1905 as Mrs Ford in *Die lustigen Weiber von Windsor*). She was first heard at Covent Garden in 1907 in a double bill as Mozart's Bastienne and Humperdinck's Gretel, then as Eva and Mrs Ford. Her fine schooling and purity of tone immediately marked her out, but her big London success came during Beecham's Drury Lane season of 1914, when she sang the Queen of Night (perhaps her most famous part) and the Marschallin, a role she had introduced to Berlin in 1911 and to New York in 1913. Her Metropolitan début in 1912, as Marguerite de Valois in a brilliantly cast *Les Huguenots*, began a period of seven years with that company, during which she settled in New York where she became a naturalized American. She sang Eva and Euryanthe there under Toscanini, besides many of the lighter Verdi, Rossini and Donizetti parts, in which she was regarded as the natural successor of Sembrich. After a farewell Metropolitan appearance, in *Crispino e la comare*, on 10 February 1919, she devoted herself mainly to a concert career. Her refined, exhilarating style is worthily represented on her many recordings.

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DESMOND SHAWE-TAYLOR/R

**Hempson, Celeste.** *See* GISMONDI, CELESTE.

**Hempson** [Hampson, O'Hampsey], **Denis** (*b* Craigmore, nr Garvagh, Co. Derry, 1695; *d* Magilligan, Co. Derry, 1807). Irish traditional harper. Blinded by smallpox at the age of three, he took up music as a career, this being one of the few occupations open to a blind man at that time. He began to study the harp with Bridget O'Cahan when he was 12, and other teachers were John Garragher, Loughlin Fanning and Patrick Connor. At 18 he began his career as an itinerant harper, and spent many years travelling through Ireland and Scotland. He was noted as a fine performer and for his ability to intersperse his playing with stories and humorous anecdotes. While in

Edinburgh in 1745, he played and sang for Prince Charles Edward Stuart, the Young Pretender.

When too old for constant travel, he settled in Magilligan, where he spent the rest of his long life. He still travelled on occasion, and went to Belfast to play at the harpers' festival of 1792. By then he had become a musical anachronism: he was the only harper at the festival still using the playing technique that was a unique feature of the traditional Irish harp up to about 1600, before it had entered on its long decline. Hempson still pulled his strings with long, crooked fingernails. He astonished listeners with the agility and delicacy of his playing, and could execute all kinds of grace notes, trills, etc. with ease and clarity. He was particularly noted for his ability to play rapid passages clearly, by damping the sound of one string while playing the next. As well as clinging firmly to traditional techniques he played Irish music almost exclusively, unlike his contemporaries. Extremely conservative in his tastes, he even disliked the music of Turlough Carolan (1670–1738) on the grounds that it was too modern, although in fact he played many pieces by Carolan. He had in his repertory some pieces of harp music such as the *Lamentation* of John Scott, *Tá mé 'mo chodladh* (anon.) and *Burns March* (anon.), quite different from anything else being played at the time. Possibly these pieces date from the harping period before 1600, about which almost nothing is known. From a study of the music played by Hempson, one can gain valuable clues as to the nature of one of the oldest musical traditions in Europe.

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GRÁINNE YEATS

**Hemsch, Henri** [Jean-Henri; Johannes Heinrich Hembsch] (*b* Castenholtz, nr Cologne, bap. 21 Feb 1700; *d* Paris, Sept 1769). French harpsichord maker. His six-year apprenticeship with the German-born harpsichord maker Antoine Vater (*fl* Paris, 1715–59) began at the advanced age of 28, suggesting that Hemsch had already learned instrument making or a related trade, perhaps in his native Germany. The earliest extant Hemsch harpsichord (Museum of Fine Arts, Boston) dates from 1736 (or possibly 1746), and is very similar in detail to the work of Vater. All of Hemsch's instruments, like Vater's, are thoroughly French in style, having two manuals with compass *F'–e'''* (or *f'''* in an instrument of 1761 at the Musée de la Musique, Paris) and the standard three-register disposition with shove coupler. Hemsch, who served as *juré* of the instrument makers' guild in 1746 and whose extant instruments approach in number and equal in quality those of the Blanchet/Taskin family, should be considered one of the most important Parisian makers. He was succeeded by his nephew Jean-Henri Moers (*b* Castenholtz, bap. Aug 1734; *fl* Paris, 1754–93). Hemsch's brother, Guillaume (*b* Castenholtz, bap. 5 Dec 1709; *fl* Paris, 1748–74), was also a harpsichord maker.

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JOHN KOSTER

**Hemsi (Chicurel), Alberto** (*b* Turgutlu, Turkey, 23 Dec 1896; *d* Aubervilliers, nr Paris, 7 Oct 1975). Italian composer, ethnomusicologist and music publisher. After education at the Alliance Israélite Universelle in Turgutlu, from 1907 he attended the school of the Société Musicale Israélite in Izmir, studying composition with Shemtov Shikayar and cantorial music with Isaac Algazi. He won a scholarship to Milan Conservatory, where he was a pupil of Zavaldi and Pozzoli (theory and solfège), Gatti (orchestration), Zampieri (history), Bossi (composition) and Andreoli (piano) (1914–15, 1917–19). His studies were interrupted by war service and Hemsi was severely wounded. He returned to Izmir to teach, then on to Rhodes (1923–7) and finally Alexandria. From 1920 he became intensely interested in the traditional music of Sephardi Jewry, collecting material around the eastern Mediterranean, in Alexandria, Jerusalem, Rhodes, Turgutlu, Manisa, Izmir and Thessaloniki. Most of the material in *Coplas sefardíes*, the work which established his reputation, was furnished by the Sephardi communities of Alexandria, Istanbul and Sofia; his well-suited piano accompaniments brought these songs into the salons and concert halls. In Alexandria he founded the Edition Orientale de Musique, the first Egyptian house to publish the work of composers familiar with Middle Eastern culture. In his own music he sought a compromise between Western technique and oriental tradition, believing that harmonic, equal-tempered music would replace microtonal heterophony. He founded a conservatory to propagate these ideas; he also established and conducted the Alexandria PO (1928–40) and was music director of the Grand Elihu Ha-navi Synagogue (1927–57). In 1957 he left for Paris to become professor of music at the Jewish Seminary; in the following year he was made music director of the Berith Shalom synagogue. He studied ethnomusicology under Marcel-Dubois at the Sorbonne (1961–5) and was active in French radio thereafter.

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Orch: Croquis égyptiens, op.24, *c*1930; 3 arie antiche, op.30, str qt, str, *c*1940; Tableau symphonique, op.33; 3 danses bibliques, op.36; 3 danses nuptiales grecques, op.37 no.3, 1957; Shalom 'aleikhem, op.46 no.4, B-Bar, orch, 1965

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ISRAEL J. KATZ

**Hemsley, Thomas** (*b* Coalville, Leics., 12 April 1927). English baritone. He studied privately and made his début in 1951 as Purcell's Aeneas at the Mermaid Theatre, London, playing opposite Flagstad. In 1953 he sang Hercules (Gluck's *Alceste*) at Glyndebourne, returning as Masetto, the Music-Master (*Ariadne auf Naxos*), Don Fernando and Dr Reischmann in the British première of Henze's *Elegy for Young Lovers* (1961). Engaged at Aachen (1953–6), the Deutsche Oper am Rhein (1957–63) and Zürich (1963–7), he sang more than 100 roles, including Guglielmo, the Speaker, Germont and Marcello. He created Demetrius (*A Midsummer Night's Dream*) with the English Opera Group at Aldeburgh (1960), subsequently recording the role under the composer. He sang Beckmesser at Bayreuth (1968–70) and made his Covent Garden début in 1970 creating Mangus in *The Knot Garden*. For Scottish Opera he sang Dr Malatesta and Balstrode and created Caesar in Hamilton's *The Catiline Conspiracy* (1974). His roles for the WNO (1977–85) included Rossini's Dr Bartolo, Dr Kolenatý (*The Makropulos Affair*) and Don Alfonso, while for Kent Opera he sang Falstaff (1980). After retirement he became increasingly active as a teacher, adjudicator and director.

Hemsley was also an intelligent lieder singer; his *Winterreise* (which he recorded) was greatly admired, and he several times performed the complete *Italienisches Liederbuch* and *Spanisches Liederbuch* of Wolf with Irmgard Seefried. He was a noted interpreter of Jesus in Bach's Passions and of the baritone solos in *Belshazzar's Feast* and the *War Requiem*, parts which well displayed his flexible, if slightly dry, baritone, incisive enunciation and keen dramatic sense.

ALAN BLYTH

**Hen, Ferdinand Joseph de.** *See* DE HEN, FERDINAND JOSEPH.

**Henck, Herbert** (*b* Treysa, Hesse, 28 July 1948). German pianist, editor and author. He studied in Mannheim, at the Hochschule für Musik in Stuttgart and finally at the Hochschule für Musik in Cologne, where his teachers were Aloys Kontarsky and Wilhelm Hecker. Since the start of his career he has concentrated almost exclusively on 20th-century works, about which he has written and published extensively. From 1980 to 1985 he edited and published the five-volume series of yearbooks *Neuland, Ansätze zur Musik der Gegenwart*. Henck has given frequent courses at Darmstadt and elsewhere and has made over 40 recordings, including the three sonatas by Boulez, Cage's *Music of Changes*, *Cheap Imitation* and *Music for Piano 1–84*, three piano cycles by Gurdjieff/de Hartmann, Koechlin's *Les heures persanes*, Stockhausen's *Klavierstücke I–IX* and works by Schoenberg, Ives, Mompou, McGuire and Medek. Since 1984 he has recorded several discs of keyboard improvisations. He has also published many articles and books, including *Experimentelle Pianistik: Improvisation, Interpretation, Komposition: Schriften zur Klaviermusik* (Mainz, 1994).

JEREMY SIEPMANN

**Hencke** [Henke], **Johann** (bap. Geseke, 3 Dec 1697; *d* Vienna, 24 Sept 1766). Austrian organ builder. He was of Westphalian descent and training; after his years of travel as a journeyman, he settled in Vienna where he became a freeman in 1725 and founded his own business. Extant examples of his work include the organs at the pilgrimage church at Maria Kirchbüchl, near Neunkirchen, and the Annakirche, Vienna; the choir organs at Bruck/Leitha and Herzogenburg; and the organ cases at Herzogenburg and Maria Taferl. An organ signed 'Johann Hencke' was built in Timisoara Cathedral in 1757. Hencke, who was closely associated with Andreas Silbermann among others, is regarded as the most outstanding Viennese organ builder of his day. In conformity with the style in south-east central Europe of that time, his instruments contained finely articulated, richly assorted diapason choruses and a wealth of foundation flue stops, but only a few flute and wide-scale mutation stops, in that respect resembling the organs of his contemporaries Michael Engler (ii) and T.J. Schwarz. His business was carried on after his death by his son-in-law.

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HANS KLOTZ

**Henderson, Fletcher (Hamilton jr)** [Smack] (*b* Cuthbert, GA, 18 Dec 1897; *d* New York, 29 Dec 1952). American jazz and dance-band leader, arranger and pianist.

1. Early years. 2. 1925–52.

1. EARLY YEARS. Henderson was born into a middle-class black family, and studied European art music with his mother, a piano teacher. He later took a degree in chemistry and mathematics at Atlanta University. In 1920 he moved to New York, where he picked up work as a

song demonstrator with the Pace-Handy Music Company, an early black publishing firm. When Harry Pace founded Black Swan, the first black recording company, Henderson joined it as musical factotum. He began to put together groups to back the company's singers, and in this way drifted into a career as a bandleader. Probably in January 1924 he began to perform in Club Alabam on Broadway. The same year he was offered a position at the Roseland Ballroom, later to become the best-known dance hall in New York. (These clubs were restricted to white customers.) Henderson's band remained there for a decade, using the Roseland Ballroom as a springboard to national fame.

At the outset Henderson's group was an ordinary dance band, not a jazz band, though its music was inflected with the 'raggy' rhythms that had been popular for some time. As such, it was no different from the thousands of dance bands that were springing up across the USA in response to the vogue for social dancing. But musicians everywhere were drawn to the new jazz music, and in 1924 Henderson brought in Louis Armstrong, whom he had heard briefly in New Orleans three years earlier, as a jazz specialist. Armstrong's style was rapidly maturing, and his playing, with its propulsive swing and melodic invention, entranced not only Henderson's men but other New York musicians. Although Armstrong was not the only jazz influence on New York players, he was the most important one, and Henderson's band members began to emulate his solo style.

At about the same time the band's music director, Don Redman, was working out what was to become the basic pattern of big-band arrangements for decades: the interplay of brass and reed sections, sometimes in call-and-response fashion, at other times with one section playing supporting riffs behind the other. Many solos were interspersed between the arranged passages. Redman and Henderson were not alone in developing this formula: the Paul Whiteman Orchestra was employing the technique in rudimentary form in 1920, but Redman and Henderson developed it fully. However, in 1924 and 1925 the band was still learning to play with a jazz feeling, and the recordings made then are notable mainly for solos by Armstrong; among these are *Copenhagen* (1924, Voc.), *Go 'long mule* (1924, Col.), *Shanghai Shuffle* (1924, Pathé) and *Sugar Foot Stomp* (1925, Col.), a reworking of King Oliver's *Dippermouth Blues*. The last piece became the band's first hit.

2. 1925–52. Armstrong left Henderson's band in the autumn of 1925; but the seed sown by him and others took root, and by 1926 the band was playing excellent jazz, with first-rate soloists and an ability to make the arranged passages swing. From this time until the mid-1930s the Fletcher Henderson Orchestra was one of the principal models for big jazz bands.

Until 1927 Redman wrote virtually all of the band's arrangements, and it is difficult to estimate Henderson's particular contribution to the development of the big-band format. However, in 1927 Redman left Henderson to become music director of McKinney's Cotton Pickers. For the next few years Henderson depended mainly on freelance arrangers. Then, in 1931, he began providing his own arrangments, possibly as a result of the economic constraints imposed by the Depression. He proved to have a remarkable talent for it: his arrangements were spare, clean and delicate, with an easy and natural manner that made them comfortable for his musicians to play and generate an infectious swing. Among his best works from this period are *Down South Camp Meeting* and *Wrappin' it up* (both 1934, Decca) and *King Porter Stomp* (recorded by Benny Goodman, 1935, Vic.).

Henderson also had a remarkable gift for discovering new talent; in steady succession he engaged virtually all of the major black jazz players of the time, many of whom, like Armstrong and Lester Young, he raised from obscurity. As a consequence few bands ever matched his in the quality of their soloists. Unfortunately Henderson lacked the traits that make a successful leader: he had little understanding of salesmanship and promotion and could not control his frequently unruly players, who were often lured away by other bandleaders; several times his bands broke up owing to his poor management. In 1934 financial problems forced him to sell some of his best arrangements to Goodman, who was then in the process of starting his own band. Although the widely-held belief that Goodman's success was entirely due to the Henderson arrangements is untrue, they were undoubtedly an important element in Goodman's rapid rise to popularity, which in turn triggered the enormous success of swing bands from 1935 to 1945. Henderson led bands until 1939, when he joined Goodman as a full-time staff arranger. From 1941 he returned to bandleading and writing arrangements for a living, left behind by the swing-band boom which he had played so large a part in bringing about. He suffered a severe stroke in December 1950 and was partially paralysed until his death.

Despite his lack of personal force, Henderson's musical intelligence and taste were important factors in creating the character of big-band jazz. Although he was not alone in shaping the big-band style, his group was the principal model for this music, and its influence at second hand, through the bands of Goodman and others, was profound. His personal papers are in the holdings of the Amistad Research Center at Tulane University in New Orleans.

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JAMES LINCOLN COLLIER

**Henderson, Joe** [Joseph A.] (*b* Lima, OH, 24 April 1937). American jazz tenor saxophonist. He briefly played the C-melody saxophone before taking up the tenor instrument. After studying music at Kentucky State College and Wayne University (1956–60) and serving in an army band (1960–62), he worked with the organist Brother Jack McDuff and led a group with Kenny Dorham. He became

a prominent soloist as a sideman with Horace Silver (1964–6, notably on the title track of the album *Song for my Father*, 1964, BN) and Herbie Hancock (1969–70); in the interim Henderson spent a brief period with Miles Davis (1967) and established a rehearsal big band (1967–72), initially with Dorham as its co-leader. While based in New York and, from 1972, San Francisco, Henderson toured internationally as a freelance soloist and bandleader, working more often in Europe and Japan than in the USA. After recording *Lush Life: the Music of Billy Strayhorn* (1991, Verve), Henderson became the most prominent veteran participant in the on-going bop revival. He works mainly in small groups, but concurrently from 1990 in San Francisco and 1992 in New York he has led two versions of the rehearsal big band that he had begun with Dorham.

One of the most original soloists of the modern jazz era, Henderson avoids the sense of melodic perpetual motion that characterizes the playing of so many contemporary tenor saxophonists and instead proceeds in enigmatic fits and starts. The bop tradition and John Coltrane's so-called modal playing are central to his improvisational style, but he also draws from wild elements of free jazz and from the instrumental preaching style of soul and gospel music. Henderson is the composer of the jazz standard *Recordame* (1963).

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BARRY KERNFELD

**Henderson, Moya** (*b* Quirindi, NSW, 2 Aug 1941). Australian composer. She studied composition with Colin Brumby at the University of Queensland. In 1973 she was appointed resident composer with the Australian Opera and in 1974 she was awarded an overseas scholarship. Henderson studied with Kagel and Stockhausen in Germany, winning a composition prize with *Clearing the Air* (1974). In 1976 she settled in Sydney. She has received major commissions from the Australian Opera, the ABC, Sydney SO, Musica Viva, WDR and the Australian Youth Orchestra, and Perihelion. Her awards include a Composer Fellowship (1989) and the Don Banks Fellowship (1993). She was awarded the Order of Australia (1996).

Henderson is particularly interested in acoustic sound and has developed the 'alemba', a keyboard percussion instrument of tuned triangles, and the 'noose', which produces natural harmonics on stringed instruments. An affinity with Aboriginal spirituality is a profound source of inspiration and is reflected in such works as *Sacred Site* (1983), *The Dreaming* (1985) and *Kudikynah Cave* (1987). Reflecting her political concerns about the environment, women's issues and indigenous culture, her diverse compositional output displays a strong dramatic flair.

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RUTH LEE MARTIN

**Henderson, Ray** [Brost, Raymond] (*b* Buffalo, NY, 1 Dec 1896; *d* Greenwich, CT, 31 Dec 1970). American composer. He studied at the Chicago Conservatory of Music, then taught the piano, served as organist, and played in dance bands in his home town before moving to New York. He worked initially as a song-plugger for Leo Feist and started to compose his own tunes, then in 1922 met lyricist Lew Brown; one of their earliest songs, 'Georgette' (for the *Greenwich Village Follies* of that year), became a hit. Buddy DeSylva joined the team in 1925, and they subsequently collaborated on many popular revues and musicals. Their first success, *George White's Scandals of 1926*, included 'The Birth of the Blues', 'Black Bottom' and 'Lucky Day'; this was followed by the quintessential Broadway musical of the 1920s, *Good News* (1927). They also wrote songs for early sound films: 'Sonny Boy' was performed by Al Jolson in *The Singing Fool* (1928) and 'If I had a talking picture of you' by Janet Gaynor in *Sunny Side Up* (1929). Henderson's music was filled with the lively 'lowdown' rhythms and basic harmonies of the period; his love songs were made piquant by the lyrics of DeSylva and Brown. From 1940 DeSylva remained in Hollywood, but Henderson continued to work with Brown, producing the Broadway shows *George White's Scandals of 1931*, *Hot-Cha* (1932) and *Strike me Pink* (1933). His ability to create melodies of wide popular appeal seemed to wane, however, and his last theatre score (for *Ziegfeld Follies of 1943*) owed its success to the nostalgia it inspired for an earlier era. A film of the careers of DeSylva, Brown, and Henderson, *The Best Things in Life are Free*, appeared in 1956.

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(*selective list*)

*unless otherwise stated, lyrics are by B.G. DeSylva and L. Brown*

STAGE

*book musicals unless otherwise stated; dates are those of first New York performance*

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Flying High, 5 March 1930 [incl. Thank your father]; George White's Scandals of 1931 (revue, Brown), 14 Sept 1931 [incl. Life is just a bowl of cherries, The thrill is gone]; Hot-Cha (Brown), 8

March 1932; Strike me Pink (Brown), 4 March 1933; Say When (T. Koehler), 8 Nov 1931; George White's Scandals of 1936 (revue, J. Yellen), 25 Dec 1935; Ziegfeld Follies of 1943 (revue, Yellen), 1 April 1943

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The Singing Fool, 1928 [incl. Sonny Boy]; Say it with Songs, 1929; Sunny Side Up, 1929 [incl. If I had a talking picture of you, I'm a dreamer, aren't we all?, Sunny Side Up]; Just Imagine, 1930; Indiscreet, 1931; George White's Scandals (Yellen and I. Caesar), 1934; Curly Top (Caesar and Koehler), 1935

OTHER SONGS

Georgette (Brown), in Greenwich Village Follies of 1922, 1922; That Old Gang of Mine (B. Rose and M. Dixon), 1923; Follow the swallow (Rose and Dixon), 1924; Alabamy Bound (B. Green and DeSylva), 1925; Five Foot Two, Eyes of Blue (S. Lewis and J. Young), 1925; I'm sittin' on top of the world (Lewis and Young), 1925; Bye, bye, blackbird (Dixon), 1926

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GERALD BORDMAN

**Henderson, Roy (Galbraith)** (*b* Edinbugh, 4 July 1899; *d* Bromley, Kent, 16 March 2000). Scottish baritone. He studied at the RAM (1920–25). He made his début at the Queen's Hall in 1925 in Delius's *A Mass of Life*, and made such a favourable impression that he sang in all further performances until 1946. He made his Covent Garden début in 1928 as Donner, later singing Kothner and the Herald (*Lohengrin*). In 1934 he sang Count Almaviva in the Glyndebourne Festival's opening performance, *Le nozze di Figaro*, returning there until 1939 as Papageno, Masetto and Guglielmo. He also appeared with the company in London and on tour as Peachum in *The Beggar's Opera* (1939–40). He was an eloquent interpreter of Elijah, Jesus in Bach's *St Matthew Passion*, and the baritone solos in Vaughan Williams's *Sea Symphony* and Delius's *Sea Drift* (which he recorded). He sang in the first performances of Vaughan Williams's *Dona nobis pacem* and *Tudor Portraits*, Delius's *Idyll* and Dyson's *The Canterbury Pilgrims*. Although Henderson's voice was not intrinsically beautiful, he used it with intelligence and charm. A gifted teacher, he numbered Ferrier among his pupils. He took part in the Glyndebourne Mozart recordings as Count Almaviva and Masetto, and made many discerning recordings of English songs.

ALAN BLYTH

**Henderson, William James** (*b* Newark, NJ, 4 Dec 1855; *d* New York, 5 June 1937). American music critic. He was the son of a theatrical manager and was educated at Princeton (BA 1876, MA 1886, honorary LittD 1922). His musical training included piano lessons with Carl Langlotz (1868–73) and singing lessons with Angelo Torriano (1876–7); in music theory he was largely self-taught. He wrote for newspapers from the age of 15, and after leaving college served as a reporter on the *New York Tribune*, and as music critic for the *New York Times* (1887–1902) and the *New York Sun* (1902–37). He also lectured on music history at the New York College of Music (1889–95) and on the development of vocal art at the Institute of Musical Art (from 1904). A versatile writer, he provided the libretto for Walter Damrosch's opera *Cyrano de Bergerac* (Metropolitan Opera, 1913), and also wrote a novel, poems and sea stories; his *Elements of Navigation* was an official textbook in naval training schools during World War I.

Henderson's main interest was singing and singers, but he was a thoughtful and serious commentator on many aspects of music and musical life. His writing is clear and direct, informed, witty and intelligent. His comments on aesthetic matters reveal him as a child of his time (e.g. in *What is Good Music?*, 1898), but his article 'The Function of Musical Criticism' (1915) remains nearly undated, with perceptive observations on the relationship between musical style and intellectual trends. He took up the cause of Wagner with considerable understanding, and acknowledged the musical validity of the harmonies of Schoenberg and Debussy, although he himself preferred the idiom of Brahms and Verdi.

WRITINGS

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RAMONA H. MATTHEWS

**Hendl, Walter** (*b* West New York, NJ, 12 Jan 1917). American conductor and teacher. After studying with Fritz Reiner at the Curtis Institute, he taught at Sarah Lawrence College, New York, from 1939 to 1941. In 1941–2 he was a pianist and conductor at the Berkshire Music Center under Koussevitzky. In 1945 he became associate conductor of the New York PO, in 1949 he was appointed conductor of the Dallas SO and from 1958 to 1964 he was associate conductor of the Chicago SO. He was also active with the Symphony of the Air, and conducted its 1955 tour of East Asia. From 1964 to 1972 Hendl served as director of the Eastman School of Music at Rochester, New York, and was also musical adviser to the Rochester PO and its part-time conductor. In 1976 he was appointed music director of the Erie (Pennsylvania) PO, and in 1990 he became professor of conducting at Mercyhurst College in Erie. An advocate of contemporary music, he conducted the premières of Peter Mennin's Symphony no.3 (with the New York PO, 1947), Martinů's Piano Concerto no.3 (with Firkušný and the Dallas SO, 1949) and Villa-Lobos's Cello Concerto no.2 (with Parisot and the New York PO, 1954), as well as the American première of Kabalevsky's Requiem (with students of the Eastman School, 1965). He composed incidental music for various stage productions and made several orchestral transcriptions.

GEORGE GELLES/JACOB HOSLER

**Hendricks, Barbara** (*b* Stephens, AR, 20 Nov 1948). American-Swedish soprano. She studied at the Juilliard School and with Jennie Tourel and first established herself as an accomplished concert singer. In 1973 she recorded the role of Clara in *Porgy and Bess* with Maazel, and the following year made her début in San Francisco as Erisbe in Cavalli's *Ormindo*, subsequently singing the title role of *Calisto* at Glyndebourne and Jeanne in Egk's *Die Verlobung in San Domingo* at the St Paul Opera Summer Festival. In 1975 she sang the title role in *The Cunning Little Vixen* at Santa Fe and Nannetta (*Falstaff*) at Boston, and in 1976 took part in the world première of Del Tredici's *Final Alice* under Solti. That year she also made her Salzburg Festival début, in Mahler's Second Symphony, returning to Salzburg as Pamina in 1981. Hendricks made her Paris Opéra début as Gounod's Juliet in 1982 and the same year sang Nannetta in Los Angeles and at Covent Garden. In 1985 she sang Liù at Bonn, and in 1987 she made her Metropolitan début as Strauss's Sophie. Her light, bright-toned voice is well suited to both soubrette and lyric roles, and her repertory includes Susanna, her début role at La Scala in 1987, Ilia, Antonia, Norina and Mimì, all of which she has recorded. Hendricks is also a charming recitalist, at her best in *mélodies* and the lighter songs of Schubert and Richard Strauss. She became a Swedish citizen after her marriage.

ELIZABETH FORBES

**Hendrik** [Heinrich, Heynrijck] **van Veldeke** [Veldeken, von Veldeke] (*b* Veldeke, nr Maastricht, 1140–50; *d c*1190). German Minnesinger of Netherlandish origin. He was of ministerial rank. He received a religious education, went to the court of Hermann of Thuringia, and was presumably present at the court festivities of Emperor Frederick Barbarossa in Mainz in 1184. He then completed his principal work, the *Eneit*, a free rendering of Virgil's *Aeneid* in his native Lower Rhenish tongue, based on French models. Hendrik was one of the great representatives of the courtly epic and early MINNESANG. Some 61 strophes survive with ascriptions to him, of which about 15 were previously considered unauthentic; but have more recently been counted among the authentic works. None survives with music, but their form shows French–Provençal influence, so it is thought that Hendrik probably sometimes used melodies of his Romance precursors, such as Gace Brule and Pierre de Molins. As the first to use 'pure rhyme' consistently in German verse, he may have had an influence on lyric poetry (FRIEDRICH VON HÛSEN, RUDOLF VON FENIS-NEUENBURG, and so on) and upon the epic verse of his day.

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Alse dî vogele blîdelîke, MF 65.28: ? contrafactum of Richart de Semilli, 'Quant la sesons renouvele', R.614; A

Ich bin blîde, sint dî dage, MF 57.10: ? contrafactum of Pierre de Molins, 'Fine amours et bone esperance', R.221; A

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Swenn diu zît alsô gestât, MF 67.9 (Pseudo-Veldeke): ? contrafactum of Bernart de Ventadorn, 'Quan vei la lauzeta mover', PC 70.43; A

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For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG

**Hendrix, Jimi** [Johnny Allen; James Marshall] (*b* Seattle, 27 Nov 1942; *d* London, England, 18 Sept 1970). American rock guitarist, singer and songwriter. He taught himself the guitar while growing up in Seattle. As he was left-handed he learnt to play the instrument upside down and continued to do so throughout his life; his unorthodox technique included the use of the right thumb to form unusual fingering patterns for some chords. From 1958 to 1960 he played in a high-school band, the Rocking Kings, and was strongly influenced by the electric guitar solos of Charlie Christian. He joined the US Army paratroopers and, while stationed in Fort Campbell, Kentucky, visited Nashville, where he listened to country-blues performers. On his discharge (1961), he went to Nashville and joined the band, the Imperials, then moved to Vancouver (1962) and joined Billy Taylor and the Vancouvers.

In 1963 Hendrix was engaged as a backing guitarist by Little Richard, and in the course of a tour of the South he met the blues guitarist Albert King, who taught him the technique of 'bending' notes; in Los Angeles he played on his first recording, Rosa Parks's *My Diary*, and later toured with Solomon Burke, Chuck Jackson, the Supremes, Ike and Tina Turner, Jackie Wilson and B.B. King. In Chicago he visited the Chess recording studios, where he observed Muddy Waters and other blues musicians. In 1964 he moved to New York and was hired by the Isley Brothers, who encouraged his taste for flamboyant costumes and his exhibitionist performing routine, which included playing the guitar with his teeth, with one hand, behind his back or between his legs. Late in 1964 he joined Curtis Knight's band and played on some of its recordings; he toured with Joey Dee and the Starlighters in the following year, then played in King Curtis's band with the guitarist Cornell Dupree and the bass guitarist Chuck Rainey.

In late 1965 Hendrix moved to Greenwich Village, where he associated with a number of white folk-rock musicians. He formed a group, Jimmy James and the Blue Flames, with the guitarist Randy Wolfe (*b* Los Angeles, 20 Feb 1951), playing blues, rock and roll and songs by Dylan; Hendrix also began experimenting with feedback, fuzz, distortion of sound through high volume levels and other electronic effects. He won the admiration of Dylan's

guitarist Michael Bloomfield, John Hammond jr (who engaged him to play lead guitar in his group), members of the Rolling Stones and Bryan 'Chas' Chandler, a former member of the Animals. Chandler became Hendrix's manager and took him to England in 1966 where, with the bass guitarist Noel Redding (*b* Folkestone, England, 25 Dec 1945) and the drummer Mitch Mitchell (*b* London, 9 July 1946), he formed the Jimi Hendrix Experience. The group released its first single, which consisted of *Hey Joe* and *Stone Free*, in December 1966, and became the opening act for the English rock trio Cream, whose guitarist Eric Clapton had been impressed by Hendrix's playing. Hendrix's outrageous showmanship (his handling of his guitar was overtly sexual and he sometimes brought his act to an end by setting fire to the instrument) and the unusual racial constitution of the group – a black American guitarist and singer leading a white rhythm section – gained much attention, and his innovative guitar techniques strongly affected other musicians.

Hendrix's first album, *Are you Experienced?* (Track, 1967), was notable for a number of unusual sound effects, which he had devised with his recording engineer, Eddie Kramer, and which they continued to explore; these included the building up of multiple tracks on four-track equipment, the manipulation of tape speeds, the mixing down of some material played backwards, the use of controlled feedback, phase shifting, Fuzz Face and Cry Baby sound-effects pedals, and special effects achieved through the manipulation of the tremolo arm and the toggle switch controlling the selection and combination of the pickups. The range of Hendrix's distinctive guitar sound is most strikingly represented in the songs *Purple Haze* and *I don't live today*.

In the summer of 1967 Hendrix and his group made their first US appearance at the Monterey (California) Pop Festival, where his performance was the highlight of the event. He then began a tour of the USA with the pop group the Monkees, during which his controversial performances gained him enough publicity to advance considerably his rise to international success. His second album, *Axis: Bold as Love* (Track, 1968), is characterized by more self-consciously imagistic lyrics, more refined song structures and complex, skilful arrangements that create soulful rhythm and melody from the multi-tracking of guitar parts. He continued to search for new equipment and effects, until his group and management became impatient with his costly, time-consuming experimentation. He also began to use hallucinogenic drugs. The double album *Electric Ladyland* (Track, 1968) contains some of his most highly developed psychedelic music, including a version of Dylan's *All Along the Watchtower* as well as some of his more extravagant soundscapes.

In early 1969 Hendrix and his group began a tour of the USA, but Hendrix continually changed his programmes in the attempt to find a more sophisticated, black 'electric church music'. He was by this time involved in group improvisation with jazz musicians in New York and expressed an interest in playing with Miles Davis, whose fusion of jazz and rock music showed evidence of the influence of Hendrix's funky rhythms and colourful textures. In May 1969 he was arrested in Toronto for possession of heroin. During this period he supervised construction of his own recording studio, Electric Lady, in Greenwich Village. In the summer of 1969 he played at Woodstock with the bass guitarist Billy Cox and the drummer Buddy Miles; the group remained together for some time after the festival and recorded an album, *The Band of Gypsys* (Track, 1970). The original Jimi Hendrix Experience was then re-formed, but Cox soon replaced Redding as bass guitarist. The group began to record at the completed Electric Lady studios in the summer of 1970; some of the material, in a new style influenced by soul music, was included on *The Cry of Love* (Track, 1971) and *Rainbow Bridge* (Rep., 1971), and some was completed by studio musicians and released later on *Crash Landing* (Pol., 1975) and *Midnight Lightning* (Pol., 1976). After Hendrix's death (from asphyxiation in his sleep when he had taken sleeping pills) Alan Douglas, who was left in custody of the substantial body of Hendrix's unreleased recordings, produced two albums: a collection of group improvisations called *Nine to the Universe* (Pol., 1980), and a double album of numbers recorded at concert performances.

The sound that Hendrix created was unmistakable: typically it was loud, sustained, and full-textured, with much use of expressive timbral nuances, and though it had a basic toughness, his music generally avoided a rigid rock beat. Hendrix was not gifted with a naturally fine singing voice, but compensated for his shortcomings by developing an idiosyncratic and compelling vocal style, a form of heightened speech that had its roots in blues and soul. His revolutionary guitar technique and his innovative use of the recording studio as a compositional environment have had a greater impact on rock music than the work of any other musician. His songs and instrumental numbers are not easily separated from his individual style of performing them, and for that reason have been recorded by other musicians only occasionally.

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JOHN PICCARELLA

**Heneker, David** (*b* Southsea, 31 March 1906). English composer, lyricist and librettist. The son of General Sir William Heneker, he was educated at Wellington College and the Royal Military College, Sandhurst, and from 1925 was an army officer. He also wrote songs, *There Goes My Dream* becoming a hit in 1940, and later left the army (1948) to follow a career in music. He collaborated on *Expresso Bongo* (1958), one of the earliest musicals to introduce pop styles to the West End, but is now best known for *Half a Sixpence* (1963), a success both in the West End and on Broadway and a star vehicle for Tommy Steele. Heneker next collaborated on the music and lyrics for *Charlie Girl* (1965), whose popularity led to a five-year run in the West End, but his later work has never achieved the same level of success. The recipient of two Ivor Novello awards, he has been

both the chairman of the Songwriters Guild of Great Britain and its president, and was awarded the MBE.

Primarily known as a collaborative writer, the first show for which he provided the complete score and lyrics was *Half a Sixpence*, whose musical pacing and orchestration provided one of the strongest contemporary West End links with a Broadway sound. Although his music is usually informed by the period of the drama and consequently lacks a defining individuality, he can nevertheless use stylistic contrasts to effect, shown for example through the numbers 'Gentle Fade', 'Diggin' gold dust' and the title song from his intimate late musical *The Biograph Girl* (1980).

WORKS
(*selective list*)

*dates those of first London performance; writers shown as (lyricist; book author)*

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**Henestrosa, Luis Venegas de.** *See* VENEGAS DE HENESTROSA, LUIS.

**Henke, Johann.** *See* HENCKE, JOHANN.

**Henkel.** German family of musicians.

**(1) (Johann) Michael Henkel** (*b* Fulda, 18 June 1780; *d* Fulda, 4 March 1851). Composer and organist. After early lessons in the violin, cello and music theory in Fulda, he studied thoroughbass and the organ with J.G. Vierling in Schmalkalden. He was episcopal court violinist in Fulda from 1800 until the secularization of the court in 1803. In 1804 he became Kantor at Fulda Cathedral, and in 1804 at the town parish church. From 1805 he held teaching positions in Fulda, and was singing master at the Gymnasium between 1816 and 1848. His compositions, numbering more than 200, include chamber music, organ pieces and songs; the most important of these are his chorale book for the Fulda diocese, published in 1804, and several volumes of songs for schools.

**(2) Georg Andreas Henkel** (*b* Fulda, 4 Feb 1805; *d* Fulda, 5 April 1871). Teacher and composer, son of (1) Michael Henkel. He first studied music with his father. In 1837 he became music teacher at the teachers' training college in Fulda. His compositions, mostly lost except for a handful published in Fulda, include sacred music, orchestral and instrumental works and songs.

**(3) Heinrich Henkel** (*b* Fulda, 17 Feb 1822; *d* Frankfurt, 10 April 1899). Pianist and teacher, son of (1) Michael Henkel. He received his earliest music instruction from his father. From 1839 he studied the piano in Frankfurt with Aloys Schmitt, meanwhile taking lessons in theory and composition from Ferdinand Kessler and in Offenbach from J.A. André, whose collection of Mozart autographs he catalogued. He settled in Frankfurt as a teacher and pianist in 1849; until 1862 he was also active as a choral and orchestral conductor. In 1860 he was co-founder of the first Frankfurt music school.

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ROBERT PESSENLEHNER, GOTTFRIED REHM

**Henkemans, Hans** (*b* The Hague, 23 Dec 1913; *d* Nieuwegein, 29 Dec 1995). Dutch composer and pianist. While still at school he had piano and composition lessons from Sigtenhorst Meyer. Later he studied medicine at Utrecht University, at the same time continuing piano studies with van Renesse and composition with Pijper (1933–8). His first recognition as a pianist and composer came during these university years, when he memorized and performed all of Debussy's solo piano music and gave the première of his own Concerto for piano and strings (1932). At the end of World War II his talents were noticed by van Beinum; beginning in December 1945 he played his Passacaglia and Gigue for piano and orchestra over 60 times, at home and on European tours, with the Concertgebouw Orchestra. He went on to become a leading piano soloist of the 1950s and 60s. Though his tastes were catholic, he was known especially for his interpretations of Debussy, Ravel and Mozart, and appeared seven times at the Salzburg Festival.

The four concertos which Henkemans wrote in the decade after 1945 displayed not only a soloist's familiarity with instruments but an ability to write music exhibiting both show and substance. The prizewinning Violin Concerto (1950) ensured him a prominent place among Dutch composers. For a time he taught composition and orchestration at the Amsterdam Musieklyceum and Groningen Conservatory, and was also a psychiatric consultant for an Amsterdam hospital. When in 1969 health forced his retirement from concert life (in 1940 he had lost one lung to tuberculosis), he continued composing and set up a psychiatric practice for musical and other artists. In 1981 he was named Doctor in de Medische Wetenschappen ('Doctor of Medicine').

A recurring feature in his instrumental music (Passacaglia and Gigue, *Barcarola fantastica*, Flute Concerto, Partita for orchestra) is a hybrid use of inherited forms and dance-types, often quite complex. While his earliest compositions, influenced by Pijper, display germ cells, octatonicism and polymetre, only the polymetre persists in his mature work. He developed a varied harmonic palette, based on the late work of Debussy, leading to a sometimes strikingly atonal musical language of his own. (His identity with Debussy is also demonstrated in idiomatic orchestrations of the latter's Préludes for piano.)

The Viola Concerto (1954) and Harp Concerto (1955) are distinctive additions to the repertory. The former

allots contrasting material to the soloist and orchestra, while in the latter, amid beautiful orchestral colouration reminiscent of Debussy's *Ibéria*, the harp alternates between bravura display and an accompanying role. The strongly contrapuntal Piano Sonata (1958) is one of the major Dutch keyboard compositions of the 1950s. There is an unmistakable pathos or 'morbid beauty' (van Baaren) in these works, unique for Dutch music of this time, which affirms Henkemans's conviction that a musical composition must reflect its creator's emotional life.

With his definitive turn to psychiatry at the end of the 1960s came a heightened interest in vocal music. The cantata *Bericht aan de levenden* (1965) made him nationally renowned. Based on H.M. van Randwijk's verses from the walls of the war memorial at Bloemendaal, honouring the resistance fighters of World War II, it was played repeatedly during the national memorial day celebrations on 4 May. Texts from the distant past (e.g. in *Villonnerie*, *Tre aspetti d'amore*, *Canzoni amorose*) also inspired stunning settings in a symphonic context. In these years, reflecting his experiences as a psychiatrist, he wrote forcefully against most forms of experimental music, thus enraging the Dutch musical avant garde; yet certain of his own compositions, such as the *Tre aspetti d'amore*, were among the most advanced Dutch works of their day. His only opera, *Winter Cruise* (1977), was performed a dozen times by the Nederlandse Opera, but its musical virtues were undermined by a rather uneventful plot.

In the final years Henkemans seemed to follow divergent paths. Works such as the abstract *Riflessioni* for strings (1986–7) and *Chamber Music*, to texts by Joyce (1991), proved challenging to performers and listeners alike. At the same time, after a break of 25 years, he returned to the solo concerto. Encouraged by younger performers, he wrote works between 1981 and 1992 for the horn, cello and piano respectively. The Third Piano Concerto, given its première by Ohlsson in The Hague in 1994, was his last composition. Beyond its virtuosic brilliance, it is music of singular playfulness and warmth.

WORKS

STAGE

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ORCHESTRAL

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HARRISON RYKER

**Henle.** German firm of music publishers. It was founded in Munich in 1948 by the Rhenish industrialist, politician, amateur musician and collector Günter Henle (*b* Würzburg, 3 Feb 1899; *d* Duisburg, 13 April 1979). His firm, later also in Duisburg, aimed to publish 'for practical use the musical works of the Classical and Romantic eras in reliable editions based solely on the sources and free from all deliberate editorial additions'. The firm's rigorous adherence to the principle of Urtext editions has influenced the editorial practices for classical music worldwide. Around 600 volumes of Urtext editions of the standard piano and chamber music repertory of the 18th, 19th and early 20th centuries have been published, notable for their clear engraving and printing. The firm, directed by Martin Bente since 1979, publishes, in collaboration with the Beethoven-Haus in Bonn, the Haydn Institute in Cologne and the Johannes Brahms Gesamtausgabe in Kiel, the new complete editions of these composers and associated material, including the Kinsky-Halm Beethoven catalogue, the Brahms Thematic Catalogue, the *Veröffentlichungen des Beethovenhauses in Bonn* and the *Haydn-Studien*. Henle is also involved in the publication

of other academic volumes, notably *Das Erbe Deutscher Musik*, the full score series *Die Oper*, catalogues of important music collections, congress reports and series B of RISM. Since 1980 Henle has been represented in North America by its own distribution centre in St Louis.

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THEODOR WOHNHAAS

**Henneberg, Johann Baptist** (*b* Vienna, 5 Dec 1768; *d* Vienna, 26 Nov 1822). Austrian composer, conductor and organist. He succeeded his father as organist at the Schottenstift in Vienna, and by 1790 had joined Schikaneder's company at the Freihaus-Theater (later the Theater an der Wien) as Kapellmeister and composer. He supervised rehearsals of *Die Zauberflöte* during Mozart's absence in Prague and conducted the opera from the third performance. From 1797 he had an able co-director in Seyfried. Apart from his own works, he arranged the piano scores of the Süssmayr-Schikaneder *Der Spiegel von Arkadien* (1794), the Winter and Mederitsch-Schikaneder *Babylons Pyramiden* (1797) and the Winter-Schikaneder *Das Labyrinth* (1798). In 1804, owing to his wife's illness, he left Vienna and settled near the Hungarian border; he became organist to the Esterházys at Eisenstadt and in 1811 succeeded Hummel as Kapellmeister. Following his wife's death in 1814 he returned to Vienna and became choirmaster at the Kirche Am Hof and, from 24 August 1818, court organist. His most successful score was his setting of Schikaneder's *Die Waldmänner*, a comic opera given nearly a hundred times in the Freihaus-Theater auf der Wieden after its première on 14 October 1793. For the Theater an der Wien he wrote no new operas and resigned as Kapellmeister in 1802. He had the reputation of being a fine organist and a good, careful conductor (he also directed the *Akademien* for Schikaneder). His death was brought about by a neglected thigh wound incurred while checking a repair to the court organ. Apart from his several stage works (chiefly Singspiele) he also wrote sacred and secular vocal compositions (a set of *Notturni* was published in 1802), dance music, other orchestral pieces and wind music.

The rediscovery in Hamburg in the mid-1990s of a manuscript score of *Der Stein der Weisen* (Buch, 1997), with most of the numbers identified with the name of the composer, has led to significant new musical attributions, and to a fine recording of the work (following on from the first performance in modern times, undertaken by Boston Baroque at the IMS Conference in 1998). Henneberg is the principal contributor to the score.

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PETER BRANSCOMBE

**Henneman, Ig** (*b* Haarlem, 21 Dec 1945). Dutch composer. She studied the viola and violin at the conservatories of Amsterdam and Tilburg and began her career as an orchestral musician. In 1978 she co-founded the all-female rock band F.C. Gerania, writing her first music for this group. She also played with Several Singers and a Horn, and Nedly Elstak's Paradise Regained Orchestra. In 1985 she founded the Ig Henneman Quintet, for which she composed all written material. In the early 1990s she studied composition with Robert Heppener. Since 1982 she has received numerous commissions for film scores, television and theatre productions, and concert music. In 1983 she composed a score for the Russian silent film *Babï Ryazanskiye*, directed by Olga Preobrazhenskaya.

Henneman is increasingly involved in developing a genre which lies somewhere between classical music and improvisation. She writes for both the Henneman String Quartet (violin, viola, cello and double-bass) and the Henneman Tentet (soprano and nine instruments), using a theme as the basis of each new project. In one project for the tentet she set seven poems by Emily Dickinson to music, these compositions forming the basis for improvisations. In another project she set various poems about birds (such as *Ibis* by Guillaume Apollinaire) in six languages. She favours transparency and contrasting moods, often using only a few members of the tentet. In her recent project, *Westwerk*, her quartet improvises on medieval ballatas by Francesco Landini. Although these compositions have not been published, the projects have been recorded.

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(*selective list*)

Big marble, chr orch, 1986; Le tigri di mare, 2 a sax, orch, 1988; Sottosuolo, b cl, 1990; Si tira avanti, accdn, 1991; How Slow the Wind, 8 trbn, 1992; Dickinson (7 compositions with improvisations on poems by E. Dickinson), 1993; Hinter der Wand, Mez, accdn, vc, 1994; Gedicht voor Land- en Tuinbouw (J. Deelder), 1v, fl, 2 cl, b cl, perc, 1995; Righe per corde, 2 va, vc, hp, 1995; Swiet viele, sym. jazz orch, 1996; Hiragana Blues, pf, 1997; Westwerk (music inspired by the Middle Ages), perf. 1997

Film scores; music for TV and theatre

Principal publisher: Donemus

RECORDINGS

*In grassetto*, perf. Ig Henneman Quintet, Wig 01 (1991)
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HELEN METZELAAR

**Hennio, Aegidio** [Hennius, Aegidius]. *See* HAYNE, GILLES.

**Henri III,** Duke of Brabant (*b* 1231; *d* 10 Feb 1261). French trouvère and patron of the arts. During his brief but flourishing reign (1248–61) he aided the romancer Adenet le Roi. Gillebert de Berneville, whom Henri engaged in a jeu-parti, lived for a while at Henri's court at Leuven; the judges of the jeu-parti were the trouvères Raoul de Soissons and the Count Charles of Anjou. Perrin d'Angicourt and Carasaus each dedicated a poem to Henri, who was mentioned by Thibaut II, Comte de Bar, in the political poem *De nous seigneur, que vous est il avis* (R.1522). While the four surviving works by Henri are not distinguished by their originality, they are technically fluent. All are in bar form and three of the four use some sort of G mode. The textual relationship between *Se chascuns* and the work based on it is unusual in that the latter begins with the entire second strophe of Henri's poem before proceeding with new material. Small variants in the melodies for the caudas of the two works serve to point up different sets of internal resemblances. None of Henri's melodies survives in mensural notation.

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(A) indicates a MS (using Schwan sigla: see SOURCES, MS) containing a late setting of a poem

Amours m'est ou cuer entree, R.511

Biau Gilebert, dites s'il vous agree, R.491 [melody used in: Anon., 'Au comencier de l'amour qui m'agree', R.488] (jeu-parti with Gillebert de Berneville)

L'autrier estoie montés, R.936 [model for: Anon., 'L'autrier m'estoie levés', R.934a, and Adam de la Bassée, 'Felix qui humilium'] (A)

Se chascuns del monde savoit, R.1846 [model for: Anon., 'Ma douce dame, on ne me croit', R.1839] (A); facs. in *MGG1*

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THEODORE KARP

**Henrici, Christian Friedrich** [Picander] (*b* Stolpen, nr Dresden, 14 Jan 1700; *d* Leipzig, 10 May 1764). German poet and cantata librettist. After studies in his home town he matriculated in the faculty of law at Wittenberg University in 1719; a year later he moved to Leipzig, where he continued his studies and found employment as a private tutor. Henrici began his literary career in 1721 (using the pseudonym 'Picander') producing occasional verse, often on erotic subjects, and a number of satires that won him the enmity of their targets. Having justified his resulting rejection on poetic grounds, from December 1724 to December 1725 he brought out a series of devotional poems for the Sundays and feasts of the church year entitled *Sammlung erbaulicher Gedancken*. Shortly after the first instalments appeared he began working as a librettist for J.S. Bach. Bach and Henrici may have met through a common acquaintance with the Bohemian Count Franz Anton Sporck, the dedicatee of the *Erbauliche Gedancken*. Their professional relationship, which lasted close to two decades, evidently developed into a personal one as well: Henrici's first wife, whom he married in 1736 (he married again after her death), served as a godmother to Bach's daughter Johanna Carolina in 1737.

In 1726 Henrici published a volume of three plays, all of which had appeared separately during the previous year. In spring 1727 he brought out the first volume of his *Ernst-schertzhaffte und satyrische Gedichte*, which gathered together most of his shorter poetry. Later that year he took an administrative position in the postal system. In 1728 he published his second and last collection of sacred verse, a cycle of *Cantaten auf die Sonn- und Fest-Tage* evidently intended for Bach's use – 'I flatter myself', Henrici wrote in his foreword, 'that the lack of poetic charm may be compensated by the loveliness [of the music] of our incomparable Kapellmeister Bach'. Further volumes of *Ernst-schertzhaffte und satyrische Gedichte* came out in 1729 and 1732; the latter year brought Henrici promotion at the post office, and he became commissioner two years later. With his rise in the civic bureaucracy, his literary output diminished: the fourth volume of *Gedichte* did not come out until 1737, and 14 more years elapsed until the appearance of the fifth, which consisted mostly of material reprinted from earlier volumes. His works remained popular, however, often going through several editions. In 1740 Henrici received the post of Assessment and Liquor Tax Collector, Wine Inspector and Vizier, which he held for the rest of his life.

Although not a poet of notable depth or originality, Henrici made an ideal literary partner for Bach. Widely read, technically skilful and well versed in music (which had formed part of his studies as a young man), he could express ideas with the concrete imagery, clear syntax and rhythmic variety necessary to a composer's purpose. He had considerable virtuosity at writing verses to metric schemes dictated by older poems; this ability must have appealed particularly to Bach, who so often used a single piece of music in multiple textual guises.

During the period of their collaboration Henrici's contributions to Bach's occasional works and larger sacred compositions far exceeded those of any other librettist. He wrote the texts of the *St Matthew Passion* BWV244 (1727 or 1729) and the *St Mark Passion* BWV247 (1731), and may also have written those of the *Easter Oratorio* BWV249 (1725), the *Ascension Oratorio* BWV11 (1735) and, at least in part, the *Christmas Oratorio* BWV248 (1734–5). Among the occasional works – music for court celebrations, state visits, church jubilees, funerals and the like – Henrici furnished librettos for the cantatas BWV249*a* (1725), 205 (1725), 36*a* (1725 or 1726), 249*b* (1726), 157 (1727), 193*a* (1727), Anh.4 (?1727), 216 (1728), 244*a* (1729), 201 (?1729), 190*a* (1730), 120*b* (1730), Anh.4*a* (1730), Anh.3 (1730), Anh.10 (1731), Anh.11 (1732), Anh.12 (1733), 213 (1733), 30*a* (1737), 212 (1742) and possibly 205*a* (1743); the 'Coffee' Cantata BWV211 (?1734–5) also uses a text of Picander's, although one perhaps not originally written for Bach.

Henrici occupies a less prominent position in Bach's production of church cantatas for regular Sundays and feasts, although very possibly not so small a one as a strict accounting of the known evidence would indicate. Bach wrote at least nine works on texts from the *Cantaten auf die Sonn- und Fest-Tage* – BWV149, 188, 197*a*, 171, 156, 159, *Ich bin ein Pilgrim auf der Welt* (without BWV number), 145 and 174, probably all composed during the liturgical year 1728–9 or shortly thereafter – and he no

doubt wrote more that have not survived. Whether or not he set virtually the entire series of poems, however, as some observers contend, remains an open question. Other church cantatas of Bach's might also have librettos by Henrici. Stylistic considerations and circumstantial evidence point most strongly to BWV19, 27, 169, 56, 49 and 55, all from late 1726; BWV58, 82 and 84, from early 1727; two later cantatas, BWV140 (1731) and 30 (?1738); and three undatable works, BWV146, 148 and 158. The absence of these texts from Picander's collections does not necessarily argue against his authorship, since poets of his day appear to have regarded smaller liturgical verse as unsuitable for publication except in cycles.

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JOSHUA RIFKIN/KONRAD KÜSTER

**Henrician Partbooks** (*GB-Cp* 471–4). *See* SOURCES, MS, §IX, 19.

**Henricus.** A name that appears as an ascription in two early 15th-century manuscripts. It is probably associated with three composers.

(1) 'Henricus' is the ascription of three works in *F-Sm* 222 (nos. 13*bis*, 207, 208) which are probably attributable to the composer HEINRICH LAUFENBERG, or possibly to HENRICUS HESSMAN DE ARGENTORATO.

(2) 'Henricus' is the ascription of a ballata in *F-Pn* n.a.fr. 6771 (no.49) which is ascribed in *F-Pn* it.568 (no.138) to ARRIGO.

(3) 'Magister Heinricus' appears together with EGIDIUS DE PUSIEX in Coussemaker's copy of *F-Sm* 222 (no. 122/123) in connection with the motet *Portio nature/Ida capillorum*. This motet appears also in *F-CH* 564 and *I-IV*. The name occurs in the text of the motetus part: it seems likely that, in this instance, he was the poet but did not compose the music for the motet.

KURT VON FISCHER/R

**Henricus** [Heinrich], **Nikolaus** (*b* Oberursell, *c*1575; *d* Munich, 1654). German printer. The son of a printer, he served his apprenticeship under ADAM BERG in Munich. In 1597 he married his employer's daughter, Susanna, apparently against the wishes of both families, and became a citizen of Munich. He became a Catholic and was granted permission to found his own printing house by Duke Maximilian I on 3 November 1597. Thanks to the patronage of the powerful Jesuit congregation, Henricus was soon appointed court printer and had by the turn of the century usurped the lead in publishing from Adam Berg. After his death his daughter, Jakobe, continued the business for a short time, selling it to Jakob Jäcklin in 1656.

All publishing in Bavaria was subjected to strict censorship and the dukes reserved to themselves the privilege normally exercised by city governments of granting permission to prospective publishers. Thus Henricus was the only printer, besides Berg and his descendants, who was allowed to practise his trade in Munich, until well into the 17th century. His publications were devoted almost exclusively to collections of sacred Latin music by Orlande de Lassus and by composers such as Jacob Reiner, Aichinger, Klingenstein and Holzner, who worked in Munich or Augsburg in the early 17th century. He also printed most of the works by Sebastian Ertl, including those vocal works with an added organ part or continuo. His chief contribution was the publication of the important posthumous collections of Lassus's works edited by his sons Rudolph and Ferdinand. These include otherwise unpublished masses and *Magnificat* settings and particularly the 1604 edition of motets, *Magnum opus musicum*, which was used in modern times as the basis of the edition of his complete works.

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MARIE LOUISE GÖLLNER

**Henricus de Zeelandia** (*fl* 14th century). South Netherlandish theorist. Nothing is known of him except that he was the author of a short treatise, *Tractatus de cantu perfecto et imperfecto* (*CoussemakerS*, iii, pp.113–15). The treatise acts as an introduction to Johannes de Muris's famous *Libellus cantus mensurabilis* (*c*1340). It begins with a short exposé of the intervals and their classification into concords and discords, the diatessaron being named, notably, as a discord and the major and minor 3rds as imperfect concords. There follows, in much condensed form, a 'new compilation about plainchant, according to the moderns'; this includes solmization, mutation and the modes. Some remarks on discant close the treatise, setting out the customary rules on how to begin and end, choice of intervals, the necessity for contrary motion, the prohibition of *mi contra fa*, and so on. There is little explanation of any of the remarks made. Only Boethius

is referred to by name, but there is evident reliance on other authorities, particularly on Guido of Arezzo. Henricus's treatise is not important for the information it gives – for most of it is far from new or different – but it does have some value in showing what was considered essential musical knowledge for a beginner in music. It aims to introduce the student to the rules, for they, not practice, are the foundation of art.

ALBERT SEAY

**Henricus Helene** [Helayne] (*fl* 1335). French theorist. His name appears in the text of the 14th-century motet *Apollinis eclipsatur/Zodiacum signis lustrantibus/In omnem terram* (PMFC, v, 50), listed third (after Johannes de Muris and Philippe de Vitry) among the 12 most illustrious musicians of the time. He held a canonicate at Sens in 1335, but one that did not require his presence.

Henricus is the author of a short treatise, *Summula musice*, preserved in a 15th-century copy as *I-Vnm* lat.Cl.VIII,24(3434), ff.10–44. It contains an introduction and five chapters, all primarily devoted to the elements of plainchant with some speculative overtones. The principal authorities cited are Guido of Arezzo, Odo of Cluny and Berno of Reichenau, with reliance, as is to be expected, upon Aristotelian doctrine. Of particular interest is Henricus's classification of music, for he did not use the Boethian divisions of *mundana*, *humana* and *instrumentalis*, but instead presented his own tripartite scheme: *supercelestis*, *celestis* and *subcelestis*. This last category includes the two Boethian divisions *humana* and *instrumentalis*, with a secondary subdivision into *vocalis* and *instrumentalis*. The treatise is concerned solely with the former. It emphasizes the proposition that art consists of rules, since this makes the task of the artist easier.

It has been suggested that he may be identifiable with the 'Henricus' who wrote the text of the motet *Portio nature/Ida capillorum/Ante thronum* (*see* EGIDIUS DE PUSIEX).

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ALBERT SEAY/R

**Henricus of** [Heinrich von] **Augsburg** (*b* *c*1000–02; *d* Füssen am Lech, Bavaria, 1083). Writer on music. He was probably born in Bavaria, and later became a canon of Augsburg Cathedral; by the middle of the 11th century he was acting as *scholasticus* in the cathedral choir school there. In 1083, as the result of a conspiracy, Henricus was expelled from Augsburg at the same time as his bishop, Wigold. He sought refuge in the monastery of St Mang in Füssen, where he died and was buried. There is insufficient evidence to confirm his identification with Honorius Augustodunensis (see Flint).

Henricus's teachings on music are assembled in a treatise entitled *De musica*. This survives only in a south German manuscript (*A-Wn* cpv 51), which has a lacuna at the end of the treatise. The work is set out in the form of a dialogue between pupil and teacher, a very popular literary technique used two centuries earlier by the author of the *Scolia enchiriadis*. The treatise consists of a summary of the *De institutione musica* of Boethius, whose five books are condensed into a few pages. He makes no use of examples from the repertory of Gregorian monody (*cantilena, melodiae*), which no doubt explains why his treatise was not very successful and survives in only one copy. Nevertheless, it is interesting that Henricus bore witness to the recent introduction of the Greek letter Γ at the beginning of the alphabetical notation.

Henricus composed the quatrain *Primus ut exurge* to aid the memorization of the rules of psalmody for mass antiphons.

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MICHEL HUGLO

**Henrion, Paul** [Henri Charlemagne] (*b* Paris, 20 July 1819; *d* Paris, 24 Oct 1901). French composer. After growing up in the popular theatre, he studied the piano with Henri Karr and harmony with P.F. Moncouteau. From 1840 he won some success as a songwriter, notably with the early *Un jour*. By 1878 he had written about 1200 songs; the titles of the most popular were listed by Fétis. He also wrote quadrilles, polkas etc. for the piano. His first stage piece, *Une rencontre dans le Danube* (1854, Théâtre Lyrique) was not a great success, but he subsequently wrote a series of operettas and sketches for café-concerts, including *L'étudiant de Heidelberg* (1869), *A la bonne franquette* (1877) and *Le moulin de Javel* (1894). He became president of the Société des Auteurs et Compositeurs, which he helped to found.

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DAVID CHARLTON

**Henriot-Schweitzer, Nicole** (*b* Paris, 25 Nov 1923). French pianist. She studied with Marguerite Long at the Paris Conservatoire, where she received a *premier prix* in 1938. In the same year she made her Paris début with the Pasdeloup Orchestra. In 1939 she won the Concours Fauré in Luxembourg, and after 1945 established an international career, performing throughout Europe and North and South America; she was one of the first French pianists to perform in England after the war. She taught for many years in Belgium, first at the Liège Conservatoire (1970–73) and subsequently at the Brussels Conservatory. She gave the first performance of Milhaud's *Suite concertante* and of works by Honegger, Martin and Mihalovici. She performed often with Charles Münch, who conducted her American début in 1948 with the New York PO as well as her recordings of Ravel's Concerto in G, d'Indy's *Symphonie sur un chant montagnard* and Prokofiev's Second Concerto.

CHARLES TIMBRELL

**Henriques, (Valdemar) Fini** (*b* Copenhagen, 20 Dec 1867; *d* Frederiksberg, 27 Oct 1940). Danish composer and violinist. After piano instruction from his mother and from Friedrich Hess he became a violin pupil of Valdemar Tofte and studied composition with Svendsen. Between 1888 and 1891 he attended the Hochschule für Musik in

Berlin, studying with Joachim (violin) and Bargiel (theory). On his return he was awarded the Ancker Scholarship which enabled him to undertake a trip to Germany and Austria. During the period 1892–6 he was a member of the Kongelige Kapel, after which he pursued the career of a freelance artist, chiefly as a fêted violinist. He formed his own string quartet and in 1911 founded the chamber music association Musiksamfundet, which he chaired until 1931.

He composed in a highly melodic late Romantic style; influences, for example, of Schumann's *Album für die Jugend* can be traced in Henriques' piano work *Billedbogen* ('The Picture Book', 1899), in which a number of situations from the world of children are characterized in a concise form. In the larger-scale works, such as the music for the melodrama *Vølund smed* ('Wayland the Smith', 1896) and the ballet music *Den lille havfrue* ('The Little Mermaid', 1909), influences of Wagner and Tchaikovsky are often perceptible in music of otherwise Nordic colouring, with hints of Grieg and Svendsen.

WORKS
(*selective list*)

Stage: Vølund smed [Wayland the Smith] (incid music, Drachmann), 1896; Canta (incid music, C. Ewald), 1900; Prinsessen og det halve kongerige [The Princess and Half the Kingdom] (incid music, Drachmann), 1905; Den lille havfrue [The Little Mermaid) (ballet, after H.C. Andersen), 1909; Spejlet [The Mirror] (op, T. Barford), 1923; Staerstikkeren [The Cataract Surgeon] (op, Norman-Hansen), 1926; Vølund smed [Wayland the Smith] (op, after Drachmann), 1939–40

Orch: Børne-Symfoni [Children's Sym.], 1881; Paryk-Symfoni [Wig Sym.], 1888; Romance, G, op.12, vn, str, 1893; Suite, F, op.13, ob, str, 1894; Sym., C, 1896; Kong Volmer [King Volmer], legend, 1898; H.C. Andersen Fest-Ouverture, 1905; Andante and Fugue, str, 1910; Nordisk koncertouverture, 1939

Chbr: Str Qt, E♭, 1889; Sonata, g, op.10, vn, pf, 1893; Kleine bunte Reihe, op.20, vn, pf, 1899; Børnetrio [Children's Trio], op.31, pf trio, 1904; Str Qt, a, 1910; Chbr Duets, op.50a, 2 vn, pf, 1912; Chbr Qt, fl, vn, vc, pf, 1937

Pf: Aphorisms, op.6a, 1876; 6 Pf Pieces, op.1, 1888; Thème original avec variations, op.7, 1892; Lyrik: 5 klaverstykker, op.11, 1893; Erotik: 5 klaverstykker, op.15, 1896; Suite I–II, op.19, 1898; Billedbogen [The Picture Book], 1899; Miniature-Aquareller, op.21, 1900; Karakterstykker, op.28, 1905; Børne-Lyrik [Children's Lyrics], op.30, 1908; Lyrisk Suite, op.34, 1909; Melodiske profiler, op.38, 1911; Melodisk Album, op.50, *c*1912

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CLAUS RØLLUM-LARSEN

**Héritte, Louise.** French singer and composer, daughter of PAULINE VIARDOT.

**Henry VIII,** King of England (*b* Greenwich, 28 June 1491; ruled 1509–47; *d* Windsor, 28 Jan 1547). English ruler and patron of music. The younger son of Henry VII, he was originally intended for the Church, and his education included instruction in music. His interest and ability in the art are amply confirmed by contemporary accounts, and when he ascended the throne in 1509 (his elder brother Arthur having died in 1502) music occupied a prominent place in life at court. It played a part in ceremonies of all kinds: meetings of heads of state, processions, banquets, tournaments and so on. Thus, at his coronation banquet 'there was a stage on which there were some boys, some of whom sang, and others played the flute, rebeck and harpsichord' (Nicolò Sagudino).

During the first half of Henry's reign the leading court musician was William Cornysh, Master of the Children of the Chapel Royal. Cornysh was in charge of the music and elaborate pageantry at the Field of the Cloth of Gold in 1520, and he devised many plays, disguisings, interludes and similar 'revels' (the generic name for such court entertainments), which combined speech, song, dancing and scenic effects.

The importance of music in court life is also reflected in the vast increase in the number of musicians employed. Edward IV had only five permanent instrumentalists; by 1547 Henry had gathered together about 58 musicians. The names of many of these, and their instruments, are known from court records: eight viols, including Hans Hosenet, Fraunces de Venice, Marke Anthony Galyardo and Ambrose Lupo; seven sackbuts, including Robert May and Mark Anthony Petalo; seven flutes, including Thomas Pagington and Piero Guye; two lutes, Peter and Philip Van Wilder; John Heywood the virginalist; John de Severnacke, a rebec player; four or five musicians of the Bassano family, and so on. The names of these and many others occur in the accounts printed in Lafontaine and Rimbault. The large number of foreign, and in many instances Jewish, musicians employed is significant. Philip Van Wilder was also keeper of the instruments to Henry VIII. An inventory of Henry's huge collection of instruments, compiled in 1547 after his death, survives in *GB-Lbl* Harl.1419.

There are many contemporary accounts of Henry's enjoyment of music-making (see illustration). In July 1517 he listened for four hours on end to the organ playing of Dionisio Memo, organist of S Marco, Venice.



*Henry VIII with a harp, portrayed as King David, with his fool Will Sommers: miniature from a Latin psalter copied for the king by John Mallard (GB-Lbl Roy.2.A.XVI, f.63v); the miniature precedes Psalm xiv, 'The fool hath said in his heart, there is no God'*

In May of the same year he made the court listen 'to a lad who played upon the lute, better than ever was heard, to the amazement of his Majesty, who never wearies of him' (Sagudino). Henry himself is known to have played the organ, lute and virginals. On one occasion in 1513 he 'sang and played on the gitteron-pipe [flauto de cythara], and the lute-pipe [lira de' flauti] and on the "cornet" [corno], and he danced' (*Calendar of State Papers and Manuscripts relating to English Affairs*, ed. R. Brown, ii, London, 1864/*R*, no.328). *The Life of Sir Peter Carew* (in *Archeologica*, xxviii, 1840, p.113) mentions that the king was 'much delighted to sing' and that he often sang with Carew 'certain songs they called *fremen* songs, as namely "By the bank as I lay" and "As I walked the wood so wild" &c.'.

According to Edward Halle, in 1510 Henry set two masses in five parts, 'whiche were song oftentimes in hys chapel, and afterwardes in diverse other places'. These are lost, and the only surviving sacred piece is the three-part motet *Quam pulchra es*, in the Baldwin manuscript (*Lbl* Roy.24.d.2). Nearly all the other extant pieces by him are in the 'Henry VIII Manuscript' (*Lbl* Add.31922), compiled in about 1518. The name does not signify that the manuscript actually belonged to Henry but merely refers to the presence in it of many pieces by him, all headed 'the Kynge H. viij'. There are also works by Cornysh, Cowper, Farthing, Lloyd, Fayrfax and others, as well as some by continental composers (e.g. Isaac, Hayne van Ghizeghem, Barbireau, Compère).

Several of Henry's pieces have connections with continental music, but the extent to which he borrowed from continental composers has been exaggerated. The only demonstrable case of borrowing is *Gentil prince de renom*, where three of the parts are from Petrucci's *Harmonice musices Odhecaton A* (1501), Henry's only contribution being the extremely weak contratenor part. The discantus of *Helas madam* is based on a continental melody, and *En vray amoure* uses a melody found in Compère and elsewhere, but in both cases the other parts appear to be by Henry, and reveal the characteristics and limitations of his technique. *Adew madam* exists in a slightly improved version as *Time to pas*. Apart from faults such as consecutives and ill-considered doubling of the 3rd (especially in the contratenor), a notable feature of Henry's style is his reliance on passages in parallel 6ths. The four-part pieces with French texts probably date from when he was as young as ten (see Fallows). Their survival is no doubt due more to the celebrity of the composer than to their musical merits. However, the same cannot be said for some of the English pieces, such as *Pastyme with good companye* (the melody of which is found in Richafort's *De mon triste et desplaisir* and could have been borrowed by Richafort rather than the other way round), *Alac alac what shall I do* and *Grene growith the holy*. These songs, robust or plaintive as the case may be, have a memorable beauty all their own.

The same manuscript contains 13 untexted pieces by Henry, in three or four parts; all but one are short and untitled. The exception is the fine *Taunder naken*, which uses a popular continental melody in its middle part and is his longest secular composition.

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*in GB-Lbl*

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TEXTED

Quam pulchra es, 3vv

Adew madam et ma mastres, 4vv; Alac alac what shall I do, 3vv; Alas what shall I do for love, 4vv; De mon triste [deplaisir] [= Pastyme with good companye]; Departure is my chef payne, 4vv; En vray amoure, 4vv; Gentil prince de renom, 4vv; Grene growith the holy, 3vv; Helas madam, 4vv; If love now reynyd, 3vv; It is to me a ryght gret joy, 3vv

Lusti yough shuld us ensue, 4vv; O my hart and O my hart, 3vv; Pastyme with good companye, 3vv; The tyme of youthe is to be spent, 3vv; Though sum saith that yough rulyth me, 3vv; Thow that men do call it dotage, 3vv; Time to pas, 3vv (version of Adew madam et ma mastres); Wherto shuld I expresse, 3vv; Whoso that wyll all feattes optayne, 3vv; Whoso that wyll for grace sew, 3vv; Withowt dyscord and bothe accorde, 3vv

UNTEXTED

King Harry the VIII pavyn, *GB-Lbl* Stowe 389, f.121*v* (lute), *Lbl* Roy.App.58, f.47*v* (keyboard)

Taunder naken, 3vv; 12 untitled pieces, 3vv and 4vv

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DAVID GREER

**Henry, Didier** (*b* Paris, 24 May 1953). French baritone. He studied at the Paris Conservatoire and the School of the Grand Opéra, and won competitions in Paris in 1978 and Athens in 1981. He subsequently joined the company at Lyons, where he sang Marcello in *La bohème*. At the Massenet festivals in St Etienne he has sung in revivals of *Amadis* (1988), *Cléopâtre* and *Grisélidis*. In 1990 he sang the title role in Thomas's *Hamlet* at Metz, then sang Pelléas in the first performance in Russia of Debussy's *Pelléas et Mélisande* in Moscow, conducted by Manuel Rosenthal. Henry's repertory also includes Orestes in *Yevgeny Onegin*, *Iphigénie en Tauride* (which he sang at La Scala in 1991), Blondel in Grétry's *Richard Coeur-de-lion*, Albert in *Werther*, Lescaut in *Manon Lescaut*, Valentin in *Faust* and three roles in *The Love for Three Oranges*, which he has recorded under Kent Nagano. Among his other operatic recordings are *Pelléas et Mélisande* and *L'enfant et les sortilèges*, both with Dutoit, *Amadis* and Mascagni's *Il piccolo Marat*. He is also an admired recitalist, and has recorded *mélodies* by Poulenc.

PATRICK O'CONNOR

**Henry, Jehan** [le jeune] (*b* Paris, 26 Aug 1560; *d* Paris, 6 Jan 1635). French instrumentalist and composer. The son of Jehan Henry *l'aîné*, 'maître joueur d'instruments', he served as a 'violon de la chambre du roi' and as an 'hautbois de la petite écurie' during the reigns of Henri IV

and Louis XIII. Eight of his instrumental works were printed by Mersenne in his *Harmonie universelle* (Paris, 1636–7). His brother Michel Henry (1554–1635), also a 'violon de la chambre du roi', is chiefly known for a manuscript description he prepared of ballets performed at court between 1580 and 1620.

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ALBERT COHEN

**Henry, Joseph** (*b* Mirecourt, 10 Dec 1823; *d* Paris, 19 July 1870). French bowmaker. He is believed to have gone to Paris at an early age and to have been first employed by Chanot. He was in partnership with the great bowmaker Pierre Simon for a few years. They were located at 179 rue St Honoré when they won a silver medal in 1851 at the Great Exhibition in London. By 1857 Henry was on his own at 8 rue des Vieux Augustins; he moved to 14 rue Jussienne in 1867, where he remained until his death at the age of 46. His branded bows may have, curiously, one of at least five brand-stamps of HENRY A PARIS, found on the handle or, rarely, under the lapping. He also made bows for the firm of Gand Frères.

Henry's bows enjoy a justly deserved reputation for their fine playing qualities. His selections of pernambuco, though mostly plain, were consistently well chosen. He seems to have made a good number of bows with premium mountings – frogs of tortoiseshell and silver or gold, or frogs of ebony and gold. Henry is believed to have had some professional contact with Dominique Peccatte and indeed his most esteemed bows resemble those of that celebrated maker.

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PAUL CHILDS

**Henry, Michel.** French musician, brother of JEHAN HENRY.

**Henry, Pierre** (*b* Paris, 9 Dec 1927). French composer. He studied at the Paris Conservatoire (1938–48) with Nadia Boulanger (piano), Félix Passerone (percussion) and Messiaen, among others. From the age of 15 he experimented with sounds made with diverse objects – he has described these investigations as 'true concerts of noises' – and was fascinated by the possibilities of integrating noise into music. In 1949 he joined the RTF *musique concrète* studio, which had been founded by Schaeffer in 1943. The first formally educated musician to involve himself deeply with electronic techniques, he was to devote all of his energy to the medium. He headed the Groupe de Recherche de Musique Concrète from 1950 to 1958.

Henry's collaboration with Schaeffer resulted in the composition of the *Symphonie pour un homme seul* (1950). With this 12-movement work, a symphony in the etymological sense of 'sounding together', they aimed to create a composition using only the sounds of the human body. Henry went on to compose some of the first major works of *musique concrète*. The breadth and sophistication of his technique is evident in *Le microphone bien tempéré* (1950–52), the ten sections of which range from surrealist effects to more systematic treatments. Here his source materials were various percussion instruments and a prepared piano; the same techniques were used in *Musique sans titre* (1951), *Concerto des ambiguités* (1951) and *Orphée 53* (1953), the first *musique concrète* composed for the stage (Donaueschingen Festival, 1953) from which the dramatic cantata *Le voile d'Orphée* (1953) was extracted.

A collaboration between Henry and choreographer Maurice Béjart began in 1954 with the *Concerto des ambiguités* and continued most notably with *Haut-Voltage* (1956), *Le voyage* (1962), *La reine verte* (1963), *Variations pour une porte et un soupir* (1963), *Messe pour le temps présent* (1967) and *Nijinsky, clown de Dieu* (1971). In addition to these ballets, Henry provided music for more than 30 films and for numerous plays, including works by Arthur Adamov, Peter Ustinov and Georges Michel.

In 1958 Henry left the RTF studios; two years later, together with Jean Baronnet, he founded the Apsone-Cabasse Studio, the first private electronic workshop in France. It was at this time that he began to combine the techniques of the Paris *musique concrète* group with the purely synthetic electronic techniques that had been developed in Cologne and elsewhere. The first results of this synthesis were *Coexistence* (1958) and *Investigations* (1959). *La noire à soixante* (1961), in which purely electronic and *concrets* elements intrude into 1415 strokes of a metronome running at 60 to the minute (hence the title), was later combined with a contemporary piece to form a totally new work, *La noire à soixante + Granulométrie* (1967).

A certain consciousness of a world beyond, of an existence after death, led Henry's work in a meditative and spiritual direction. In *L'apocalypse de Jean* (1968), he recorded biblical text read by a single narrator, and then used superimposition to create an enormous polyphonic density sustained by a rich variety of harmonic links, provided principally by synthesized material. Despite its layering of text, the work preserves the intelligibility of the words. In contrast to this vast fresco, *Mouvement, rythme, étude* (1970) is sober and functional in style; *Mise en musique du corticalart* (1971), an experiment in Roger Lafosse's 'corticalart' (cortext art), aimed to transform brainwaves into sound and light projections. *Futuristie* (1975), written as a tribute to Russolo and above all to *musique concrète*, was followed by: *Parcours-Cosmogonie* (1976), a retrospective of his own works since 1950; *Dieu* (1977), a gigantic one-man show based on Victor Hugo's unfinished work; *Noces chymiques* (1980), a large-scale dramatic work; and *Pierres réfléchies* (1982), after the poet Roger Caillois. Later, in *Le livre des morts égyptien* (1987–90), he treated piano sound with 4X IRCAM software.

In 1982 Henry opened his new Son/Ré studio. Many of the works composed here were *Hörspiele* commissioned by the Cologne Radio studios of Westdeutscher Rundfunk. For Radio-France he devised the radio series *Maldoror/Feuilleton* (1993) from the famous work by Lautréamont, and *Notations sur La Fontaine* (1995). He also wrote music for Dziga Vertov's silent film *L'homme à la camera* (1993). *Intérier/extérieur* (1996) took the form of a ritual to be celebrated at Henry's home, where the public could become familiar with his artistic environment and his sources of inspiration. His large-scale fresco *Une histoire naturelle ou Les roues de la terre* (1997) was followed by a 'remix' of his *Dixième symphonie de*

*Beethoven* (1979–88), which he described as a new and radical discourse in sound introducing the composer to contemporary society. *Les sept péchés capitaux* (1998) was given its première at the Futura festival in Crest (France). In addition he composed some 15 ballet scores, most of them for Béjart but also for George Balanchine, Merce Cunningham and others, and collaborated with plastic artists including Yves Klein, Jean Degottex, Georges Mathieu, Nicolas Schöffer and Thierry Vincens.

Michel Chion has compared Henry's huge catalogue (over 150 works) to the torrential output of Victor Hugo, from whom Henry borrowed several thousand lines of verse of *Dieu* and to whom he dedicated his *Hugosymphonie* (1985). According to Chion, Henry's outstanding qualites are 'fecundity, forcefulness and a wide-ranging palette, an impeccable and sumptuous technique and a taste for excess and the bold mingling of the grotesque and the sublime'. The length of his works at first seems forbidding, they need time and space to unfold and reveal their secrets; he has written few short or medium-length pieces. Profusion and rough-hewn excess combined with energy, staying power and imagination place his works among the strongest and most authentic in the electro-acoustic repertory.

WORKS
(*selective list*)

*all for tape*

*ballets choreographed by M. Béjart*

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M. Chion: *Pierre Henry* (Paris, 1980)

FRANCIS DHOMONT

**Henschel,** Sir **(Isidor) George** [Georg] (*b* Breslau [now Wrocław, Poland], 18 Feb 1850; *d* Aviemore, Scotland, 10 Sept 1934). English conductor, baritone and composer of German birth. In 1862 he made his début as a pianist in Berlin and in 1866 as a bass in Hirschberg. His teachers at the Leipzig Conservatory (1867–70) included Moscheles (piano), Reinecke and Richter (theory) and Franz Götze (singing). While in Leipzig he sang Hans Sachs in a concert performance of *Die Meistersinger*. After further composition and vocal studies in Berlin, in 1875 he sang in a *St Matthew Passion* under Brahms, with whom he became closely acquainted. Two years later he moved to England, where he met his future wife, the American soprano Lillian Bailey. While in Boston before their wedding, they performed several recitals and appeared as Mephistopheles and Gretchen in B.J. Lang's performance of Berlioz's *La damnation de Faust* (1880). In March 1881, Henschel conducted the Harvard Musical Association orchestra in an overture of his own composition, and his conducting attracted considerable attention. Henry Lee Higginson, who wished to establish a permanent symphony orchestra for Boston and was looking for a conductor, engaged Henschel immediately. There was some criticism of the selection at first, partly because Henschel's appointment was deemed a slight to local conductors and partly because his multiple talents aroused suspicion as to his competence in any one area, but he came to be regarded as a fine musician, if not a stern drillmaster; he also established the orchestra's score library. At Higginson's suggestion, his first season included all the Beethoven symphonies played in chronological order; the Ninth was performed at the last concert of the season with a volunteer chorus of subscribers and others. Henschel worked hard to promote the music of his friend Brahms, who was regarded by the Boston public and critics as a difficult and unrewarding composer. He also supported local composers, and conducted the first performance of Chadwick's *Thalia* and the scherzo of his then unfinished Second Symphony.

After three seasons in Boston, Henschel moved to England, though he returned to Boston as a singer and conductor on several occasions. These included a performance by the Boston Cecilia Society of his *Missa pro defunctis*, composed in memory of his wife, in which he and his daughter Helen took the leading vocal parts, and a concert in 1930 by the Boston SO, which, for the opening of the orchestra's 50th season, re-created Henschel's first programme.

Henschel composed three works for the stage. Nothing seems to have come of his first opera, *Friedrich der Schöne*; in May and June 1884 he composed a comic opera, *The Sea-Change, or Love's Stowaway*, conceived in the style of Gilbert and Sullivan, although this work had to wait until 1929 for a broadcast performance. Henschel's serious three-act opera, *Nubia*, was composed in 1898–9 to a libretto by Max Kalbeck, based on a novel by Richard Voss. Most of the critics described it as 'aristocratic music' that remained uninvolved with the drama; there were also complaints of thinness and lack of variety in the scoring. Henschel's other compositions include a number of sacred choral works, about 20 piano pieces, and many songs and duets. Besides his book of memoirs, he published *Personal Recollections of Johannes Brahms* (1907) and *Articulation in Singing* (1926).

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STEVEN LEDBETTER

**Henschel, Jane** (*b* Wisconsin, 2 March 1952). American mezzo-soprano. She studied with Ruth Michaelis and Nina Hinson at the University of South California, and started her career in concert and oratorio. In 1978 she joined the opera company at Aachen, moving to Wuppertal in 1981 and Dortmund in 1983. In these years she built up a large repertory, including the major mezzo roles in Verdi and Wagner. Her international career gained momentum in 1992 when she made an impressive début at Covent Garden as the Nurse in *Die Frau ohne Schatten*: the review in *Opera* reported that she was 'the controlling presence whenever she was on stage'. In the following years she reappeared as Waltraute and as Fricka, a role she sang also in the *Ring* at La Scala. Henschel has been closely associated with 20th-century operas such as *Erwartung* (which she has sung in New Zealand), *The Rake's Progress* (Glyndebourne and Boston) and *Punch and Judy* (Amsterdam). One of the most adaptable of singers, with an extensive repertory outside opera, she has been in steady demand throughout Europe and the USA and more recently in Japan. Her recordings include Mahler's Eighth Symphony and a vibrant, richly characterized portrayal of Baba the Turk in *The Rake's Progress* conducted by Ozawa.

J.B. STEANE

**Hensel, Fanny.** *See* MENDELSSOHN, FANNY.

**Hensel, Heinrich** (*b* Neustadt, 29 Oct 1874; *d* Hamburg, 23 Feb 1935). German tenor. He studied in Vienna and Frankfurt and made his début at Freiburg in 1897, remaining a member of the ensemble there until 1900. After engagements at Frankfurt, where he created the Prince in Humperdinck's *Dornröschen* (1902), and Wiesbaden, he became the leading Heldentenor at the Hamburg Opera (1912–29). He was chosen by Siegfried Wagner to create the tenor lead in *Banadietrich* (1910, Karlsruhe) and to sing Parsifal at Bayreuth, where he also sang Loge (1911–12). During the 1911–12 season he visited the USA, singing Siegmund, Siegfried and Lohengrin at the Metropolitan and Siegmund in Chicago. He appeared at Covent Garden from 1911 to 1914 in the Wagner repertory and sang Parsifal in the first staged London production in 1914. His lyrical style is preserved in a number of acoustic recordings of Wagner.

HAROLD ROSENTHAL/ALAN BLYTH

**Henselt, (Georg Martin) Adolf (von)** (*b* Schwabach, Bavaria, 9 May 1814; *d* Bad Warmbrunn, Silesia [now Cieplice Śląskie-Zdrój, Poland], 10 Oct 1889). German composer and pianist. His father was a cotton manufacturer in Schwabach; the family (with six children) moved to Munich in 1817. Henselt and an elder sister began musical studies at an early age, the boy in the first instance with the violin, then the piano, on which he progressed rapidly. From the first, he was attracted to the music of Weber.

In 1826, Henselt undertook advanced tuition with Frau Geheimratin von Fladt, who like Weber and Meyerbeer had been a pupil of Abbé Vogler. Von Fladt helped Henselt secure support from King Ludwig I which enabled him to study with J.N. Hummel in Weimar, where he spent over six months in 1832. On 29 November of that year, he made his official public début in Munich, which won enthusiastic praise. He then studied with Simon Schechter in Vienna until 1834, followed by two years' seclusion in that city, during which period he developed his art and his unique contribution to piano technique. The intensity of his regime brought about severe overstrain and in May 1836 he went to Carlsbad (now Karlovy Våry) to recuperate. According to La Mara, he met Chopin there, although there is no evidence that he heard him play. Henselt revisited Hummel later that year, staying in Weimar for some months, where he became enamoured of Rosalie Vogel (née Mangen), wife of a physician to Duke Carl August and friend of Goethe. She was divorced (her husband taking custody of the four children) and Henselt married her on 24 October 1837, at Bad Salzbrunn, Silesia (now Szczawno-Zdrój, Poland). Adolf and Rosalie Henselt had one son, Alexander (1839–78).

The fruits of Henselt's labours, allied to the euphoria occasioned by domestic bliss, are the 24 Studies op.2 and 5, dating from 1837–8. Each of the op.2 set is prefaced by a short epithet in French; all except two of the op.5 set have German titles. Expressively beautiful and charged with passion, they show at times an apparent debt to Chopin's studies written a few years earlier, which many approach in quality of content. But the sentiment is essentially German, with thematic and rhythmic patterns related to folksong, offset by striking closes on degrees of the scale remote from the tonic. The studies display Henselt's extraordinary ability to stretch his hands. According to La Mara, Henselt, with short fingers and a small hand, could play the chord C-E-G-C-F, unarpeggiated, in the left hand, mirrored in the right by B-E-A-C-E, indicating spans of an 11th (possibly this was on earlier 19th-century pianos with slightly narrower keys than later models). The inspiration for this particular skill was probably Weber who, with long fingers, could reach a 10th. This opened to Henselt a range of piano effects, which first appear in the Chopinesque *Variations de Concert* on a melody from Donizetti's *L'elisir d'amore* op.1 and become fully developed in the ensuing studies. To appreciate this advance in coverage of the keyboard, for example with regard to arpeggios, a comparison may be made between the central sections of Chopin's Study in E minor op.25 no.5 and Henselt's Study in F minor op.5 no.10, where the wider arpeggios extend for a 10th from the thumb to the fifth finger, the sonority enriched by a variety of added notes which demand absolute equality of strength of the weaker fingers. The process, also found in the fine duo for horn or viola and piano op.14 (1842), reaches its ultimate stage near the end of the slow movement of Henselt's Piano Concerto op.16.

Henselt's output of original music, the studies apart, was small and nearly all confined to the piano. The first published work, the juvenile *Six thêmes avec variations de Nic. Paganini*, appeared in 1830 and is of little interest. It was followed by the *Rondoletto* of 1832 (not published

until 1865) and the *Chant du printemps* of 1833 (published in 1883), both of which show a distinct individuality of melodic shape from which many of Henselt's characteristic themes were to spring. Most of Henselt's subsequent works are identified by opus numbers. Starting with the Donizetti Variations op.1, their chronology follows the years until op.40, reached in 1868. At least 30 publishing houses, including five in Russia, issued his works over a period of more than half a century. When Gutheil began publishing, the firm introduced its own numbering system for some works already published by other firms. Its own first publications covered from op.41 to op.52, mostly transcriptions of other composers' music. A number of Henselt's late works lack opus numbers, and dating can raise problems since his style changed little and he often sent incipits, handwritten and dated, to friends of works written years earlier. From this sporadically created body of works, mostly small-scale salon pieces, many of much charm, interspersed with transcriptions from Weber operas and Russian romances, certain miniatures stand out as of special interest. For example, the two nocturnes op.6 (1839) are perfect specimens of Henselt's art at his best; no.1, *Schmerz im Glück*, is full of interesting partwriting, and no.2, *La fontaine*, is of such charm that it was shamelessly plundered by the Russian publisher F.T. Stellovsky and issued as a song by A. Gurilov (1803–55) to words by Pushkin; later, Gutheil reissued it after acquiring Stellovsky's business (Asaf'yev, presumably ignorant of its true provenance, used it in a ballet suggested by Pushkin's poem, acknowledging a debt only to Gurilov). It is through the studies that Henselt took Germany by storm in those hectic years, surpassing in the view of critics the achievements of Thalberg and even (in Schumann's opinion) Liszt. Henselt's friendship with Schumann and Clara Wieck developed before their marriage and is the first of several he established across Europe and Russia when the latter country was heavily dependent on the West for furthering its musical life. One may regret that the early effusion of Studies in Germany was not continued in Russia, due to Henselt's preoccupation with teaching. The only large scale works were the Piano Concerto op.16 (published in 1847), the Variations for piano and orchestra on a melody from Meyerbeer's *Robert le diable* op.11 (1840), the very worthy Piano Trio op.24 (1851) and, in 1854, Henselt's large-scale work for piano solo, the *Ballade* op.31, which appeared in three versions. Its difficulties are comparable to those of the studies but are of a different nature. The work is notable for the grace and beauty of its melodies and deserves to be well known through concert performances.

Early in 1838, Henselt arrived in St Petersburg, playing at Count Mikhail Vielgorsky's house on 16 March, and earning boundless praise from the critic Prince V.F. Odoevsky. His first public concert was on 21 March; it was clear that the time of Hummelian pianism was past and that a new era of Romanticism was at hand.

The impression created by Henselt's playing, of a brilliance and artistry new to Russia (Liszt had not yet arrived) led swiftly to an appointment at the School of Jurisprudence, which Henselt held until 1848. One of his first pupils was Vladimir Stasov, with whom he established a warm friendship. In 1841, Henselt was also asked to teach at the new institute of Teresa Oldenburg, wife of the Prince, some of whose compositions were edited by Henselt and published. By this time he was firmly entrenched in pedagogical activities and coming to know increasing numbers of musicians, in Russia and abroad. The first of consequence was Glinka, two of whose songs Henselt arranged for piano soon after their publication. In 1842, Liszt first visited St Petersburg followed by a second visit in 1843; he and Henselt developed a warm and enduring friendship, through meetings and correspondence. In February 1844, Henselt renewed contact with Robert and Clara Schumann, who were visiting St Petersburg for the first time. Clara Schumann's diaries show that he was pre-occupied with teaching to the exclusion of composition of major works, other than the massive Piano Concerto op.16, on which he had long been working.

In the early 1850s, Henselt, a reluctant recitalist because of his nervous temperament, embarked on a concert tour of France and Germany, also (in 1852) going to England for a charity performance in Torquay, combined with a visit to London to see the 82-year-old J.B. Cramer, a composer he had venerated (and to 50 of whose 84 studies he had added second piano parts). He was to revisit England in 1864. On his return to Russia, Henselt played in Kiev, Odessa and Kharkov early in 1853; thereafter he appeared in public very infrequently. This further withdrawal from recital work may have been prompted by the emergence of Leschetizky and Anton Rubinstein in St Petersburg as pianists of high calibre. Another factor was his growing involvement with teaching establishments. In May 1858, by royal command, he was appointed official observer for the teaching of young ladies of noble birth at the Pavlovsky Institute; he also had a longstanding engagement with the Smolny Institute.

From this appointment arose, as an aid to teaching, the editing by Henselt of numerous works by at least 40 composers, mostly from West Europe. Sometimes, as with certain Chopin works, the original was embellished with additional ornamentation. Second piano parts were added to a number of works by Beethoven, Chopin, Clementi, Hummel, Weber and others, and there were preparatory exercises and the editing of other composers' piano methods. The labour in this editorial work was great and helps explain the paucity of original compositions. Much of Henselt's time in this work was given gratuitously, and this was recognized in March 1861 when he was ennobled and awarded the Order of St Vladimir, 4th class, granted Russian citizenship and given a patronymic (Lvovich). Also, from February 1861 his duties were extended to cover a number of teaching establishments in Moscow. The St Petersburg Conservatory opened in 1862; Henselt, along with Prince Oldenburg, Stasov and others, were among those hostile to the creation of an institution that they feared would encourage mediocrity. Not until 25 years later, in 1887, did Henselt teach there, when the Conservatory found itself in financial difficulties.

In 1872–4, Henselt served as editor of the musical periodical *Nuvellist*, in which he published his arrangement for piano of a song by Tchaikovsky (op.38 no.2); Tchaikovsky did not hold Henselt in high esteem but was nevertheless indebted to him, as we know from his letters. In 1879, Henselt assisted in securing a position in a Moscow music institute for Tchaikovsky's wife; another traced contact between Tchaikovsky and Henselt was in 1888, when Tchaikovsky wrote a letter of recommendation to Henselt on behalf of a pupil, Alexandra Levenson

(whose recollections of Henselt were published in the Russkaya Musïkal'naya Gazet, 27 August 1914).

Henselt occupied himself with pedagogical activities almost to the end of his life, venerated by all. The 50th anniversary of the start of his career in Russia was marked, on 21 March 1888, by a celebration at the St Petersburg Conservatory, with tributes from Anton Rubinstein and Vladimir Stasov, with further plaudits from the teaching staff of the Moscow Conservatory; the Nationalist composers were apparently not represented. Henselt had, however, met Balakirev in 1879, and a sympathetic relationship developed. Henselt's influence on Russian piano writing from Balakirev onwards was considerable. According to Glyantseva-Zenzerova, Balakirev was early on attracted to Henselt's op.2 studies and features of the study in D♭, can be seen in the writing for the left hand in Balakirev's *Grande Fantaisie sur airs nationales Russes* (1852) and in the chromatic alterations. Another clear influence was the slow movement of Henselt's F minor Piano Concerto (also in D♭), with its left-hand arpeggios and descending double-note runs in the right hand: Balakirev paid tribute to it in his *Au Jardin*, subtitled 'Idylle-Etude' (1888), dedicated to Henselt on the 50th anniversary of Henselt's arrival in St Petersburg. The piece is also indebted to Henselt's *La gondola* (1841), written for the *Méthod des Méthodes des Pianistes* of Moscheles and Fétis (Paris, 1840?). The four-staff writing in the central section of Henselt's slow movement is a clear forerunner of the C♯ minor Prelude op.3. no.2 of Rachmaninoff, who inherited the idea through his teacher, Sverev, himself a pupil of Henselt. Mention should also be made of the flavour of Russian folksong, sometimes to be found in Henselt's compositions after his arrival in Russia, for example in Impromptu no.3 in B♭ minor op.34 (1854–5), which is close to a folksong noted by Dargomïzhsky at much the same time and later used by Balakirev in the last movement of his Piano Sonata (1905). Balakirev wrote to Stasov, on 1/13 June 1887, two years before Henselt's death in Silesia: 'I will be terribly sad when [Henselt] ceases to be. He will go to the grave as the last representative of that noble Pleiades to which Chopin, Liszt and Schumann belonged'.

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*some opus numbers used more than once*

VOCAL

Der Dombau, unacc. vv (Leipzig, 1840)
Das Ferne Land, 1v, pf (London, 1843/7)
Morgenständchen, unacc. vv, op.39 (Leipzig, 1866/7)

ORCHESTRAL AND CHAMBER

Variations on 'Quand je quittai la Normandie' from Meyerbeer's Robert le Diable, pf, orch, op.11 (London and Leipzig, 1840)
Duo, (vc, pf)/(vn, hn), op.14 (Vienna, 1842)
Piano Concerto, f, op.16 (Leipzig, 1847)
Piano Trio, a, op.24 (Hamburg, 1851)

PIANO

| op. | |
|---|---|
| — | 6 thêmes avec variations de Nic. Paganini (Munich, 1830) |
| 1 | Variations on 'Io son' ricco' from Donizetti's L'elisir d'amore (Leipzig, 1837/8) |
| 2 | Douze études caractéristiques (Leipzig, 1837/8) |
| 3 | Poëme d'amour, Andate et allegro concertante (Gage d'amour) (Berlin, Paris and London, 1838) |
| 4 | Erinnerung and Freundschaft: no.1, Rhapsodie; no.2, Souvenir de Varsovie (Paris and London, 1838) |
| 5 | Douze études de salon (Leipzig and London, 1838) |
| — | Impromptu no.1 (Leipzig, 1838) |
| 6 | Deux nocturnes: no.1, Schmerz im Glück; no.2, La fontaine (Paris, 1839) |
| — | Romance, c♯, 1839 |
| 8 | Pensée fugitive (Leipzig, 1839) |
| 9 | Scherzo, b (Leipzig, 1839) |
| 10 | Romance, bb (London, ?1840) |
| 13/1 | Air russe de Noroff (Berlin, 1840/41) |
| 13/2 | Deux romances du Comte Wielhorski (London, ?1840) |
| 13/1 | Wiegenlied (Paris, 1841) |
| 13/2 | La gondola (Paris, 1841) |
| 13/3 | Cavatina & Barcarolle of Glinka (Paris, 1843) |
| 13/5 | Air de Balfe (Paris, 1846) |
| 13/6 | Mazurka & polka (Paris, 1846) |
| 13/7 | Racoczy marche (Paris, 1848) |
| 13/8 | Marche (Paris, 1850) |
| 13/9 | Polka (Paris, 1850) |
| 13/10 | Romance russe de S.A. Taneef (Paris, ?1850) |
| 15 | Fruhlingslied (Vienna, 1844) |
| 15/1 | Romance de Thal (Hamburg, ?1846) |
| 16 | Fantaisie sur un air bohemien-russe (Hamburg, 1847) |
| 17 | Impromptu no.2 (Vienna, 1847) |
| 18 | Vier Romanzen (Vienna, 1847/8) |
| 19 | Arrangements of 12 numbers from Weber's operas Der Freischütz, Euryanthe and Oberon (Paris, 1847–51) |
| 20/1 | Pressentiment (Romanze, Michel Wielhorsky) (Paris, 1850) |
| 22/1 and 2 | Deux romances russes de Soumarokoff (Paris, 1850) |
| 13/9 | Marche funèbre (Paris, ?1850) |
| 25 | Toccatina (Paris, 1850) |
| 28 | Deux petites valses (Leipzig, 1854) |
| 29 | Cadenza to Beethoven's Piano Concerto no.3, 1st movt (Paris, 1854) |
| 29 | Sophie polka (St Petersburg, 1850s) |
| 33 | Chant sans paroles (Leipzig, ?1850) |
| 30 | Grande valse-l'Aurore Boréale (Paris, 1854) |
| 31 | Ballade (Paris, 1854) |
| 32 | Nocturne, Ab (Paris, 1854) |
| — | Exercises préparatoires, 1st set (Paris, 1854/5), 2nd set (Paris, 1881) |
| 34 | Impromptu no.3, bb (Paris, 1854/5) |
| 33b | Ya vsyo yeshcho yego lyublyo [I Still Love Him], transcription of song by Dargomïzhsky (Paris, 1855/6) |
| 35 | Marche du couronnement d'Alexandre II (St Petersburg, 1855) |
| 36 | Valse mélancolique, d (London, 1850s) |
| 37 | Impromptu no.4, bb (Paris, 1859) |
| — | Rondoletto, 1832 (Mainz, 1865) |
| 40a | Deux romances russes (Leipzig, ?1867) |
| 40b/1 | Duo pour le chant (Leipzig, ?1868/9) |
| — | Feuillet d'Album, f (St Petersburg, ?1870) |
| — | Etude, a (Leipzig, 1876) |
| — | Hymn für Prinz Pyotr Oldenburg (Moscow, 1882) |
| — | Chant du printemps, 1833 (Berlin, 1883) |
| — | Préambules (Moscow, 1884) |
| — | Mon chant du cygne, 1833 (Hamburg, 1885) |
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RICHARD BEATTIE DAVIS

**Henstridge, Daniel** (*b c*1650; *d* Canterbury, 1 June 1736). English cathedral musician, copyist and composer. First recorded as a chorister at New College, Oxford, under William King, 1662–6, he was appointed organist at the cathedrals of Gloucester (1666), Rochester (1674) and Canterbury (1698). Alongside John and William Gostling, he was instrumental in the founding of Canterbury's earliest music society and concert series; parts to Purcell's 1683 and 1692 St Cecilia's Day odes in Henstridge's writing from the 1700s are preserved in *GB-Lbl* Add.33240 and *Ob* Tenbury 1309. Apparently in response to failing eyesight, in 1718 he relinquished the duties of Master of the Choristers at Canterbury to his assistant, William Raylton, and remained organist in title only until his death in 1736. He married in 1669 and had four children. His son James (*c*1675–1745) was educated in Rochester's Choir and School and, after briefly being organist at Dulwich College, became a minor canon at Canterbury.

During his years at Rochester Henstridge was deeply involved with London musical life and musicians. His copying and composition of secular songs during this time, the evidence that he was music teacher to the Filmer family of East Sutton, Kent, and to that of Sir Vere Vane of Meresworth, and his possession of autographs by Purcell, Blow and others, suggest that he was accepted in spheres beyond the cathedral. He was an important collector, copyist and preserver of music; *GB-Lbl* Add.30931–3, 31403 and numerous other scores passed from him to William Raylton, and thence to William Flackton. Other important manuscripts include the Gloucester Cathedral choirbooks, the Rochester fragment in the Filmer Collection (*US-NH*) and the 'Finney Manuscript' (*US-LAuc*). Henstridge's role in taking the repertories of Gloucester and London to Rochester (his are the only copies of the Purcell setting of *The Lord is King*, ZN69), and then all of these to Canterbury can be demonstrated from the surviving sources.

His own early anthems at Gloucester, or in the manuscript addition to the Hereford copies of John Barnard's *The First Book of Selected Church Musick* (*GB-Och*) (reconstructed in Cheverton), show an up-to-date verse style for the 1660s not yet dependent on the new French or Italian models, but rather on the secular declamatory styles of the preceding decade. The *Te deum* and *Jubilate* of his Service in D minor, replete with canons and counterpoint, probably date from the early Rochester years, with the other portions of the service following some time later. The majority of the remaining anthems were written in the 25 years at Rochester and show various degrees of embracing the 'Chapel Royal' style of his London acquaintances. The solo setting of *O come hither and hearken* is a good example of Henstridge's evocation of more modern trends. The full anthems from the Rochester and Canterbury periods, including the much-revised version of the earlier *Behold how good and joyful*, are satisfying. His two sacred songs include the three-movement setting of Bishop John Croft's *Thou God the Father*, previously set by Henry Lawes.

WORKS

Service, d (TeD, Jub, Ky, Cr, Mag, Nunc), *GB-CA, GL, Lbl, Y*
9 anthems, *CA, GL, Lbl, Och, US-LAuc*
Chant tunes, *GB-CA*
2 sacred songs, *Lbl*
6/7 songs, extra pt to song by M. Wise, 1690[5], *Cfm, Lbl*

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ROBERT FORD

**Hentoff, Nat(han Irving)** (*b* Boston, 10 June 1925). American writer on jazz. He studied at Northeastern University (BA 1945) and Harvard University (1946) while working for radio station WMEX in Boston (1944–53). He wrote biographical profiles and social commentaries for *Down Beat* in the 1950s and for his book *The Jazz Life* (1961). During his years as associate editor of *Down Beat* (1953–7), he drew attention to the black American musicians who created jazz and, with Nat Shapiro, published *Hear me Talkin' to ya* (1955), the first history of jazz to be related by the musicians themselves. He was co-editor of the *Jazz Review* (1958–61) and the anthology *Jazz* (1959). From 1960 he has concentrated on writing about general social and political issues, especially civil liberties, but he continues to contribute articles on music to several periodicals.

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ed., with N. Shapiro: *The Jazz Makers* (New York, 1957/*R*)
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with D. Stock: *Jazz Street* (Garden City, NY, 1960)
*The Jazz Life* (New York, 1961/*R*) [incl. previously pubd articles]
*Jazz Is* (New York, 1976/*R*)
*Speaking Freely: a Memoir* (New York, 1997)

BARRY KERNFELD

**Henze, Hans Werner** (*b* Gütersloh, 1 July 1926). German composer. His formidably numerous operas, ballets, symphonies and concertos have gained an established

place in the international repertory. His personal and compositional development has been documented in numerous interviews, articles, autobiographical essays and books. Striving for a communicative, 'impure' music concerned with feelings, ideas, history, people and politics, he has drawn inspiration for his vocal and instrumental works from a broad spectrum of renowned poets, writers and librettists.



1. Youth and education, 1926–49. Henze was the eldest of six children born to the schoolteacher Franz Henze and his wife, Margarete (née Geldmacher). Due to financial considerations, Margarete and the children remained in Gütersloh until 1930, when Franz brought the growing family to live with him in Bielefeld. Budget cuts forced him to accept another position at the 'collective' school. A proficient amateur musician, he directed a workers' chorus and brass ensemble and played the viola in a local chamber orchestra. As befitting the eldest child of a teacher, Hans Werner received his first piano lessons soon after beginning primary school. In 1935, by order of the Nazi regime, the socialist-orientated collective school was dissolved. Franz Henze was sent to the small village of Dünne, near Bünde, where, in the framework of village life, he could hardly escape the political and social pressure exerted by the Nazis. Henze recalls in his memoirs, *Reiselieder mit böhmischen Quinten*, how fascist, anti-communist and anti-Semitic literature gradually filled his father's bookshelves, replacing banned books by Jewish and Christian authors. With all the fervour of an uneasy convert to the Nazi party, Franz Henze imposed the new order and philosophy conscientiously. Religious instruction ceased and the older boys donned the brown uniform of the Hitler Youth. Radio propaganda and news programmes became obligatory fare for the entire family.

But the radio also nourished Henze's musical appetite; through surreptitious enjoyment of the classical music programmes he became acquainted with a great deal of Mozart. And despite the onset of war, he remembers many pleasures. A puppet theatre opened the children's imaginations to the world of drama. A gift of the Anna Magdalena notebook introduced him to the music of J.S. Bach. He formed an ensemble with some other schoolchildren and occasionally attempted a composition. In addition to his weekly piano and theory lessons with a local teacher, he was allowed to accompany his teacher to a chamber music circle in a partly Jewish household. Until his father discovered their secret, Henze, together with a boyhood friend who had obtained access to the library's room for proscribed books, steeped himself in the literature of authors such as Trakl, Wedekind, Werfel, Hofmannsthal, Mann, Zweig and Brecht.

By 1942 Henze's father had finally become reconciled to the boy's vocation as a musician. Having narrowly escaped being sent to a military music school, Henze won a stipend to attend the Brunswick State Music School for orchestral musicians, where he studied the piano, percussion and music theory. He improved his piano technique under Ernst Schacht and studied Thuillian harmonic theory with Rudolf Harting. Although he was able to obtain a brief glimpse into contemporary music outside Germany through a performance of Frank Martin's *Le vin herbé*, the music of Hindemith, Bartók, Stravinsky, Schoenberg, Webern and Berg remained a rumour. Meanwhile he utilized his freedom from the constraints of his family to hear and make as much music as possible, hardly missing a concert, opera or theatre piece. Mozart's operas, especially *Figaro*, became synonymous with classical beauty, humour and drama. He earned some pocket money and gained more practical experience by accompanying fellow musicians and singing in the cathedral choir.

As timpanist in the school orchestra, he learned to appreciate much of the traditional orchestral literature from its acoustical depths. This perspective permeates many works, beginning with the neo-classical First Symphony (1947) in which the timpani, low woodwinds and low strings form the rhythmic and melodic foundation. The slow Notturno, which Henze left almost untouched in his 1963 revision of the symphony, evokes his father's favourite instrument with an extended viola solo.

Henze's father volunteered for re-entry into the army in 1943; he was later sent to the Eastern front, from which he never returned. The difficult relationship with his father fuelled Henze's growing hatred of fascism, the Nazi regime and war in general. Following several months of forced labour at the beginning of 1944, most of the 17-year-olds were conscripted. Commanded to an armoured tank division stationed in Magdeburg, Henze learned the duties of a radio officer. In his free time he practised the art of composing and hearing scores without a piano. He escaped more active duty through his good fortune in being chosen for a military training-film team, but his film idyll in Prague was cut short by the Russian offensive. As the allied armies closed in, Henze's troupe made their way via Berlin towards Denmark. During his brief internment in a British prisoner of war camp, Henze used every opportunity to improve his English and find out about life outside the cultural prison of the Third Reich. He listened hungrily to works by foreign and exiled composers broadcast by the BBC. 40 years later he could still say: 'Everything that the fascists persecute and hate is beautiful to me'.

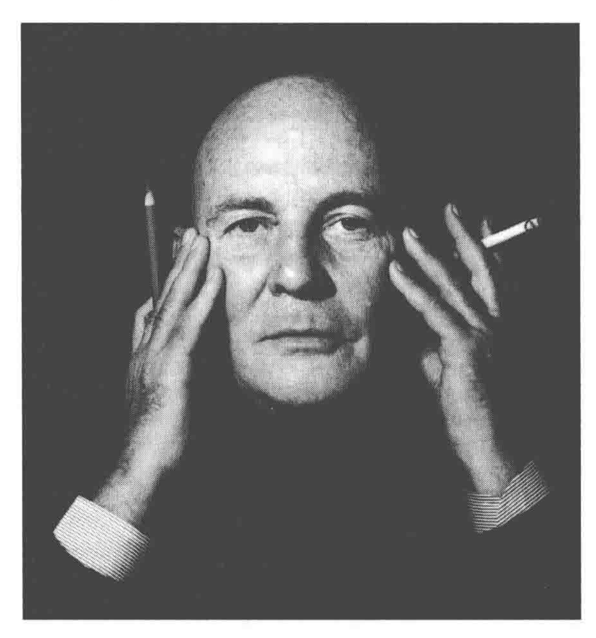
For his first major commission, Henze composed out some of his feelings about the war with a choral and orchestral lament drawn from the second part of Goethe's *Faust*, the *Chor gefangener Trojer* (1948). His sensitivity to public and personal shame long continued to motivate musical statements: in his Ninth Symphony he emulated Beethoven with a seven-movement choral symphony, setting poems by Hans-Ulrich Treichel based on Anna Seghers's *Das siebte Kreuz*, a novel about the trials and martyrdom of young antifascists.

After returning to his family's new quarters near Bielefeld, Henze assumed the responsibilities of an eldest son, contributing to the support of his mother and siblings through jobs as a transport worker. Despite postwar rubble, hunger, poverty and cold, a seemingly insatiable appetite for new sounds and music fed his compositional urges. He gained helpful experience and connections through volunteer work as a répétiteur for the Bielefeld Stadttheater. Friends convinced him that, in order to study composition, he would have to leave Bielefeld. Through a series of fortunate circumstances, he landed in Heidelberg, where he met Wolfgang Fortner. Fortner accepted him as a composition student, enabled his

enrolment in the Heidelberg Evangelisches Kirchenmusikalisches Institut, and placed him with a family as live-in tutor. Under Fortner's disciplined instruction, he gained a solid foundation in Fuxian counterpoint, score reading, instrumentation and music history. 'At the same time', he recalled, 'Fortner gave me a comprehensive introduction to the realm of modern music and the aesthetic problems connected with contemporary composition'. His student attempts reflect this rapid study of modern works, beginning with those of Hindemith, Bartók and Stravinsky. In the summer of 1946, he attended the first Darmstadt summer courses for new music, for which he composed the short *Kammerkonzert* (1946), a neo-baroque concerto grosso for piano, flute and strings dedicated to his teacher. Although in many respects still an apprentice piece, this at its first performance nevertheless won him a contract from the influential publisher Willy Strecker, the auspicious beginning of an enduring association with the firm Schott.

A year later, following his first hearings of Bartók's and Berg's violin concertos, he gradually distanced himself from the confines of post-Hindemithian neo-classicism, exploring the possibilities of 12-note composition. The first movement of his First Violin Concerto contrasts a folk-like melody in A Lydian with a 12-note melodic theme, while the repetitive bitonal opening theme of the third movement betrays his growing fascination with Stravinsky's melodic and harmonic idiom. More than 30 years later, in his published notebook *Die Englische Katze*, he confessed that 'even today, in my new works, one notices the influence of Stravinskian harmony'. Under the occasional tutelage of Josef Rufer in Munich and René Leibowitz in Darmstadt and Paris, Henze became the first of the younger German composers to embrace the 12-note method as an answer to his aesthetic and technical difficulties. His gradual mastery of the principles can be observed in such works as *Whispers from Heavenly Death* (1948), a cantata for high voice and eight solo instruments, and the *Kammersonate* for piano trio (1948, rev. 1963). Henze came to regard the chamber concerto for harpsichord and eight solo instruments *Apollo et Hyazinthus* (1948–9), as one of his first mature works, uniting the abstract 12-note method and the formal ideal of the concerto-sonata with an extra-musical story culminating in a poem. Following a contrapuntal scherzo and the expected harpsichord cadenza, an alto stands and, to a lyric melody outlining successively three permutations of the row, sings Trakl's autumn lament *Im Park*. This textually orientated tangle of associations, styles, means and themes became characteristic of Henze's mature idiom. As the Darmstadt 'school' of 12-note composition closed ranks, Henze became the first to question the reign of serialism, preferring an undogmatic, tonally flexible approach to dodecaphonic composition. The use of 12-note rows as vital material during the conceptual stages can be observed in the sketches even of works from the 1990s.

2. Composing for the stage, 1946–52. Whereas at the beginning of his 20s Henze was still struggling for a living, within a few years he was in the enviable position of having more commissions than he could handle. His student years in Göttingen were followed by brief periods in Konstanz, Berlin, Wiesbaden and Munich: it was a frenetic time of beginnings, first successes and scandals. He made his way in a life-sized theatre, juggling roles, masks, costumes, scenery, relationships, puzzles and games of identity. In search of the right sounds for the given dramatic moment, he assimilated many musical styles, unifying diverse elements within his lyrical, tonally orientated 12-note idiom. He became adept at stylistic quotation and parody. Still distrusting the bourgeois milieu of opera, he used actors for his first experiment with 'imaginary' musical theatre, *Das Wundertheater* (1948, revised in 1964 for singers and orchestra), based on an intermezzo by Cervantes. Meanwhile his sympathies were being drawn increasingly to dance. His first choreographic poem, *Ballett-Variationen* (1949, rev. 1992 and 1998), was inspired by a performance of the Sadler's Wells Ballet in Hamburg. In the summer of 1949 he was appointed musical adviser to the short-lived German Theatre in Konstanz. His next ballet, *Jack Pudding*, was compiled from music composed for performances of Molière's *Georges Dandin*. (Henze recomposed the ballet in 1992–5 under the new name *Le disperazioni del Signor Pulcinella*, adding some song numbers based on Neapolitan texts.)



1. *Hans Werner Henze, 1990*

Dance metaphors also mould Henze's First Piano Concerto (1950). The scenario moves from a lively dialogue between orchestra and piano in the first movement, 'Entrée', through the intimate 'Pas de deux' to a toccata-like 'Coda'. Following the disappointing Berlin première of *Wundertheater*, Henze won the patronage of the chief choreographer of the Berlin Städtische Oper, Tatjana Gsovsky. While angling for a ballet commission, he composed his Third Symphony (1949–50) with the suggestive subtitles 'Invocation of Apollo', 'Dithyramb' and 'Evocation Dance'. The East German composer Paul Dessau befriended him, beginning a fatherly dialogue that anticipated Henze's later politicization. But it proved too difficult at this time for the young provincial composer to make his way in postwar Berlin. Henze wove many impressions from this failure-ridden winter into a ballet piece, *Das Vokaltuch der Kammersängerin Rosa Silber* (1950). This 'exercise with Stravinsky on a picture of Paul Klee', which he revised in 1990, combines classical

ballet exercises, variations on a French folksong and compositional touches recalling Stravinsky and Blacher, to whom the piece was dedicated.

In 1950–53 Henze received commissions for dramatic music of various kinds, beginning with an operatic modernization of the Manon Lescaut material, *Boulevard Solitude* (1950) and ending with Wolfgang Hildesheimer's 'loveless legend' *Das Ende einer Welt* (radio opera, 1953). A picture of Henze's increasingly stressed lifestyle can be drawn from the statistics: five ballet pieces, a monodrama, a wind quintet, a piano sonata, his second string quartet and four sets of incidental stage music were composed and produced between the aforementioned operas. Many of these works were occasioned by Henze's new position in Wiesbaden as artistic director and conductor of the Hessisches Staatstheater ballet. Later he judged the mixed quality of these pieces severely. Three were withdrawn completely from his 1964 list of works. Many underwent thorough revisions. Four decades later some of the rejected ballet sketches inspired new compositions.

3. Italian intermezzo, 1953–65. With the help of friends' advances, a small stipend and meagre savings, Henze fled from mounting personal and social pressures to Italy. He chose a seaside house in Forio on the island of Ischia for his hermitage, devoting his days to studying the local language and culture, composing, writing, and the critical evaluation of his compositional methods and goals. His initial task was the completion of the cello concerto *Ode an den Westwind* (1953), the first piece in which he attempted a closer interaction between instrumental music and text, a kind of 'poetry for the instruments'. The five sonnets of Shelley's ode inspire not only the form and mood of the concerto, but are 'sung' by the cello 'voice'.

Henze's primary attention was then given to the realization of Heinz von Cramer's libretto for *König Hirsch*, a retelling of Gozzi's fairytale about magical transformation, metamorphosis and liberation. The composition process lasted three years, becoming a compositional diary in which Henze worked through his impressions of Italian musical life, both 'high' and 'low'. Whereas at the beginning he was still employing 12-note methods, over time his style grew more vocally and tonally orientated. He explored simpler elements of song which could touch the listener at the primal, sensual level. As he recalled:

> the discovery of melody brought about an enrichment of my expressive means. The difficult process of simplifying my musical language was accelerated by the discovery of the remarkable vigour and immediacy of street cries and canzonetti resting on simple intervallic relationships. In place of serial melody, which outwardly guaranteed a certain 'contemporaneity', came the most simple sequence of notes – the basic intervals that were naturally related to song were to contain everything that was to be said.

For his modern rendition of a Baroque *Märchenoper*, Henze strung together scenes based on closed, historical forms: arias, duets, cabalettas, canzoni, ensembles, passacaglias and hunt music. Bridge passages joined the broad scenes, lending the whole a through-composed continuity, the finale of the second act, a seasonal 'forest' symphony, became the Symphony no.4 (1955). But even before its première in September 1956, the opulently scored opera in three acts was doomed. Convinced of the impossibility of this long and, in his view, unfashionable opera, Hermann Scherchen, the conductor, undertook radical cuts. The mutilated opera earned justifiably mixed reviews. Henze and Cramer's compromised version, retitled *Il re cervo, oder Die Irrfahrten der Wahrheit* (1963), compensated for discarded scenes with some new recitatives and a narrative speaking role, the magician Cigolotti. The original score was not performed in its entirety until 1985.

The Austrian poet Ingeborg Bachmann joined Henze at his island retreat in the summer of 1953, strengthening a friendship that yielded six collaborations. Their probing dialogue about literature, history, music and philosophy laid the foundation for Henze's understanding of the reciprocal relationship of text, music and signs. In a 1959 lecture about the message of music, he wrote:

> Language and music are two parallel spheres that are often connected; more than half of all existing music consists of settings of words. This relationship has diverse forms; sometimes music seizes violently upon language, and crushes it in its embrace, or sometimes language wants to seize upon music; they both can degrade but also can elevate one another.

At Henze's request, Bachmann worked on a new concept and text for his ballet-pantomime *Der Idiot* (scenario by Gsovsky based on Dostoyevsky's novel), which had received its Berlin première in 1952. Bachmann replaced Gsovsky's pastiche of quotes with a dramatic 'Monologue of Prince Mishkin'. Her superior text, however, disrupted the delicate balance of pantomime, dance, poetry and music, necessitating a revision of the music (completed in 1990). While finishing *König Hirsch*, Henze composed an orchestral counterpoint to Bachmann's radio play, *Die Zikaden*. With *Quattro poemi* (1955), commissioned by the city of Darmstadt for the tenth of the international summer courses for new music, Henze declared his independence from the Darmstadt avant garde. For his next two ballets he ventured into hitherto alien territory, exploring jazz in Luchino Visconti's social critique *Maratona* (1956) and 19th-century Romanticism for Frederick Ashton's evocative vehicle for Margot Fonteyn, *Undine* (1956–7). Impressions of Henze's new residence in Naples coloured orchestral songs such as the *Fünf neapolitanische Lieder* (1956, composed for Dietrich Fischer-Dieskau and dedicated to Bachmann) and *Nachtstücke und Arien* (1957), three orchestral movements framing two Bachmann poems for lyric soprano and orchestra.

Henze's bittersweet honeymoon with classical Greece and Italy reverberated in *Kammermusik 1958*, a setting of a Hölderlin ode on classical themes. The original 12 movements, balancing three songs for tenor and guitar and three 'tentos' for solo guitar with three octet movements and three movements for the full ensemble, attain melodic and harmonic unity through intervallic relationships introduced in the first movement. A final Adagio for the octet was added in 1963, in honour of Josef Rufer's 70th birthday. Notwithstanding the choice of title, *Kammermusik 1958* is the antithesis of abstract music. The recurring themes and semantic chains of the poem are associated with musical elements and signs, thus facilitating an audible relationship between words and music. In his search for means to 'express the inexpressible' within the intimate confines of chamber music, Henze drew upon models as diverse as Dowland, Milán, Monteverdi, Britten (to whom the work is dedicated), Schoenberg and Webern. As with most of his concertos and chamber works, *Kammermusik 1958* was composed for specific musicians, in this case enhancing

and challenging the artistry of the tenor Peter Pears and the guitarist Julian Bream.

The musical and textual themes of *Kammermusik 1958* unfolded in his next opera, *Der Prinz von Homburg* (1958), which he dedicated to Stravinsky. Bachmann's perceptive adaptation of Heinrich von Kleist's play focusses on the opposition of reality and dreams, freedom and force, choice and compulsion, Olympian classicism and German Romanticism. The resulting conflicts are echoed in the carefully balanced musical tension between vocal and instrumental idioms, contrapuntal polyphony and homophonic lyricism, structural serialism and free tonality.

Emboldened by the success of *Homburg*, Henze asked W.H. Auden and Chester Kallmann for a psychological drama suitable for a chamber opera on the scale of Mozart's *Così*. They responded with *Elegy for Young Lovers*, a tragicomic opera of mutually exploitative relationships revolving around a Romantic genius-hero, the poet Mittenhofer. The passage of time amid the snow-covered Austrian Alps of the scenario suggested the cold sound of percussive instruments, including the celesta, tubular bells, marimba, vibraphone, timpani, drums, crotales and metal blocks. Each of the six singers received a personal musical idiom and an instrumental consort suited to their character and vocal range. Henze refined this technique in later operas. For this one he also took on the additional role of stage director, in order to be able to realize the drama he had envisioned while composing. Due to the short time between commencement and the May 1961 première at the Schwetzingen Festspiele he worked with several assistants in Berlin in order to facilitate the composition, translation, score production and stage direction for what turned out to be one of his most successful operas.

Needing to live closer to Rome and an international airport, yet longing for a quiet country residence, Henze found his heart's home in the Castelli Romani, settling at first in Castel Gandolfo. He also accepted a composition masterclass at the Salzburg Mozarteum (1962–6) and worked on his Fifth Symphony (1962). The opening notes of a song from *Elegy* pervade this work, again illustrating Henze's premise that 'Everything moves towards theatre, and thence returns again'. In May 1963 he flew for the first time to New York for the première of his Fifth Symphony under Bernstein. The grim contrast of Harlem and Fifth Avenue spurred his quest for Mozartian beauty, culminating in three vocal works: *Ariosi* (settings of five Tasso poems for soprano, violin and orchestra), the choral *Cantata della fiaba estrema* and *Being Beauteous*, a cantata for coloratura soprano, harp and cello quartet. His setting of the enigmatic Rimbaud poem evokes an image of beauty on the verge of being, elusive, beyond reach. Within a sonata-like structure, *Being Beauteous* balances severe counterpoint with vocal coloratura. Surreal waltzes surround an ethereal *pas de deux* between the harp and soprano. The four atonal, disguised canons contrast with homophonic passages employing tonal devices such as prolonged pedal points, tense stacks of fully-diminished seventh chords and unresolved cadences.

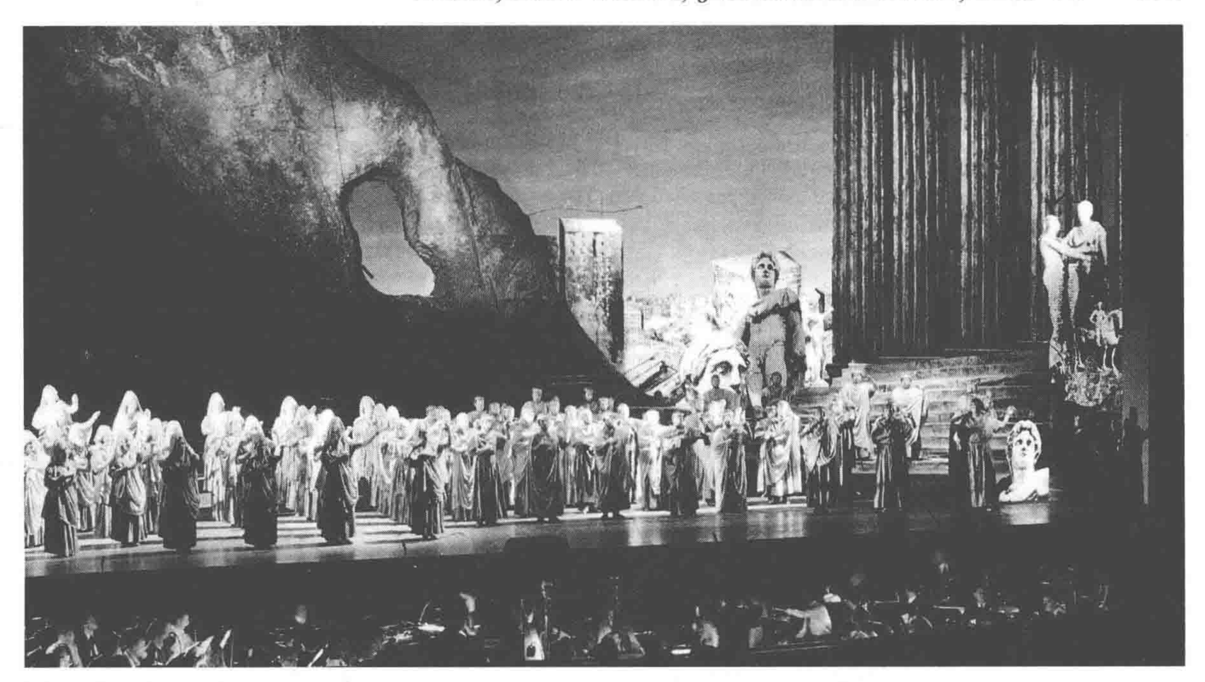
Now Henze was finally able to enjoy the pleasure of conquering Berlin. On 9 and 12 April 1964 all five of his symphonies were performed under Karajan by the Berlin PO, together with the première of *Being Beauteous*, sung by Ingeborg Hallstein. And the Deutsche Oper Berlin commissioned a new opera, for which Henze turned to Bachmann. Bachmann suggested Wilhelm Hauff's parable *Der Affe als Mensch*. Her elegantly satirical libretto foils the eccentric whims of an outsider, a rich English Lord, against the *Gemütlichkeit* of a small German city's populace. Taking *buffo* operas of Rossini and Mozart for his models, Henze limited himself to a Classical orchestra with few modern trimmings. The escalating confusion of the ensemble numbers framing the lovers' duets provided ample opportunity for humorous parody spiced with quotations, contrasting established conventions with contemporary techniques:

> In my works for the theatre I have therefore never completely left tonality, not even in the earliest ones. My music is nourished by just this state of tension: the abandonment of traditional tonality and the return to it. Rather like tensing a bow, it is here a kind of 'tensing the ear'.

Proceeds from the widely performed opera *Der junge Lord* financed the completion of Henze's countryside villa, La Leprara, in nearby Marino. While composing the score he expressed his gratitude to his 'sister' with a *Chorfantasie, Lieder von einer Insel* (1964), setting poetic impressions from Bachmann's first days with Henze in Ischia. Intimately contrapuntal dialogues between two cellos connect the choruses. In keeping with the thoughtfully festive nature of the poems, the chamber choruses are accompanied by low melodic instruments.

The subject for Henze's next opera, *The Bassarids* (1964–5), was proposed by Auden in 1961. When Henze requested a new libretto for the Salzburg Festival in August 1966, Auden assented to the task, provided Henze take a corrective dose of Wagner's *Götterdämmerung*. Auden and Kallmann's *opera seria*, a psychoanalytical reinterpretation of Euripides' play, links major characters to similar manifestations from antiquity to the *belle époque*. Immediately after the première of *Der junge Lord* Henze went to work at a feverish pace in order to be ready for the Salzburg production by the Berlin *Elegy* and *Lord* team (the Deutsche Oper of Berlin with Rudolf Sellner as director, Christoph von Dohnányi conductor and Filippo Sanjust designer; fig.2). Despite Auden's prescription, Wagner's dramas left few traces in Henze's music at this time; rather he invoked Mahler and mocked Strauss. Brief Bachian quotations underline pivotal developments. Cast in the form of a symphony in four movements, with Auden's farcical intermezzo interrupting the long adagio scene between Pentheus and Dionysus, *The Bassarids* condensed all that Henze had learnt since emigrating to Italy.

4. Musical activism, 1966–76. The travails of travelling, teaching, conducting engagements, commissions, revisions of earlier works and composing two so very different operas withing the space of one and a half years led to a personal and compositional crisis. This time Henze's compulsive questioning of himself and the world around him led in new directions. Bachmann and friends among the left-wing intelligentsia had already prodded him out of his musical isolation, directing his attention towards antifascist literature and current events. This had resulted in musical statements such as the collective oratorio *Jüdische Chronik* (1960, compositions by Blacher, Dessau, Hartmann, Henze and Wagner-Régeny to texts by Jens Gerlach) and *In memoriam: Die Weiße Rose* (1965), a double fugue for 12 instruments dedicated to the young antifascist martyrs Hans and Sophie Scholl.



*2. Scene from Henze's 'The Bassarids', Grosses Festspielhaus, Salzburg, 1966, designed by Filippo Sanjust*

Henze's operatic loner figures (such as the leading male roles of *König Hirsch, Elegy, Der junge Lord* and *The Bassarids*) now gave way to a new concern for the analogous conflicts between individuals and society inherent in the concerto form. In *Musen Siziliens* (1966), a concerto for mixed choir, two pianos, wind instruments and timpani on fragments from the Eclogues of Virgil, he highlighted the concertante piano duo and melodic instruments, relegating a declamatory, almost accompanimental role to the amateur chorus. With the Double Bass Concerto (1966), composed for Gary Karr, his search for 'friendship, fellowship, understanding' yielded a more 'social', discursive relationship between the protagonists. The virtuoso doubles of the Double Concerto (1966) for oboe, harp and strings were composed for Heinz and Ursula Holliger, whose pioneering expertise encouraged Henze to experiment with new techniques for the soloists, such as percussive effects, harmonics, double trills and microtones. The nocturnal opening of his one-movement Piano Concerto no.2 (1967, composed for Christoph Eschenbach and the Bielefeld PO) gives way to a rhythmically aggressive battle between the piano and orchestra, with the pianist pitted against the percussion battery. Henze's tormented self-examination concludes with saturnine music inspired by the Shakespeare sonnet 'The expense of spirit in a waste of shame'.

Triggered by a teaching stint in Dartmouth, New Hampshire (summer 1967), and the student protests in Berlin (1967–8), Henze's internal unrest exploded into action. He met with leaders of the socialist student groups, participated in peace demonstrations and co-initiated the Vietnam Congress. The socialist poet Hans Magnus Enzensberger introduced him to Gastón Salvatore, a Chilean student who contributed the outraged poems for his first experiment with avant-garde vocal techniques in *Versuch über Schweine* (composed in 1968 for the unique vocal range and talents of Roy Hart). But his revolt first became public on 9 December 1968, when scandal wrecked the première of his oratorio 'volgare e militare' *Das Floss der 'Medusa'*, for soprano, baritone, mixed chorus, boys' voices and large orchestra. Encouraged by the work's dedication to Ernesto Che Guevara (occasioned by the guerrilla hero's assassination in October 1967), students hung a red flag from Henze's conducting podium, provoking a spontaneous boycott by the NDR SO and the RIAS Chamber Choir which escalated into a full-blown battle. Henze fell uncomfortably between stools. The promoters held him responsible for the fiasco; critics, patrons and the concert-going public were outraged by his 'betrayal'; and Marxist agitators accused him of armchair communism.

Many of his vocal compositions of the late 1960s and early 70s can be regarded as period pieces, barely separable from the events that produced them. His 'recital for four' *El Cimarrón* (1969–70), however, transcended its Cuban impetus (stimulated by the première of his Sixth Symphony in Havana) to become one of his most frequently performed chamber works. He wrote it for the black American baritone William Pearson, Karlheinz Zöller on a wide selection of flutes, the Japanese percussionist Stomu Yamash'ta and the Cuban composer and guitarist Leo Brouwer. The four performers co-create a dramatic portrayal of the runaway slave Estaban Montejo (adapted freely by Hans Magnus Enzensberger from Miguel Barnet's documentary novel); Caribbean colours and expressive contemporary techniques enrich Henze's unconventionally notated score. The emotionally charged vocal part expands on song, recitative and Sprechgesang with special effects such as falsetto, whistling, scat, screams, chanting and laughing.

This series of experiments with political vocal works culminated in *Voices* (1973), a collection of songs for mezzo-soprano and tenor. The 22 German, English, Italian and Spanish songs (a personal selection of protest, resistance, socialist and communist poems concluding with an Enzensberger 'happy-end' duet) are dedicated

to a symbolic list of comrades and friends. Henze's deliberately eclectic palette blends 'exotic' folksong elements, protest songs, touches of Weill and Dessau, standard dances, marches, light opera, cabaret and popular traits of 'classical' music with contemporary features such as 12-note writing, extended instrumental techniques, aleatory passages and controlled improvisation. Calling for over 80 individual instruments, the work was tailored to the capabilities of the 15 core players of the London Sinfonietta.

Henze's doubts, concerns and socialist dreams were also echoed in his instrumental works. *Compases para preguntas ensimismadas* (1969–70, for viola and 22 instrumentalists) carries musical individualism to its logical extreme: every player is a soloist. The viola's opening 'short notes about passing moods' develop toward a seemingly anarchical climax out of which the viola ascends, leading the way towards agreement. Electronically processed tape elements pervaded works such as Henze's monodrama *Der langwierige Weg in die Wohnung der Natascha Ungeheuer* (1971), the Second Violin Concerto (1971) and *Tristan* (1972–3). The concerto, a theatrical commentary on Enzensberger's *Hommage à Gödel*, includes a bass-baritone part and a tape. *Tristan*, subtitled 'preludes for piano, electronic sounds and orchestra' is an elegiac homage to the Wagner opera and its legendary beings. 'Tristan's folly' expressed Henze's grief over the recent deaths of Bachmann, Auden, the choreographer John Cranko, Neruda and Salvador Allende.

5. Reflection and synthesis, 1976 and after. Beginning with his leadership of the Cantiere Internazionale d'Arte in Montepulciano, Henze began to devote more time to his musical past and posterity. In the mid-1980s he donated his manuscripts to the Paul Sacher Foundation and later, while writing his memoirs and putting his works in order for an up-to-date annotated catalogue, undertook revisions of works that failed to meet his current compositional standards. Hardly a year passed without new honours, workshops and professorships, including a composition class at the Staatliche Hochschule für Musik in Cologne (1980–91), the Bach Prize of Hamburg (1983), a chair at the RAM in London (1987), artistic direction of the Munich Biennale festival for new music theatre (beginning in 1988), the Grosses Verdienstkreuz der Bundesrepublik Deutschland (1991), the Accademico Onorario of the Accademia di S Cecilia, Rome, and an honorary doctorate from the University of Osnabrück (1996).

During the first years of the socio-cultural experiment in Montepulciano, Henze contributed many new compositions. Performances of his versions of the Paisiello operas *Don Chisciotte* (1976) and *Il re Teodoro in Venezia* (1991–2), involved local talent as much as possible. His first sonata for solo guitar, *Royal Winter Music* (1975–6), more than repaid Julian Bream for teaching masterclasses during the first Cantiere. Portraying Shakespearean characters, the six movements probe the dramatic, musical and technical range of the instrument. A second Shakespearean sonata for guitar followed in 1979. The operatic fairy tale *Pollicino* (1980) strove towards an educationally useful and musically rewarding integration of children and professional musicians. Many assistants were rewarded with chamber pieces. For instance, the mixed quintet *Amicizia!* (1976) was written for the composer's loyal Hamburg comrades from 'Hinz und Kunst', a politically active group of composers and instrumentalists who were also featured in his 'imaginary theatre for a singer and a small instrumental ensemble' *El rey de Harlem* (1979). For his through-composed setting of García Lorca's ode, he experimented with a system of textual-musical signal motives. Using a chromatic scale linked to the alphabet, Henze wove key words into the densely contrapuntal texture. Surface signs such as street noises, Spanish ornamentation and 'jungle' effects help the listener imagine the action.

A Sonata for solo violin (1976–7, rev. 1992) became the first of a constellation of works prompted by Monteverdi's *Orfeo*. Still mourning the death of his mother, Henze asked Edward Bond for a ballet treatment of the myth. In *Orpheus* (1978) instruments replace voices, 'singing' a drama that the dancers enact. The central five poems were later set for *a cappella* chorus in *Orpheus behind the Wire* (1981–3). *Barcarola* for large orchestra (1979) was dedicated to the memory of Dessau; the viola introduces a variation theme that Henze identified with the river Styx. His preoccupation with the themes of life and death, fear, war and love later found poignant expression in the wordless *Requiem* for solo piano, concertante trumpet and large chamber orchestra (1990–92), created as a memorial to Michael Vyner. The nine 'sacred concertos' are based musically on the withdrawn *Concerto per il Marigny* for piano and seven instruments (1956), motifs from the requiem mass and two 12-note rows.

As with Bachmann and Auden, Henze's collaborations with Edward Bond yielded two very different operas. Their violent 'actions for music' *We Come to the River* (1974–6), relate a politically motivated morality tale performed on three stages, each with its own orchestra. For the controversial Covent Garden première, Henze again directed the staging. Following *Orpheus*, he asked Bond for a comic animal opera based on Balzac's *Peines de coeur d'une chatte*. Behind a deliberately cliché-ridden, pseudo-Victorian mask, satirical strokes underline comparisons with contemporary hypocrisies. As in *Elegy*, the lovers are sacrificed unjustly to the 'higher good'. Henze delineates the main characters with signature instruments and individual melodic-harmonic styles. Lord Puff dithers with an English Renaissance air, Tom swaggers with bravura, while Minette warbles elaborate coloratura arias. For the benefit of his composition students in Cologne, Henze kept a detailed autobiographical diary of the work's progress, *Die Englische Katze*, which was published in time for the opera's première at the Schwetzingen Festival on 2 June 1983, once again with Henze as stage director.

15 years after his Cuban Sixth Symphony for two orchestras (1969, revised in 1994), Henze responded to a commission from the Berlin PO with a retrospective, four-movement treatment of the standard form. His Seventh Symphony (1983–4) begins with an allemande, after which a slow lied and a scherzo in perpetual motion are followed by a calm, cheerless finale expressing the essence of Hölderlin's poem 'Hälfte des Lebens'. In contrast with the sombre Germanic nature of this work, the lighter Eighth Symphony (1992–3) reaffirmed his affection for England and Italy. Three scenes from *A Midsummer Night's Dream* provided the impetus for this piece of imaginary theatre. Voicing Oberon's command to Puck,

the airy first movement suggests Mendelssohn's music for the same play. In the second movement, groups of instruments become the actors for a danced dialogue between the love-sick Titania and the ludicrous Bottom (to be compared with the treatment of Bottom's dream in the second *Royal Winter Music* sonata). The adagio finale, based loosely on images from Puck's epilogue, unveils the 12-note theme of the variations heard in the preceding movements.

Desirous of composing German operas again, Henze now found it necessary to train a young poet in the art of writing words for his music. He chose Hans-Ulrich Treichel for his next pair of operas, *Das verratene Meer* (1986–9) and *Venus und Adonis* (1993–5). In both a tragic love triangle forms the dramatic core. In Henze and Treichel's two-act adaptation of Yukio Mishima's novel *The Sailor who Fell from Grace with the Sea*, the conflicts inherent in a mother-son, mother-lover complex are intensified by the gap between teenage ideals and adult compromises. The through-composed score identifies with the characters and their drama within a dispassionate structure representing universal symbols such as seasons, colours and the betrayed sea.

Henze's youthful passion for drama, ballet, mythology and classic themes of love come full circle with *Venus und Adonis* (1993–5). In their one-act reinterpretation of Ovid and Shakespeare, Henze and Treichel extended the triangle symbolism to all formal aspects. The tragic development of a backstage affair involving a prima donna, a heroic actor and a young tenor are shadowed by dancers enacting Venus, Adonis and Mars. Three orchestras support the mythic prototypes. A brief pantomime by masked dancers represents the animalistic level of mare, stallion and boar. Often to the detriment of the dramatic development, the orchestral and vocal music express Henze's ongoing search for 'wild, free beauty' and Mozartian perfection of form. As in *The English Cat*, he reserves his most moving counterpoint for choral interludes, here sung by six pastoral madrigalists fulfilling the role of a Greek chorus.

> Lonely was I when torn by the boar.
> Now I am a star among stars.
> Lonely was I when my feet touched the ground.
> Lonely was I when a heart beat within me.

Adonis's epilogue speaks on behalf of an aging composer who still wishes only to understand and to be understood.

## WORKS

### OPERAS AND MUSIC-THEATRE

Das Wundertheater (op for actors, 1, after M. de Cervantes, trans. A. Graf von Schack), 1948, Heidelberg, Stadttheater, 7 May 1949; rev. for singers, 1964, Frankfurt, Staatstheater, 30 Nov 1965

Boulevard Solitude (lyric drama, 7 scenes, G. Weil, scenario by W. Jockisch), 1951, Hanover, Oper, 17 Feb 1952

Ein Landarzt (radio op, after F. Kafka), 1951, Hamburg, 19 Nov 1951, broadcast 29 Nov 1951; rev. 1994; stage version 1964, Frankfurt, Staatstheater, 30 Nov 1965

Das Ende einer Welt (radio op, prol, 2, epilogue, W. Hildesheimer), 1953, Hamburg, 4 Dec 1953; rev. 1993; stage version, 1964; Frankfurt, Staatstheater, 30 Nov 1965

König Hirsch (3, H. von Cramer), after C. Gozzi), 1952–5, Berlin, Städtische Oper, 23 Sept 1956; rev. 1962 as Il re cervo, oder Die Irrfahrten der Wahrheit, Kassel, Staatstheater, 10 March 1963

Der Prinz von Homburg (3, I. Bachmann, after H. von Kleist), 1958, Hamburg, Staatsoper, 22 May 1960; reorchd 1991, Munich, Bayerische Staatsoper, 24 July 1992

Elegy for Young Lovers (3, W.H. Auden and C. Kallman), 1959–61, Schwetzingen, Schwetzinger Schloss, 20 May 1961; rev. 1987, Venice, La Fenice, 28 Oct 1988

The Bassarids (os with intermezzo, 1, Auden and Kallman, after Euripides: *The Bacchae*), 1964–5, Salzburg, 6 Aug 1966

Der junge Lord (comic op, 2, Bachmann, after W. Hauff), 1964, Berlin, Deutsche Oper, 7 April 1965

Moralities (3 morality plays, Auden, after Aesop), 1967, Cincinnati, 18 May 1968; rev. version, Saarbrücken, Kongresshalle, 1 April 1970

Der langwierige Weg in die Wohnung der Natascha Ungeheuer (show, G. Salvatore), 1971, Rome, RAI, 17 May 1971

La Cubana, oder Ein Leben für die Kunst (vaudeville for TV, 5 scenes, H.M. Enzensberger, after M. Barnet), 1973, New York, WNET Opera Theater, 4 March 1974; Munich, Staatstheater am Gärtnerplatz, 28 May 1975; chbr version La piccola Cubana, 1990–91

We Come to the River (actions for music, E. Bond), 1974–6, London, CG, 12 July 1976

Pollicino (musical fairy tale, G. Di Leva, after Collodi, J.L. and W.C. Grimm and C. Perrault), 1979–80, Montepulciano, 2 Aug 1980

The English Cat (story for singers and instrumentalists, 2, Bond, after H. de Balzac), 1980–83, Stuttgart, Staatsoper, 2 June 1983; rev. 1990, Montepulciano, 9 Aug 1990

Ödipus der Tyrann (musical play, H. Hollmüller), 1983, collab. H.-J. von Böse, S. Holt, D. Lang, Kindberg, 30 Oct 1983; withdrawn

Das verratene Meer (music drama, 2, Treichel, after Y. Mishima: *Gogo No Eiko* [The Sailor who Fell from Grace with the Sea]), 1986–9, Berlin, Deutsche Oper, 5 May 1990

Venus and Adonis (1, Treichel), 1993–5, Munich, Staatsoper, 11 Jan 1997

### BALLETS

Ballet-Variationen, 1949, concert perf. Dusseldorf, 28 Sept 1949, staged Wuppertal, 21 Dec 1958; rev. 1992, concert perf. Berlin, 14 Nov 1998

Jack Pudding (3 pts, S. Sivori, after Molière: *Georges Dandin*), 1949, Wiesbaden, Hessisches Staatstheater, 30 Dec 1950; withdrawn, incorporated into ballet Le disperazioni di Signor Pulcinella, 1992–5

Das Vokaltuch der Kammersängerin Rosa Silber, 1950, concert perf. Berlin, Titiana-Palast, 8 May 1951, staged Cologne, 15 Oct 1958; rev. 1990, concert perf., London, 14 Jan 1991

Le Tombeau d'Orphée, 1950, withdrawn

Labyrinth (1. M. Baldwin), 1951, concert perf. 29 May 1952; new version, 1996, Schwetzingen, Schwetzinger Schloss, 25 May 1997

Der Idiot (Mimodram, Bachmann, after F.M. Dostoyevsky), 1952, Berlin, 1 Sept 1952, rev. 1990

Pas d'action, 1952, Munich, Bayerische Staatsoper, 1952; withdrawn, incorporated into Tancredi, 1964

Maratona (Tanzdrama, 1, L. Visconti), 1956, Berlin, Städtische Oper, 24 Sept 1957

Undine (3, F. Ashton, after F.H.K. de la Motte Fouqué), 1956–7, London, CG, 27 Oct 1958

L'usignolo dell'imperatore (balletto-pantomima, G. di Majo, after H.C. Andersen), 1959, Venice, La Fenice, 16 Sept 1959; red. H. Brauel, fl, cel, pf, perc, 1970

Tancredi (2 scenes, P. Csobàdi), 1964, Vienna, Staatsoper, 18 May 1966 [based on Pas d'action, 1952]

Orpheus (6 scenes, E. Bond), 1978, Stuttgart, Württembergische Staatsoper, 17 March 1979; concert version, spkr, orch, 1978

Le disperazioni del Signor Pulcinella (commedia di balletto con canto, S. Sivori, after Molière: *Georges Dandin*), 1992–5, Schwetzingen, Schwetzinger Schloss, 25 May 1997 [extended rev. of Jack Pudding, 1949]

Le fils de l'air (L'enfant changé en jeune homme) (ballet, J. Cocteau), 1995–6, Schwetzingen, Schwetzinger Schloss, 25 May 1997

### OTHER DRAMATIC WORKS

Die Gefangenen (incid music, M. Kommerell), 1950

Der tolle Tag (incid music, Beaumarchais), 1951, withdrawn

Judith (incid music, J. Giraudoux), 1952

Sodom und Gomorrha (incid music, Giraudoux), 1952

Der sechste Gesang (incid music for radio, E. Schnabel), 1955

Die Zikaden (incid music for radio, Bachmann), 1955, withdrawn

Les caprices de Marianne (incid music, J.-P. Ponnelle, after A. de Musset), 1962, withdrawn

Muriel (film score, dir. A. Resnais), 1963

Der Frieden (incid music, Aristophanes, trans. P. Hacks), 1964

Der junge Törless (film score, dir. V. Schlöndorff, after R. Musil), 1966

Die verlorene Ehre der Katharina Blum (film score, dir. Schlöndorff, after H. Böll), 1975
Der Taugenichts (film score, dir. B. Sinkel), 1977
The Woman (incid music, Bond), 1978, withdrawn
Montezuma (film score), 1980
Nach Lissabon (film score, J. Melo), 1982
Un amour de Swann (film score, dir. Schlöndorff, after M. Proust), 1983
L'amour à mort (film score, dir. Resnais), 1984

SYMPHONIES

Symphony no.1, chbr orch, 1947, rev. 1963, 1991
Symphony no.2, 1949
Symphony no.3, 1949–50
Symphony no.4, 1955 [from op König Hirsch]
Vokalsinfonie (H. von Cramer), solo vv, orch, 1955 [from op König Hirsch]
Symphony no.5, 1962
Symphony no.6, 2 chbr orch, 1969, rev. 1994
Symphony no.7, 1983–4
Symphony no.8, after W. Shakespeare: *A Midsummer Night's Dream*, 1992–3
Symphony no.9 (H.-U. Treichel, after A. Seghers: *Das siebte Kreuz*), chorus, orch, 1995–7

ORCHESTRAL

Kammerkonzert, pf, fl, str, 1946
Concertino, pf, wind, perc, 1947
Violin Concerto no.1, 1947
Ballett-Variationen, 1949, rev. 1992 and 1998
Suite, small orch, 1949 [from ballet Jack Pudding]
Piano Concerto no.1, 1950
Sinfonische Variationen, chbr orch, 1950, withdrawn
Sinfonische Zwischenspiele, 1951 [from op Boulevard Solitude]
Tancredi, suite, 1952 [from ballet Tancredi]
Tanz- und Salonmusik, 1952, rev. 1989 [from ballet Der Idiot]
Ode an den Westwind, after P.B. Shelley, vc, orch, 1953
Quattro poemi, 1955
Sinfonische Etüden, 1956, rev. as Drei sinfonische Etüden, 1964
Maratona, suite, 2 jazz bands, orch, 1956
Jeux des Tritons, pf, orch, 1956–7, rev. 1967 [from ballet Undine]
Hochzeitsmusik, wind, 1957 [from ballet Undine]
Sonata per archi, 1957–8
Drei Dithyramben, chbr orch, 1958
Trois pas des Tritons, 1958 [from ballet Undine]
Undine, suite no.1, 1958 [from ballet]
Undine, suite no.2, 1958 [from ballet]
Antifone, 11 str, wind, perc, 1960
Los caprichos, fantasia, 1963
Zwischenspiele, 1964 [from op Der junge Lord]
Mänadentanz, 1965 [from op The Bassarids]
In memoriam: die weisse Rose, double fugue, 12 insts, 1965
Double Bass Concerto, 1966
Double Concerto, ob, hp, str, 1966
Fantasia, str, 1966, arr. str sextet, 1966 [from film score Der junge Törless]
Piano Concerto no.2, 1967
Telemanniana, 1967
Compases para preguntas ensimismadas, va, 22 insts, 1969–70
Violin Concerto no.2 (H.M. Enzensberger: *Hommage à Gödel*), B-Bar, vn, 33 insts, tape, 1971, rev. 1991
Heliogabalus imperator, allegoria per musica, 1971–2, rev. 1986
Tristan, preludes, pf, orch, tape, 1972–3
Katharina Blum, suite, chbr orch, 1975 [from film score]
Ragtimes and Habaneras, sinfonia, arr. H. Brauel, brass band, 1975 [from TV op La Cubana]; arr. M. Wengler, sym. wind band, 1982; arr. D. Purser, brass ens, 1986
Aria de la folía española, chbr orch, 1977
Il Vitalino raddoppiato, chaconne, vn, chbr orch, 1977 [based on chaconne by T. Vitali]
Apollo trionfante, winds, kbds, perc, db, 1979 [from ballet Orpheus]
Arien des Orpheus, gui, hp, hpd, str, 1979
Barcarola, 1979
Dramatische Szenen aus 'Orpheus' I, 1979 [from ballet]
Dramatische Szenen aus 'Orpheus' II, 1979 [from ballet]
Spielmusiken, amateur orch, 1979–80 [from op Pollicino]
Deutschlandsberger Mohrentanz no.1, 4 rec, gui, perc, str qt, str, 1984
Kleine Elegien, Renaissance insts, 1984–5 [from film score Der junge Törless]
Liebeslieder, vc, orch, 1984–5
Deutschlandsberger Mohrentanz no.2, 4 rec, gui, perc, str qt, str, 1985
Fandango, 1985, rev. 1992
Cinque piccoli concerti e ritornelli, 1987 [from op The English Cat]
Requiem: 9 geistliche Konzerte, pf, tpt, orch, 1990–92
La selva incantata, aria and rondo, 1991 [from op König Hirsch]
Introduktion, Thema und Variationen, vc, hp, str, 1992
Appassionatamente, fantasia, 1993–4 [from op Das verratene Meer]
Erlkönig, fantasia, 1996 [from ballet Le fils de l'air]
Pulcinellas Erzählungen, chbr orch, 1996 [from ballet Le disperazioni del Signor Pulcinella]
Sieben Boleros, 1996 [from op Venus und Adonis]
Violin Concerto no.3, 3 portraits from T. Mann: *Doktor Faustus*, 1996
Zigeunerweisen und Sarabanden, 1996 [from ballet Le fils de l'air]
Fraternité, air, 1999
A Tempest, rounds, 2000

CHORAL

Fünf Madrigäle (F. Villon), small chorus, 11 insts, 1947
Chor gefangener Trojer (J.W. von Goethe: *Faust*, pt ii, act 3), chorus, orch, 1948, rev. 1964
Wiegenlied der Mutter Gottes (L. de Vega, Ger. trans. A. Altschul), solo boy's v/unison boys' chorus, 9 insts, 1948
Szenen und Arien, S, T, chorus, orch, 1956 [from op König Hirsch]
Jüdische Chronik (J. Gerlach), 2 spkr, A, B, chbr chorus, chbr orch, 1960, collab. Blacher, Dessau, K.A. Hartmann, Wagner-Régeny
Novae de infinito laudes (cant., G. Bruno), S, A, T, Bar, chorus, ens, 1962
Cantata della fiaba estrema (E. Morante), S, chbr chorus, 13 insts, 1963
Lieder von einer Insel (Bachmann), chbr chorus, trbn, 2 vc, db, chbr org, perc, timp, 1964
Muzen Siziliens (choral conc., Virgil: *Eclogues*), chorus, 2 pf, wind, timp, 1966
Das Floss der 'Medusa' (orat, Schnabel), S, Bar, spkr, chorus, 9 boys' vv, orch, 1968, rev. 1990
Mad People's Madrigal (Bond), 12-pt chorus, 1974–6 [from music-theatre We Come to the River]
Orpheus Behind the Wire (Bond), 8-/12-pt chorus, 1981–3
Hirtenlieder (S, S, Mez, T, Bar, B)/(chbr chorus), 1993–5 [from op Venus and Adonis]

SOLO VOCAL

Sechs Lieder, high v, wind qnt, 1945, withdrawn
Whispers from Heavenly Death (cant., W. Whitman), S/T, tpt, vc, cel, hp, 4 perc, 1948; arr. S/T, pf, 1948
Der Vorwurf (concert aria, F. Werfel), Bar, tpt, trbn, str, 1948, withdrawn
Apollo et Hyazinthus (improvisations, G. Trakl: *Im Park*), A, hpd, fl, cl, bn, hn, str qt, 1948–9
Chanson Pflastersteine, S, pf, 1950, withdrawn
Fünf neapolitanische Lieder (anon. 17th-century), Bar, chbr orch, 1956
Nachtstücke und Arien (Bachmann), S, orch, 1957
Kammermusik 1958 (F. Hölderlin: *In lieblicher Bläue*), T, gui/hp, cl, hn, bn, str qnt, 1958, rev. 1963
Drei Fragmente nach Hölderlin, T, gui, 1958 [from Kammermusik 1958]
Three Arias, Bar, small orch, 1960, rev. 1993 [from op Elegy for Young Lovers]
Ariosi (T. Tasso), S, vn, orch, 1963; arr. S, vn, pf 4 hands, 1963
Being Beauteous (cant., A. Rimbaud), coloratura S, hp, 4 vc, 1963
Ein Landarzt (Monodram, Kafka), Bar, orch, 1964 [from op]
Versuch über Schweine (G. Salvatore), Bar (Sprechgesang), orch, 1968
El Cimarrón (recital, trans. H.M. Enzensberger, after M. Barnet), Bar, fl + pic + a fl + b fl, gui, perc, 1969–70
Voices (various), 22 songs, Mez, T, 15 insts, 1973
Heb doch die Stimme an (M. Walser), Bar, cl, tpt, vc, perc, pf, 1975 [for Hommage à Kurt Weill, collab. others]
Kindermund (R. Thenier), S/B/spkr, pf, tpt, 1975 [for Hommage à Kurt Weill, collab. others]
El rey de Harlem (Imaginäres Theater I) (F. García Lorca), Mez, cl, tpt, trbn, perc, elec gui, pf, va, vc, 1979
Three Auden Songs, T, pf, 1983

Drei Lieder über den Schnee (H.-U. Treichel), S, Bar, cl + b cl, bn, hn, 2 vn, va, vc, db, 1989
An Sascha, S, A, 1991, unpubd
Zwei Konzertarien, T, small orch, 1991 [on material from op König Hirsch]
Lieder und Tänze, Mez, s sax, cl, tpt, trbn, perc, gui, pf, db, 1992–3 [from TV op La Cubana, oder Ein Leben für die Kunst]
Heilige Nacht (Treichel), medium v, rec/fl/ob/vn, 1993
Heimlich zur Nacht, 1v, pf, 1994, unpubd
Nocturnal Serenade (E. Bond), arr. M. Zehn, S, pf, 1996 [arr. of chbr work Notturno]
Sechs Gesänge aus dem Arabischen (Henze), T, pf, 1997–8

CHAMBER

Kleines Quartett, ob, vn, va, vc, 1945, withdrawn
Sonata, vn, pf, 1946
Sonatina, fl, pf, 1947
String Quartet no.1, 1947
Kammersonate, pf trio, 1948, rev. 1963
String Quartet no.2, 1952
Wind Quintet, 1952
Concerto per il Marigny, pf, cl, b cl, hn, tpt, trbn, va, vc, 1956, withdrawn [partially reworked into Requiem, pf, tpt, orch, 1990–92]
Quattro fantasie, cl, bn, hn, str qnt, 1963 [from 1963 version of Kammermusik 1958]
Divertimenti, 2 pf, 1964 [interludes from op Der junge Lord]
Der junge Törless, fantasia, str sextet, 1966 [arr. of Fantasia, str]
L'usignolo dell'imperatore, fl, cel, pf, 3 perc, vib + tubular bells ad lib, 1970 [concert version of ballet]
Fragmente aus einer Show, hn, 2 tpt, trbn, tuba, 1971 [from op Der langwierige Weg in die Wohnung der Natascha Ungeheuer]
Prison Song (Hô' Chí Minh), perc, tape, 1971
Carillon, Récitatif, Masque, mand, gui, hp, 1974
String Quartet no.3, 1975–6
Amicizia!, cl, trbn, vc, perc, pf, 1976
String Quartet no.4, 1976
String Quartet no.5, 1976
Konzertstück, vc, ens, 1977–85, withdrawn [material incorporated into Introduktion, Thema und Variationen, 1992]
L'autunno, fl, ob, cl, bn, hn, 1977
Trauer-Ode für Margaret Geddes, 6 vc, 1977
Sonata, va, pf, 1978–9
Sonatina, vn, pf, 1979 [from op Pollicino]
Le miracle de la rose (Imaginäres Theater II), solo cl + E♭, fl + pic, ob + eng hn + ob d'amore, bn + heckelphone ad lib, hn, tpt, trbn, perc, pf, 2 vn, va, vc, db, 1981
Variation, brass qnt, 1981, unpubd
Von Krebs zu Krebs, S, fl, pf, 1981, unpubd
Canzona, ob, pf, hp, 3 vn, vc, 1982 [on material from op The English Cat]
Sonata, pic tpt, 2 tpt, flugel hn, b tpt, 2 trbn, b trbn, 1983
Sonata, fl, cl, vn, vc, perc, pf, 1984 [from film score L'amour à mort]
Selbst- und Zwiegespräche, trio, va, gui, small org/other kbd, 1984–5
Ode an eine Äolsharfe, after M. Mörike, solo gui, a fl, b fl, ob d'amore, eng hn, b cl, bn, perc, hp, va d'amore, 2 va, va da gamba, 2 vc, db, 1985–6
Eine kleine Hausmusik, gui, pf, 1986, unpubd
Allegra e Boris, vn, va, 1987, unpubd
Fünf Nachtstücke, vn, pf, 1990
Paraphrasen über Dostojewsky (Bachmann), actor, fl, cl, bn, tpt, trbn, perc, pf, str qt, 1990 [from ballet Der Idiot]
Piano Quintet, 1990–91
Adagio, str sextet, 1992, unpubd
Adagio adagio, serenade, vn, vc, pf, 1993
Drei geistliche Konzerte, arr. M. Eggert, tpt, pf/org, 1994–6 [from Requiem]
Notturno, 2 fl, ob, eng hn, 2 cl, 2 bn, 2 hn, pf, db, 1995 [based on op The English Cat, scene 2]
Leçons de danse, (2 pf)/(pf, hp), 1996 [from ballet Le fils de l'air]
Minotauros Blues, concert music, 6 perc, 1996
Neue Volkslieder und Hirtengesänge, bn, gui, str trio, 1996 [from musical play Ödipus der Tyrann]
Voie lactée ô soeur lumineuse, fl, cl, bn, hn, tpt, trbn, timp, perc, vib, mar, pf, cel, 2 vn, va, vc, db, 1996
Drei Märchenbilder, arr. J. Ruck, 2 gui, 1997 [from op Pollicino]

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Sonatina, pf, 1947, withdrawn
Serenade, vc, 1949; arr. L. Drew, db, 1981
Variationen, pf, 1949
Drei Tentos, gui, 1958 [from Kammermusik 1958]
Piano Sonata, 1959
Six Absences, hpd, 1961
Lucy Escott Variations, hpd/pf, 1963
Memorias de 'El Cimarrón', gui, 1970; arr. E. Cásoli and J. Ruck, 2 gui, 1995
Sonatina, tpt, 1974; arr. M. Harvey, trbn, 1974
Royal Winter Music, sonata no.1, gui, 1975–6
Capriccio, vc, 1976, rev. 1981
Sonata, vn, 1976–7, rev. 1992
Ländler, vn, 1977, withdrawn
S. Biagio 9 agosto ore 12.07, db, 1977
Five Scenes from the Snow Country, mar, 1978
Margareten-Walzer, pf, 1978, unpubd
Epitaph, vc, 1979, unpubd
Etude philarmonique, vn, 1979
Royal Winter Music, sonata no.2, gui, 1979
Toccata senza fuga, org, 1979 [from ballet Orpheus]
Drei Märchenbilder, gui, 1980 [from op Pollicino]
Sechs Stücke für junge Pianisten, 1980 [from op Pollicino]
Cherubino, 3 miniatures, pf, 1980–81
Euridice, fragments, hpd, 1981, rev. 1992 [from ballet Orpheus]
Une petite phrase, pf, 1984 [from film score Un amour de Swann]
Serenade, vn, 1986
La mano sinistra, pf left hand, 1988
Piece for Peter, pf, 1988
Clavierstück, pf, 1989, unpubd
Für Manfred, vn, 1989, unpubd
Das Haus Ibach, pf, 1991, unpubd
Pulcinella disperato, fantasia, arr. M. Eggert, pf, 1991–2 [from ballet Le disperazioni del Signor Pulcinella]
Minette, arr. A. Pfeifer, descant zither, 1992 [from The English Cat]; arr. J. Ruck, 2 gui, 1995
An Brenton, va, 1993, unpubd
Für Reinhold, pf, 1994, unpubd
Toccata mistica, pf, 1994
Serenata notturna, arr. M. Zehn, pf/2 pf, 1996 [arr. of chbr work Notturno]
Trio, vn, va, vc, 1998

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Die schlafende Prinzessin (ballet after Tchaikovsky, prol, 4 scenes, H. Zehden) 1951, withdrawn
Don Chisciotte (comic op, arr. of Paisiello), 1976, collab. H. Brauel; concert suite, 2 S, T, Bar, wind band, chbr orch, 1976, rev. 1978; suite, arr. N. Studnitzky as Die Abenteuer des Don Chisciotte, concert band, 1990
Jephte (orat, orch of Carissimi), 3 S, A, T, 2 B, 6vv, fl, hp, gui, mand, banjo, perc, 1976
Wesendonck-Lieder, S, chbr orch, 1976 [arr. of Wagner songs]
Il ritorno d'Ulisse in patria (op, reconstruction after Monteverdi), 1981; concert extracts, Scene e Arie da 'Il ritorno d'Ulisse in patria', S, A, T, Bar, orch, 1981
I sentimenti di Carl Philipp Emanuel Bach, fl, orch, 1982 [transcr. of Clavier-Fantasie, H536 (W80)]
Der Mann, der vom Tode auferstand (mini-op after sketches by K.A. Hartmann), 1988
Fürwahr ...?! (mini-op after sketches by K.A. Hartmann), 1988
Drei Mozartsche Orgelsonaten, a fl, b fl, ob d'amore, eng hn, b cl, bn, hp, gui, va d'amore, 2 va, 2 vc, cb, 1991 [arr. of Mozart K336/336*d*, K67/41*h*, K328/317*c*]
Il re Teodoro in Venezia (op, arr. of Paisiello), 1991–2, collab. D.P. Graham
Drei Orchesterstücke, 1995 [after K.A. Hartmann pf sonata '27. April 1945']
Richard Wagnersche Klavierlieder, Mez, Bar, chorus, orch, 1998–9

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H. Pauli: 'Hans Werner Henze', *Musica*, xiii (1959), 761–2
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VIRGINIA PALMER-FÜCHSEL

**Hepokoski, James A(rnold)** (*b* Duluth, MN, 20 Dec 1946). American musicologist. He studied with David G. Hughes, John M. Ward, Oliver Strunk and Christoph Wolff at Harvard, where he took the AM in 1974 and the doctorate in 1979, with a dissertation on the compositional history of Verdi's *Falstaff*. He began teaching at Oberlin College Conservatory in 1978, becoming professor in 1985. He joined the faculty of the University of Minnesota in 1988, and was named Distinguished McKnight Professor of Musicology in 1997. He moved to the music department of Yale University in 1999. He became co-editor of the journal *19th-Century Music* in 1992. Hepokoski's areas of interest are Italian opera, especially Verdi, and the concept and practice of musical modernism between 1880 and 1920. He has also studied the theory of musical genres and recent literary-critical/historical approaches to music. A central issue in his research has been to devise ways to understand musical process as human thought, an ongoing concern with music of the past as recoverable communication. Since 1990, in collaboration with Warren Darcy, he has focused on devising a genre-based theory of sonata structure and 'deformations' ('sonata theory'), which seeks to suggest productive ways to understand and interpret compositional choices within instrumental sonatas from the mid-18th century to the early 20th.

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PAULA MORGAN

**Heppener, Robert** (*b* Amsterdam, 9 Aug 1925). Dutch composer. He studied the piano at the Amsterdam Conservatory and took composition lessons with Van Lier. In 1956 he began to teach music theory at the Rotterdam Conservatories and the Amsterdam Muzieklyceum and composition at the conservatory of Amsterdam and Maastricht. The first of his works to attract public notice was the splendid *Cantico delle creature di S Francesco d'Assisi* (1952; rev.1955). Shortly thereafter his Symphony was performed by the Concertgebouw Orchestra under Haitink, and Heppener became known as one of the most promising young Dutch composers. His earlier music is for the most part tightly constructed and displays a strong sense of purpose and a fine control of dramatic tension and relaxation. A magnificent example of this is *Eglogues* (1963), a four-movement work inscribed with the opening lines of St John Perse's *Chronique*. The poet's nature imagery is reflected in the music, and there is a stifling atmosphere of defeat and future uncertainty. With its novel vocal techniques, the *Canti carnascialeschi* (1966), a five-part choral cycle on Florentine carnival poems and *Del iubilo del core* (1974), proved Heppener's continuing interest in contemporary developments without giving up his personal musical language and clarity of expression. While these works are

predominantly atonal, in the 1980s Heppener strove for a new tonality as in *Memento* (1984) and *Hymn to Harmony* (1987). Open sonorities have remained a constant feature of his music as well as the sense that the structures of his compositions result from his tireless search for existential truth.

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(*selective list*)

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Orch: Sym., 1951–2; Dirivazioni, str, 1958, rev. 1980; Eglogues, 1963, rev. 1980; Scherzi, str, 1965; Hymns and Conversations, 28 hp, 1969; Air et sonneries, 1969; Muziek voor straten en pleinen, 1970; Boog, 1988

Vocal: Cantico delle creature di S Francesco d'Assisi, S/T, str orch, harp, 1952, rev. 1955; Canti carnascialeschi (L. de'Medici, N. Machiavelli, G. detto il Guggiola, A. Allamanni, A. Poliziano), chbr chorus, 1966; 4 Songs (E. Pound), S/T, pf, 1970; Del iubilo del core che esce in voce (Jacopone da Todi), chbr chorus, 1974; Nachklänge (P. Celan), chbr chorus, 1977; Memento (dramatic scene), S, ens, 1984; Tussen bomen (C. van Geel), B, pf, 1985; Hymn to Harmony (W. Shakespeare), S, Ct, rec, b viol, mar, tape, 1987, rev. 1993; Bruchstücke eines alten Textes (Ps xliii), chorus, 1990; Cadenz (W. Kusters), Mez, ens, 1990, rev. 1993; Im Gestein (Celan), chorus, ens, 1992

Other inst: Str Qt, 1951; Septet, fl, cl, bn, str qt, 1958; A fond de fleurettes, str qt, 1961; Qt, a fl, str trio, 1967; Canzona, sax qt, 1968; Spinsel, pf, 1986; Qu'amas l'aura, fl, 1986, rev. 1988; Hear Hear, ens, 1989; Toonladder (Scale), tr rec, 1991; Telemann Blow-Up, fl, 1992; Trail, ens, 1993

Principal publisher: Donemus

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T. Derks: 'De kunst van het loslaten', *Muziekjournaal*, x/5 (1998), 30–32

JOS WOUTERS/LEO SAMAMA

**Heppner, Ben** (*b* Murrayville, BC, 14 Jan 1956). Canadian tenor. He studied at the University of British Columbia and during the mid-1980s sang lyrical roles with the Toronto-based Canadian Opera Company Ensemble. In 1986 he sang Sandy in Maxwell Davies's *The Lighthouse* at the Guelph Spring Festival, then decided to re-study as a dramatic tenor with William Neill. He won the Birgit Nilsson prize (1988) in New York, then sang Bacchus (*Ariadne auf Naxos*) in Melbourne and the Prince (*Rusalka*) in Philadelphia. He went on to sing Lohengrin in Stockholm and San Francisco (1989), Walther von Stolzing at Seattle, La Scala and Covent Garden (1990), Bacchus at Santa Fe and Frankfurt, and Florestan at Cologne and Vienna. In 1991 Heppner performed as Laca (*Jenůfa*) in Brussels, Erik (*Der fliegende Holländer*) in Geneva and Idomeneo in Amsterdam; the following year he sang Dvořák's Dimitrij in Munich and Mozart's Titus at Salzburg, created the title role of William Bolcom's *McTeague* at Chicago and made his Metropolitan début as Laca. He returned to Covent Garden as a memorable Peter Grimes (1995) and to Toronto as Canio (1996). He has made notable recordings of Walther von Stolzing, Lohengrin, Grimes, Erik, Florestan, Huon (*Oberon*), Jean (*Hérodiade*), Chénier and Calaf, all of which display his powerfully dramatic voice, with its solid middle register and ringing top notes, and his vivid sense of character.

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ELIZABETH FORBES

**Heptachord** (from Gk. *hepta*: 'seven', *chordē*: 'lyre string'). A seven-note SCALE, such as the major or minor scale, or that of any of the church modes.

**Heptatonic.** A term applied to any music, MODE or SCALE based on seven pitches to the octave.

**Heptinstall, John** (*b* ?London, *c*1657; *d* London, bur. 18 Nov 1732). English printer and manufacturer of printing ink. He set up as a Master about 1683, and was active until about 1715. With Thomas Moore and Francis Clark he printed *Vinculum societatis* (1687), the first musical work with the 'new tied note' (i.e. quavers and semiquavers united in groups). Before then, except in engraved music, such notes were printed separately because of the difficulty of connecting, in movable types, notes of different pitch. The 'new tied note' was improved (as the 'new London character') by William Pearson, who was in business from 1699 to 1735, and who was the best known of Heptinstall's 12 apprentices. A feature of both new types was the printing of round-headed notes instead of the former lozenge shape (for illustration *see* PRINTING AND PUBLISHING OF MUSIC, fig.10). He issued a number of works by Purcell, including *Amphitryon* (1690), *The Prophetess, or The History of Dioclesian* (1691) and *The Double Dealer* (1694), as well as a number of psalm books and publications by Henry Playford, including the 1703 edition of *The Dancing Master*.

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FRANK KIDSON, WILLIAM C. SMITH/D. ROSS HARVEY

**Heracles** (Gk.; Lat. Hercules). Legendary hero of Greek mythology, born the mortal son of Zeus and Alcmēnē. Renowned for his preternatural strength and his 12 labours in the service of Eurystheus, he was later granted immortality. Heracles is usually depicted as a hero, with courage equal to his strength, but his temperament and various appetites eventually led to his portrayal as a tragic figure, a bully or even a buffoon (e.g. Sophocles, *Trachiniae*; Aristophanes, *Frogs*).

In literary sources Heracles is rarely associated with music. Apollodorus (ii.4.9) and Diodorus Siculus (iii.67.2) record the tale of the young hero as the student of Linus, son of Apollo and master of the lyre. Enraged by the chastisement of Linus, Heracles used his lyre as a weapon and murdered his teacher. Elsewhere (e.g. Euripides, *Alcestis*, 756–60) his musical performances serve only to display his ineptitude.

From about 530 to 480 BCE Heracles appeared as a musician on Athenian vases. Typical of these depictions is Heracles mounting a platform, preparing to play a kithara or lyre. In one scene he is tuning the kithara; in another Athena also mounts the platform while playing the pipes. Sometimes the performance is less formal, with Heracles seated and playing the barbitos. A consistent feature of these scenes is the presence of Athena. Boardman has argued that the association of Athena, Heracles and musical performance is an example of the political imagery employed by the tyrant Pisistratus and his sons in late 6th-century Athens, perhaps alluding to

the introduction of Homeric recital into the celebration of the Panathenaea. On other vases from approximately the same period Heracles is depicted playing the lyre or pipes, often in a procession and accompanied by Dionysus and satyrs. Such scenes, associating Heracles with drunken revelry, are common throughout antiquity.

In the Hellenistic and Roman periods Heracles occasionally appears in the company of the Muses. In 187 BCE M. Fulvius Nobilior built the Temple of Hercules of the Muses (*Herculis Musarum Aedes*) in Rome. The temple contained statues of the nine Muses and one of Heracles, perhaps the model for the playing Heracles found on the coins of Q. Pomponius Musa dating to 66 BCE and inscribed 'Hercules Musarum'. Ancient sources report that Fulvius, when in Greece, learnt about a cult of Heracles Musagētēs ('leader of the Muses'). Plutarch offers a different explanation that links the association of Heracles and the Muses to Rome: he wrote that Heracles taught the art of writing to Evander, the legendary founder of a settlement on the Palantine Hill (*Quaestiones Romanae*, lix).

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L. Richardson: 'Hercules Musarum, Aedes', *A New Topographical Dictionary of Ancient Rome* (Baltimore, 1992), 187

MICHAEL W. LUNDELL

**Herbage, Julian (Livingston-)** (*b* Woking, 4 Sept 1904; *d* London, 15 Jan 1976). English musicologist. After attending the Royal Naval Colleges, Osborne and Dartmouth, he went to Cambridge, studying harmony and counterpoint with Charles Wood. In 1924 he began a brief theatrical career as conductor, composer, actor and producer in London and Liverpool. He joined the music staff of the BBC in 1927, and soon proved an invaluable editor and investigator of source material; his work on the Foundling Hospital score of *Messiah* in 1935 brought about the work's first broadcast in its original form. He took a leading part in programme planning for BBC concerts and for the annual Henry Wood Promenade Concerts. Herbage became assistant director of music at the BBC in 1940 but resigned in 1946 to work freelance, continuing to help plan and produce the Promenade Concerts until 1961. He served on the Royal Philharmonic Society's honorary management committee, 1940–71.

In 1944, while at the BBC, he instituted the first radio 'Music Magazine' in association with Anna Instone, whom he married that year and who later became BBC head of gramophone programmes. They remained joint editors of a programme broadcast every Sunday morning (except during the summer) for 29 years; from 1952 Herbage also introduced the programme. Their own range of musical interests, together with their ability to train and encourage some hundreds of broadcast contributors covering an extensive variety of subject matter, made the programme an outstanding success in stimulating wider tastes. Herbage had a special interest in 17th- and 18th-century music, and prepared several editions, including one of Arne's music for Milton's *Comus* (MB, iii, 1951); his compositions include an orchestral suite, *The Humours of Bath*.

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*Messiah* (London, 1948)
'Sibelius', *The Symphony*, ed. R. Hill (Harmondsworth, 1949), 359–94
'The Vocal Style of Thomas Augustine Arne', *PRMA*, lxxviii (1951–2), 83–96
'Peter Ilich Tchaikovsky', 'Jean Sibelius', *The Concerto*, ed. R. Hill (Harmondsworth, 1952), 219–33, 276–81
ed., with A. Instone: *Music Magazine* (London, 1953) [selections from the BBC programme]
'The Oratorios', 'The Secular Oratorios and Cantatas', *Handel: a Symposium*, ed. G. Abraham (London, 1954), 66–131, 132–55
'Arne: his Character and Environment', *PRMA*, lxxxvii (1960–61), 15–29

NOËL GOODWIN

**Herbain** [first name unknown], Chevalier d' (*b* Paris, *c*1730 or *c*1734; *d* Paris, 1769). French composer. A sketch of his later life published in the *Mercure de France* (May 1753) states that in his youth he had been captain of a cavalry regiment stationed for a time in Italy. There he had composed three operas: an intermezzo *Il geloso* (performed at Rome in 1751 and later at Florence and at Bastia in Corsica), *Il trionfo del Giglio* and *La Lavinia* (performed at Bastia in 1751 and *c*1753 respectively). The only extant pieces from this Italian sojourn (contained in a volume of extracts from *Lavinia* published soon after his return to Paris) are five bravura arias and a duo, supported by fairly substantial orchestral accompaniments, which suggest that *Lavinia* was a typical *opera seria* of the time. For Paris Herbain composed *Iphis et Célime*, which was performed at the Opéra in 1756. More immediately appealing, because of its unpretentious lyricism, is his *opéra comique Nanette et Lucas* (1764) which had followed another work in the same genre, *Les deux talents* (1763). Some of Herbain's airs became very popular and appeared in nearly a dozen anthologies published in Paris and Liège during the second half of the century. Between 1755 and 1760 several of his works were performed at the Concert Spirituel, including the motet *Exultate Deo* (sung by Mlle Fels on 4 April 1755) and a 'new' symphony (8 December 1756). He also wrote numerous ariettes (not all extant), two cantatas and five *cantatilles*, some of which reflect the influence of the emerging Classical style. This influence is more strongly felt in his six sonatas for harpsichord with accompaniment, in which the harpsichord, using Alberti basses and other formulae of the period, establishes a relationship with the soloist typical of the early Classical school.

WORKS
(*selective list*)

*all printed works published in Paris*

STAGE

Il geloso (int), Rome, 1751, lost
Il trionfo del Giglio (op, 3), Bastia, Pubblico, 1751, lost
La Lavinia (op, 3), Bastia, Pubblico, *c*1753, extracts in Scelti del dramma La Lavinia (Paris, n.d.)
Iphis et Célime, ou Le temple de l'Indifférence détruit par l'Amour (opéra-ballet, 1, Chevennières), Paris, Opéra, 28 Sept 1756 (Paris, n.d.)
Les deux talents (oc, 2, Bastide), Paris, Comédie-Italienne, 11 Aug 1763
Nanette et Lucas, ou La paysanne curieuse (oc, 1, N.E. Framery), Paris, Comédie-Italienne, 14 July 1764 (Paris, n.d.)

VOCAL

2 cants., 1v, orch (1755): Les charmes du sommeil; Le retour de Flore
5 cantatilles; many ariettes, romances, chansons
Exultate Deo, motet, lost

INSTRUMENTAL

6 Sonates en trio, 2 vn, b (1755)
6 Sonates . . . en forme de dialogue, hpd, vn/fl acc. (1755/6)
Symphonie nouvelle (1757)
Menuets en trio, 2 vn, b (1765)

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D. Tunley: *The Eighteenth-Century French Cantata* (London, 1974, 2/1997)

DAVID TUNLEY

**Herbart, Johann Friedrich** (*b* Oldenburg, 4 May 1776; *d* Göttingen, 14 Aug 1841). German philosopher, psychologist, educational theorist, aesthetician and musician. By the age of eight, Herbart had begun to study the piano, violin, cello and harp. His first appearances as pianist and cellist in private concerts date from 1787, by which time he had composed a number of short vocal works under the supervision of Karl Meineke, the organist at St Lamberti, Oldenburg. In 1794 he entered the University of Jena as a philosophy student of J.G. Fichte, but soon rejected many of his teacher's views. During his three-year stay in Jena he set Schiller's *Würde der Frauen* to music and composed a series of keyboard sonatas (now lost). After working as a tutor at Interlaken in Switzerland (1797–1800), where Pestalozzi had a profound effect on his own later theories of education, Herbart settled in Göttingen, receiving his doctorate at the university there in 1802. While resident in Göttingen he made the acquaintance of Forkel, who stimulated his interest in J.S. Bach and early music, and he completed a set of piano sonatas, only one of which (published by Kühnel in Leipzig, 1808) survives. Monographs on education and metaphysics date from the same period. In 1808 Herbart assumed Kant's chair at the University of Königsberg, and throughout the following two decades published extensively on metaphysics and psychology. In the course of his tenure in Königsberg he may have helped found an institute for church music designed for the local theology students. Two keyboard fugues composed during these years survive in manuscript. Troubled by the political situation in Königsberg, and unsuccessful in his application for Hegel's chair in Berlin, Herbart resettled in Göttingen in 1833 and remained there for the rest of his life.

In his writings Herbart proceeds from the assumption that philosophy must be grounded in practical experience. Viewing his task as a search for the underlying unity of the diverse phenomena of existence, he believed that philosophy, music and mathematics could ultimately be explained by the same law of harmony. As a psychologist, Herbart argued that everything in the mind arises from 'presentations', such as colours and sounds, which may either complement or oppose one another, and he located the chief purpose of education in the introduction of these presentations to students. He addressed aesthetics, defined as the branch of philosophy that seeks to explain intuitive judgments of approval or disapproval, in *Schriften zur Einleitung in die Philosophie* (1813) and *Kurze Encyclopädie der Philosophie aus praktischen Gesichtspunkten* (1831). For Herbart, aesthetic judgment focusses on the internal relationships between the elements peculiar to the various arts: colours for painting, outlines for sculpture, thoughts for poetry and sounds for music. As an early exponent of the stance later known as formalism, he felt that access to the power of an artwork could only be guaranteed through analysis, which aimed 'to reveal separately each and every fibre of art' and 'to throw light on all of the often very different relationships wherein beauty dwells'. Thus we come to understand musical beauty by analysing 'successive and simultaneous tonal relations', that is, melody and harmony. The observer's reaction to the artwork, which Herbart calls 'apperception', is beside the point; so too are questions of meaning, affective character and historical content. Herbart's formalism sometimes led him to extremes, as in his description of an opera libretto as an extrinsic addition, or his view of the actual sound of a score as an inessential property. Nonetheless, his aesthetics exercised a decisive impact on later thinkers. The philosophy of his pupil Robert Zimmermann was one of the sources for the classic exposition of musical formalism in Eduard Hanslick's *Vom Musikalisch-Schönen* (1854).

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E. Lippman: *A History of Western Musical Aesthetics* (Lincoln, NE, 1992)

JOHN DAVERIO

**Herbeck, Johann** Ritter von (*b* Vienna, 25 Dec 1831; *d* Vienna, 28 Oct 1877). Austrian conductor and composer. At the age of 12 he became a choirboy in the Cistercian monastery in Heiligenkreuz, where he studied the piano with Ferdinand Borschitzky. During the summers of 1845 and 1846 he went to Vienna for instruction in composition with Ludwig Rotter. He then took up philosophy and law at the University of Vienna (1847) but did not complete these studies. He earned a living as a private tutor in Münchendorf, Lower Austria, in 1848–9 and began his musical career in 1852 as choirmaster at the Piaristenkirche in Vienna. From 1856 to 1866 he was choirmaster of the Männergesangverein in Vienna, and from 1858 he also taught at the conservatory and directed the choral society of the Gesellschaft der Musikfreunde. He conducted the concerts of the Gesellschaft der Musikfreunde from 1859 to 1870 and again (as Brahms's successor) from 1875 to 1877. In 1863 he became a member of Emperor Franz Joseph's Hofkapelle as a vice-Kapellmeister and succeeded to the position of Kapellmeister in 1866. He became co-director of the Vienna Hofoper in 1869 and was director from 1870 to 1875; he declined an invitation in 1877 to become a conductor at the Hofoper in Dresden.

Although largely self-taught in music, and with little instruction in composition, Herbeck mastered all the stylistic techniques of his time and was well acquainted with the classical polyphonic style of the late Baroque period. His choral music is particularly significant in that he overcame the triviality of contemporary writing for male voices; both his more elaborate compositions and folksong arrangements were influential for some considerable time after his death. His works owed much to the

Romantic world of Schumann, but as a conductor he was always interested in new or little-performed works. It was Herbeck who, on being shown by Anselm Hüttenbrenner the manuscript of Schubert's 'Unfinished' Symphony, realized its worth and succeeded in arranging for its first performance in 1865. As an opera conductor he did much for Wagner, performing both *Rienzi* and *Die Meistersinger*. He also recognized Bruckner's talent and was responsible for his appointment as professor of counterpoint at the Vienna Conservatory in 1868. He played a significant role in Viennese musical life during the third quarter of the 19th century.

WORKS

Sacred choral: 7 masses, 7 offs, 3 pss, 7 hymns, grad, all, 8 other smaller works; orat, inc.
Secular vocal: incid music to Faust (J.W. von Goethe), Wallensteins Lager (F. von Schiller), Corfiz Uhlfeld (M. Greif), Libussa (F. Grillparzer); 101 works, male vv (71 unacc.); 49 works, mixed chorus (42 unacc.); 53 solo songs
Orch: 4 syms: no.1, B♭, 1853; no.2, C, 1857; no.3, C, 1861 [with hp solo]; no.4, d, op.20 (Vienna, 1877) [with org solo]; Tanzmomente, op.14 (Vienna, 1868); Sym. Variations (Vienna, 1875); Künstlerfahrt, 1876
Chbr and pf: 3 str qts; Qt, 2 vn, va, b; 2 marches, pf 4 hands

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K. Stekl: 'Eine wichtige Besuchskarte Johann Herbecks im Besitz von Felix Hüttenbrenner', *Mitteilungen des Steirischen Tonkünstlerbundes*, xxxvii–xxxviii (1968), 6–8
J. Braun: *Johann Ritter von Herbeck und das Wiener Hofoperntheater* (Tutzing, 1976)
T. Helm: 'Johann Herbeck (1831–1877)', *Musikblätter der Wiener Philharmoniker*, xxxvi/3 (1981), 131–3
T. Albrecht: 'Bribe, borrow and steal: Johann Herbeck's Conducting Activities in Vienna, 1852–77', *Journal of the Conductor's Guild*, iv/4 (1983), 129–32
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OTHMAR WESSELY

**Herberigs, Robert** (*b* Ghent, 19 June 1886; *d* Oudenaarde, 20 Sept 1974). Belgian composer. He studied at the Royal Ghent Conservatory. When 23 years old he won the Prix de Rome for his *Légende de Saint-Hubert*. Later he achieved success in Belgium and abroad with works such as the symphonic poem *Cyrano de Bergerac* for horn and orchestra and the musical comedy *Le mariage de Rosine*. He was also a gifted painter and a popular novelist. It was not until 1947 that *Le chant d'Hiawatha* (written in 1922) was performed for the first time, on the initiative of Belgian Radio. This explains why in the period 1920–45 he wrote mostly piano music, songs and chamber music. After that he resumed writing for orchestra. His works are fundamentally traditional, although musical developments at the beginning of the 20th century left their imprint. (*CeBeDeM directory*)

WORKS
(*selective list*)

Theatre and spectacle: Le mariage de Rosine (musical comedy), 1925; Music for a Pageant, St Baaf Cathedral, Ghent, 1949; Music for Son et Lumière in the Gravensteen, Ghent, 1960; De nachtelijke wapenschouw [The Night Review], 1961
Orch: Cyrano de Bergerac, hn, orch, 1912; Le chant d'Hiawatha (after H.W. Longfellow), 1922; De vrolijke vrouwtjes van Windsor, 1950; Oden aan de Muzen, 1955; De vier jaargetijden (after etchings by P. Breughel), 1956; Vier oden aan Botticelli, 1956; Romeo en Julia, sym. poem, 1965
Vocal: La légende de Saint-Hubert (cant.), S, T, B, male chorus TB, mixed chorus, orch, 1909; Agnus Dei (orat), 1947–8; many masses and choral works
Song cycles: La chanson d'Eve, 1924; Chants évangéliques, 1930–32; Gezelle liederen, 1942–3
Pf: Poèmes élégiaques, 1921; Ariane, 1924
Pf works, 1941–4: La fontaine bellerie, Concert galant, Suite rustique; 21 sonatas and sonatinas; ballades, rhapsodies, caprices, preludes
Chbr works

Principal publishers: CeBeDeM, De Crans, Koninklijke Vlaamse Academie

MSS in *B-Brtb*

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

**Herbert, Edward,** Lord of Cherbury and Castle Island (*b* Eyton-on-Severn, 3 March 1582; *d* London, 20 Aug 1648). English courtier, author, amateur lutenist and composer. He was the brother of George Herbert, the poet. He visited Paris in 1608–9 and in 1619 he was sent as ambassador to the court of Louis XIII. He was dismissed in 1624 over a difference of opinion on policy and returned home deeply in debt. He was created Lord Herbert of Cherbury on 7 May 1629. Herbert's main contribution to music is the collection of lute music he made, probably upon his return from France in 1624 (*GB-Cfm* Mus 689).

His own music, in manuscript, amounts to four preludes, four pavans and a courante. Even in his latest compositions, Herbert appears to have retained a preference for the earlier contrapuntal style. His music shows little sign of influence by the French school to which so many of the pieces in his collection belong.

DIANA POULTON/ROBERT SPENCER

**Herbert** [Harbert], **George** (*b* Montgomery, 3 April 1593; *d* Bemerton, Wilts., 1 March 1633). English poet of Welsh birth. He studied classics and divinity at Trinity College, Cambridge (BA 1612, MA 1616), where he became university praelector in rhetoric (1618) and university orator (1620). This last position, and his family links to the powerful Pembroke nexus at court, promised high office there or in government. But after a period of retirement he took orders (1626) and eventually (1629) accepted the obscure and impoverished living of Bemerton, near Salisbury. Herbert's most important spiritual links were with the Little Gidding religious community of Nicholas Ferrar, to whom he bequeathed the poems posthumously published as *The Temple* (1633). Herbert's pastoral resolutions were also published posthumously, as *A Priest to the Temple, or, The Countrey Parson* (1652). They confirm, and early biographies by Barnabas Oley (1651), Izaak Walton (1670) and John Aubrey enlarge, the portrait of Herbert as saintly poet of Christian affliction. *The Temple* remained popular even during periods when other 17th-century poets (including other priest-poets such as John Donne, Robert Herrick, and bishops Henry King and Jeremy Taylor) were neglected. Herbert's learning, renunciation, evident piety and short life all made him an early subject of Anglican hagiography, and since 1986 his death has been commemorated in the Church of England calendar.

According to Walton, Herbert's 'chiefest recreation was Musick, in which heavenly Art he was a most excellent Master'; he played the lute and viol and sang. In

his last years he took part regularly in 'an appointed private Musick-meeting' and attended services at Salisbury Cathedral twice a week. In his poems there are many references to music, which is both discussed (e.g. in *Church-Musick*) and deployed in images. These range from bells, rounds and country airs to angels' harmony; the most important are of the heart or soul as an instrument to be tuned by God through the vicissitudes of spiritual life and so made fit for his service, and of music as heavenly order. For Herbert and many of his contemporaries, such images go beyond mere analogy. This helps to explain their frequency in 17th-century religious verse, but they are commoner in Herbert's than elsewhere and confirm his considerable technical knowledge of music and deep love of it. Like Richard Hooker and the poets listed above, Herbert defended sacred music, including its regular liturgical use, in the controversies which surrounded it in his day. *Church-Musick* praises its subject as 'Sweetest of sweets'.

The titles which Herbert gave to several poems, such as *Antiphon I*, *Antiphon II* and *A Dialogue-Antheme*, suggest musical setting, but it is unsafe to infer that he intended them to be set. Some poems (including the popular *Easter*) introduce inset hymns or songs. According to Aubrey he 'sett his own lyricks or sacred poems', and Walton stated that Herbert 'did compose many *divine Hymns and Anthems*, which he set and sung to his *Lute* or *Viol*', but Walton specifically referred only to two stanzas, and none of the settings has survived. There are several 17th-century settings of poems by Herbert, five of them printed by Patrides. Anthem settings include six by John Jenkins and one each by John Wilson (ed. J. Jacquot, *Poèmes de Donne, Herbert et Crashaw, mis en musique par leurs contemporains*, Paris, 1961) and George Jeffreys. Solo settings survive by Henry Lawes, Blow and Purcell. In his *Psalms and Hymns in Solemn Musick* (1671) John Playford provided settings of *The Altar* and of seven psalms in metrical versions that he attributed, with some hesitation, to Herbert. In the 18th century Herbert's poems were adapted as hymns by the Moravians and Methodists; between 1737 and 1744 John Wesley published 49 adaptations in hymnbooks and collections of sacred verse. Several 20th-century composers, including Walford Davies, Rubbra, Vaughan Williams and Britten, have produced settings; the best-known are those in Vaughan Williams's *Five Mystical Songs*.

The fullest edition is still *The Works of George Herbert*, ed. F.E. Hutchinson (Oxford, 1941, 2/1945).

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RUTH SMITH, MICHAEL SMITH, JEREMY MAULE

**Herbert, Victor (August)** (*b* Dublin, 1 Feb 1859; *d* New York, 26 May 1924). American composer, conductor and cellist of Irish birth. He was the most talented and successful American operetta composer and important also as an advocate of copyright and performance-rights protection for composers.

1. Life. 2. Stage works. 3. Instrumental music.

1. Life. Herbert's father died when the boy was an infant, and he grew up in London with his maternal grandfather, the celebrated Irish novelist, poet and composer Samuel Lover (1798–1868). In 1866 Fanny Lover Herbert married a German physician; the family settled in Stuttgart, where Victor received musical training as well as a strong liberal education. He retained a lasting pride in his Irish (Protestant) heritage, reflected in many of his operettas.

He turned to music when financial difficulties prevented him from pursuing medicine, studied the cello with Bernhard Cossmann (1874–6), then entered the Stuttgart Conservatory, where he studied with Max Seifritz. He spent a year in the orchestra of the wealthy Russian Baron Paul von Derwies and another year in Vienna as soloist with the orchestra of Eduard Strauss, who had succeeded his brother Johann. In the light of his operetta work, the time in Vienna must be regarded as a significant formative experience. In 1881 he joined the court orchestra in Stuttgart, where he met his future wife, Therese Foerster (1861–1927), a soprano in the court opera. During five years there, he appeared as soloist in his first two large-scale works, the Suite for cello and orchestra op.3, and the Cello Concerto no.1 op.8. Soon after their marriage, on 14 August 1886, the Herberts sailed for the USA. Therese had been engaged by the Metropolitan Opera to sing (in German) the title role in the American première of *Aida*; Victor was to be principal cellist in the orchestra.

Herbert immediately began to play an active role in New York' musical life as a cello soloist, a member of the New York String Quartet and assistant conductor to Anton Seidl during summer concerts at Brighton Beach. He went on to conduct at summer concerts and festivals, where his programming of lighter works along with more serious repertory created the model for the later Victor Herbert Orchestra. He joined the faculty of the National Conservatory of Music, probably in autumn 1889. His compositions at this time were concert works, culminating in the Second Cello Concerto op.30 (1894). In 1893 he became director of the 22nd Regiment Band founded by Patrick S. Gilmore; with this ensemble he toured widely for seven years, performing original band compositions and transcriptions from the orchestral repertory. He composed his first operetta, *Prince Ananias*, in 1894 for a popular troupe, the Bostonians. From then on he occasionally drew upon material from his operettas for a number of fine band marches.

By the turn of the century Herbert had achieved considerable success as an operetta composer (*The Serenade*, 1897, and *The Fortune Teller*, 1898), but he withdrew from the theatre to concentrate on his position as conductor of the Pittsburgh SO (1898–1904). He developed the orchestra to the point where it was compared favourably with the Boston SO and the New York PO. A disagreement with the management led to his resignation, whereupon he founded the Victor Herbert Orchestra, which he conducted on tours and at summer resorts for most of the rest of his life in programmes of light orchestral music.

Before resigning his Pittsburgh position, Herbert had returned to the theatre with *Babes in Toyland* (1903), the first of a series of hits that made him one of the best-known figures in American music. It was followed by *Mlle Modiste* (1905) and *The Red Mill* (1906), both signal successes. In 1908 he was elected to the National Institute of Arts and Letters. After an extended search for a serious opera libretto, he composed *Natoma*, which was produced in Philadelphia by the Philadelphia-Chicago Opera Company on 25 February 1911, and remained in its repertory for three years. *Madeleine*, a lighter work in one act, was produced at the Metropolitan Opera on 24 January 1914 but proved too slight to retain a hold in the repertory.

Even while composing two operas, Herbert was working on more operettas, including two of the finest, *Naughty Marietta* (1910) and *Sweethearts* (1913). His longstanding wish to compose an Irish operetta was finally gratified with the production of *Eileen* (1917; originally entitled *Hearts of Erin*), which boasts a solid libretto concerning the Irish rebellion of 1798 and a rich score, but marks the end of his greatest theatre pieces. He had also composed one of the first original orchestral scores for a full-length film, *The Fall of a Nation* (1916). Long thought to be lost, the score was rediscovered in the film-music collection of the Library of Congress and recorded in 1987.



*Victor Herbert*

Herbert was an active fighter for the legal rights of composers. His testimony before Congress had great impact on the American copyright law of 1909 which, among other provisions, secured composers' royalties on the sales of sound recordings. In 1914 he was one of the founders of ASCAP, of which he remained a vice-president and director until his death, and in 1917 he won a landmark suit carried to the Supreme Court giving composers the right to collect performance fees (through ASCAP) for public performance of their work.

By the end of World War I, musical styles in the popular theatre were greatly changed. Herbert changed with them to a degree, writing several 'musical comedies' with simpler songs and less elaborate ensembles, but his heart remained with the European-style operetta created for highly trained singers. In the last decade of his career, he was often called upon to provide the ballet music for elaborate production numbers in revues or shows by such composers as Irving Berlin or Jerome Kern.

2. STAGE WORKS.

*(i) Operettas.* Herbert was a prolific composer for the theatre, occasionally composing as many as four shows simultaneously. He wrote well over 50 full scores for the stage, in addition to numbers for the Ziegfeld Follies and elaborate private skits for entertainments of the Lambs, a theatrical club. Although he had as thorough a grounding in composition as any American composer of his day, he never lost the popular touch or the desire to reach large audiences with his music.

During the early part of Herbert's career, activity in the musical theatre was widely dispersed through travelling companies that commissioned shows and produced them in their home base, though usually with a New York run as well. A long run on Broadway was not then necessary for success on the road, although acclaim in New York naturally publicized the show and helped receipts elsewhere. Gradually, as Broadway became the focus of American theatrical life, shows were crafted specifically to meet New York tastes. Besides those for the operettas mentioned above, other strong scores are those for *The Serenade* (1897), *The Fortune Teller* (1898), *Cyrano de Bergerac* (1899), *The Singing Girl* (1899), *The Enchantress* (1911), *The Madcap Duchess* (1913), *The Only Girl* (1914) and *Eileen* (1917). In musical quality they compare favourably with the works of the principal European operetta composers.

During the 1890s American musical theatre productions were likely to be imitations either of Gilbert and Sullivan or of Viennese operetta. Several Millöcker works and Suppé's *Boccaccio* were exceptionally popular in America (the latter always bowdlerized). Herbert's German education and his experience in the Strauss orchestra assured his thorough understanding of the Viennese style (the Viennese lilt is evident in his own recordings of waltz tunes from his operettas). Although Herbert had never heard the work of Gilbert and Sullivan before his arrival in America in 1886 he learnt their style, since American theatrical companies like the Bostonians had been founded to perform *HMS Pinafore*, and newer

works written to suit the talents of the members inevitably bore at least a family resemblance to the Savoy operas.

Herbert' preferred to compose for trained singers rather than for comedians who sang or for trained singers, and the operettas he wrote for stars like Alice Nielson (*The Fortune Teller*), Fritzi Scheff (*Mlle Modiste*) or Emma Trentini (*Naughty Marietta*) placed great demands on the chorus and orchestra as well as the principals. These operettas tended to reflect the Viennese tradition, though Herbert was perfectly capable of writing in the Gilbert and Sullivan tradition when required, as for example in the quintet 'Cleopatra's Wedding Day' from *The Wizard of the Nile*. Harry B. Smith's libretto for *The Serenade*, Herbert's first major success, consists largely of situations stolen from *The Pirates of Penzance* and *The Gondoliers*, reassembled into an effective comic plot. Smith's habit of re-using Gilbertian ideas continued to draw forth Sullivanesque music from Herbert. In *The Singing Girl*, an Austrian minister of police named Aufpassen enforces a dreaded law against kissing without a licence in obvious imitation of *The Mikado*.

Vienna was a stronger and continuing influence in Herbert's operettas, even those with librettos by Smith. The most characteristic Herbert song was the waltz. Many achieved remarkable popularity, despite the fact that they were beyond the technique of most amateurs. Another speciality was the variation song, with a series of refrains in different styles (e.g. 'Serenades of All Nations' from *The Fortune Teller*, in which a ballerina demonstrates serenades by admirers from Ireland, Spain, China, Italy, France and Haiti) or actual variations of the same tune ('The Song of the Poet' from *Babes in Toyland*, which turned the familiar lullaby 'Rock-a-bye baby' into a brassy march, a Neapolitan song or a ragtime song).

Herbert also excelled in imitations of traditional music in operettas with exotic settings. These include evocations of Spanish music (*The Serenade*), Italian (*Naughty Marietta*), Austrian (*The Singing Girl*) and Eastern (*The Wizard of the Nile*, *The Idol's Eye*, *The Tattooed Man* and other works with settings from Egypt to India). In *The Fortune Teller* he even managed to match Strauss for a vigorous csardas. Except for *Eileen*, which is Irish throughout, the frequent Irish songs in his operettas are incidental to the plot.

Herbert's career in the theatre lasted from 1894 to 1924, a period of great changes in the style of popular musical shows. In his last decade he wrote in the musically simpler style coming into favour and imitated popular new song-types including ragtime, the tango and the foxtrot. He collaborated with Irving Berlin in *The Century Girl* (1916). Although these later shows contain memorable numbers, the real Herbert personality remained evident in the more elaborate operettas of the older style, and by far the biggest hit among his songs of the last years was the waltz song 'A Kiss in the Dark' (*Orange Blossoms*). Nonetheless, with *The Red Mill* (1906) he was already approaching the fast-moving directness of the later musical comedy with considerable success.

Herbert used a slightly larger orchestra than Sullivan, often employing a harp and more varied percussion instruments to colourful effect. Except when short of time he always wrote his own orchestrations, and his handling of the theatre orchestra consistently attracted the highest praise from critics and fellow composers. Almost without exception, later revivals used updated orchestrations, heavy with saxophones and far from his own string-dominated sonorities. To date, his only theatre composition recorded with its original orchestration is *Naughty Marietta*.

Many of Herbert's stage works were criticized in his own day for poor librettos and conventional lyrics. These weaknesses have prevented large-scale rediscovery of his operettas, though a few revivals with heavily rewritten librettos took place in the 1980s, possibly the harbinger of a more general reconsideration of his art.

*(ii) Operas.* With his thorough musical training and extensive theatrical experience, Herbert naturally wished to compose a serious opera. Because of his popularity, the mere announcement that he had signed a contract with Oscar Hammerstein I to produce a grand opera and that the impresario had offered $1000 for a libretto (*Musical America*, 13 April 1907) triggered nationwide speculation and enthusiasm. The choice of libretto and the progress of the composition and production were followed eagerly by the press, raising expectations that could hardly be filled with even the most glorious of successes. Although *Natoma* was produced with great care and with a cast featuring John McCormack and Mary Garden, the première in 1911 enjoyed only a succès d'estime, mainly because of the weakness of Joseph Redding's book and the use of French, Irish and Italian singers in what was proclaimed as an American opera (it is set on the Californian coast in the 1820s and concerns the love of an American naval officer for an Amerindian princess. Herbert, an ardent admirer of Wagner, wrote a score that effectively mingled leitmotif construction in a continuing orchestral counterpoint with colourful and melodious set pieces.

Herbert's only other opera was *Madeleine*, a one-act comedy based on a French play about an operatic prima donna. At the première in 1914 it was paired with *Pagliacci*, with Caruso in the principal part. Not surprisingly, *Madeleine* functioned as little more than a curtain-raiser. Its style is 'conversational' throughout, with continuing motivic commentary from the orchestra. The one real set piece, ('A Perfect Day') was added at the last moment at the insistence of Frances Alda, who refused to sing the title role otherwise.

*Madeleine* was dropped from the repertory of the Metropolitan Opera after half a dozen performances, though G. Schirmer published the work in full score, an unprecedented distinction for an American opera.

3. INSTRUMENTAL MUSIC. Herbert's instrumental music fell out of favour after his own time, though it has begun to reappear in concert and recordings. The one substantial exception was the Second Cello Concerto, in E minor, first performed by the composer with the New York PO under Anton Seidl' in 1894. The work is Lisztian in its thorough-going employment of thematic transformation in all three movements. Not only did it enjoy an immediate success with the audience, but it also inspired Dvořák, who knew Herbert well as a colleague at the National Conservatory, to composer his own Concerto in B minor. Two earlier compositions for cello and orchestra have begun to return to the repertory. The Suite for Cello and Orchestra (1884), which, despite being identified as op.3 on the published score, is actually Herbert's earliest known composition, already foreshadows the successful composer of light music (especially in the fourth movement, which was arranged for many instruments and

combinations), athough the finale, filled with virtuoso runs in octaves, gives some indication of the composer's technical abilities. Herbert gave the first performance of the Cello Concerto no.1 in Stuttgart shortly before leaving for the USA. The work remained in manuscript, evidently unperformed, although a 1986 recording reveals an attractive composition that effectively balances the requirements of lyrical expression and virtuosity.

Herbert composed his most important purely orchestral work, the tone poem *Hero and Leander* (1901), for the Pittsburgh SO during his conductorship there. The work reflects his admiration for Liszt and Wagner in its programmatic outline, its thematic transformations, and the Tristanesque climax of the 'storm' music that brings about Leander's death. Also dating from Pittsburgh years is a four-movement programmatic suite, *Columbus* op.35; the first and last movements had been composed to accompany a theatrical spectacle at the 1893 Colombian Exposition in Chicago, but the project was never completed. Herbert added two middle movements in 1902 and gave the first performance himself in 1903. It was his last score of a symphonic nature.

In addition to these large-scale compositions, Herbert regularly composed smaller works – miniatures either for his own performance as a cellist or for the Victor Herbert Orchestra. Orchestral composition in his last years concentrated on overtures commissioned for feature films (for which, with the exception of *The Fall of a Nation*, he did not write the rest of the score). His last appearance as composer of a new work was in the famous Aeolian Hall concert of 12 February 1924, the 'Experiment in Modern Music' produced by Paul Whiteman and best known for being the occasion of the première of Gershwin's *Rhapsody in Blue*. Herbert's work for this occasion, *A Suite of Serenades*, was a set of exotic character-pieces not notably 'modern' in spirit, but he also made suggestions regarding Gershwin's piece (which he admired greatly) to its composer. Evidently a healthy man at 65, Herbert died suddenly of a heart attack three months later, shortly after his final show, *The Dream Girl*, began its pre-Broadway run in New Haven, Connecticut.

WORKS

*printed works published in New York unless otherwise stated; most MSS in US-Wc*

STAGE

*unless otherwise stated, dates are of first performance*

Prince Ananias (2, F. Neilson), 1894 (1895); The Wizard of the Nile (3, H.B. Smith), 1895; The Gold Bug (musical blend, 2, G. MacDonough), 1896, excerpts (1895); The Serenade (3, Smith), 1897; The Idol's Eye (3, Smith), 1897; The Fortune Teller 1898; Cyrano de Bergerac (3, Smith; S. Reed, after E. Rostand), 1899; The Singing Girl (3, Smith; S. Strange), 1899; The Ameer (extravaganza, 3, K. La Shelle; F. Ranken), 1899; The Viceroy (3, Smith), 1900; Babes in Toyland (extravaganza, 3, MacDonough), 1903; Babette (romantic comic op, 3, Smith) 1903; It Happened in Nordland (musical extravaganza, 2, MacDonough) 1904 (1905); Miss Dolly Dollars (musical comedy, 2, Smith), 1905; Wonderland [Alice and the Eight Princesses] (musical extravaganza, 3, MacDonough), 1905; Mlle Modiste (2, H. Blossom), 1905; The Red Mill (musical comedy, 2, Blossom), 1906; Dream City (2, E. Smith), 1906 (1907); The Magic Knight [Night] (operatic burlesque, 1, E. Smith), 1906 (1907); The Tattooed Man (2, H.B. Smith and A.N.C. Fowler; lyrics H.B. Smith), 1907; Miss Camille (musical skit, G.V. Hobart), 1907, excerpts (1907); The Song Birds (musical skit, Hobart), 1907, excerpts (1907); Algeria (musical play, MacDonough), 1909; Little Nemo (?musical play, 3, H.B. Smith, after comic strip by Winsor McKay), 1908; The Prima Donna (3, Blossom), 1908; Old Dutch (musical farce, 2, Hobart; E. Smith), 1909; Naughty Marietta (2, R.J. Young), 1910; When Sweet Sixteen (song play, 2, Hobart), 1910; Natoma (op, 3, J.D. Redding), 1911 (1913); Mlle Rosita [The Duchess] (3, H.B. Smith; J. Herbert), 1911; The Enchantress (2, H.B. Smith; F. de Gresac), 1911; The Lady of the Slipper (musical comedy, 3, J. O'Dea; A. Caldwell and L. McCarty), 1912; Sweethearts (2, R.B. Smith; H.B. Smith and De Gresac), 1913; The Madcap Duchess (2, D. Stevens, after J.H. McCarthy), 1913; Madeleine (lyric op, 1, G. Stewart, after A. Decourcelle and L. Thibaut: *Je dîne chez ma mère*), composed 1913, perf. 1914 (1913); The Debutante (musical comedy, 2, H.B. Smith and R.B. Smith), 1914; The Only Girl (musical farcical comedy, 3, Blossom, after L. Fulda), 1914; The Princess Pat (3, Blossom), 1915; Hearts of Erin [Eileen] (3, Blossom), 1917; Her Regiment (?musical play, 3, W. Le Baron), 1917; The Velvet Lady (musical comedy, 3, Blossom); 1919; Angel Face (musical play, 3, R.B. Smith; H.B. Smith), 1919 (1920); My Golden Girl (?musical comedy, 2, F.A. Kummer), 1919, excerpts (1920); Oui Madame (musical play, 2, R.B. Smith; G.M. Wright), 1920, excerpts (1920); The Girl in the Spotlight (?musical play, 2, R. Bruce), 1920, excerpts (1920); Orange Blossoms (?comedy with music, 3, B.G. de Sylva; De Gresac), 1922; The Dream Girl (musical play, 3, H. Atteridge; Young), 1924, excerpts (1924);

Other music for revues, incl.: The Century Girl, New York, 1916, collab. I. Berlin, excerpts (1916); scores for stage works (Seven Little Widows, The House that Jack Built, The Lavender Lady, Hula-Lula, The Garden of Eden and unidentified material) in *US-Wc*

VOCAL

Choral: Aus 'Liedern eines fahrenden Gesellen', male vv, op.20/2 (Berlin, 1890); Der Gefangene (dramatic cant., R. von Baumbach), solo vv, chorus, orch, 1891 (Berlin, 1891), Eng. trans. as The Captive, op.25 (1915); Christ is risen, anthem, solo vv, chorus, orch/org, 1904 (1908); The Cruiskeen Lawn (trad. Irish), male vv (1913); Widow Machree (S. Lover), male vv (1915); The Call to Freedom (patriotic ode, Herbert), S, chorus, pf (Boston, 1918); Lora Lee (J.I.C. Clarke), male vv (1922)

*c*80 songs, 1v, pf, incl. Frühlingslied, op.14 no.1 (Berlin, 1889); If love were what the rose is (A.C. Swinburne) (1907); I want to be a good lamb (G.V. Hobart), 1909 (1940); Farewell (E. Locke) (1919); Molly (R.J. Young) (1919); The Equity Star (G. Stewart) (1921)

INSTRUMENTAL

Orch: Suite, vc, orch, op.3, 1884; Vc Conc. no.1, op.8, 1884; Royal Sec, champagne galop, before 1885; Serenade, str orch, op.12, 1889; Fantasie on 'The Desire' of Schubert, vc, orch, 1891; Irish Rhapsody, 1892; Fantasia on Mascagni's Cavalleria rusticana, vn, orch, ?1983; The Vision of Columbus, 1893; Légende, vc, orch, before 1894; Vc Conc. no.2, e, op.30, 1894; America Fantasia, 1898; Suite romantique, op.31, 1901; Pan-Americana, morceau caractéristique, 1901; Hero and Leander, sym. poem, op.43, 1901; Woodland Fancies, suite for orch, op.34, 1901; Columbus, suite, op.35, 1903; L'Encore, fl, cl, orch, *c*1904; Western Ov., ?1906; A Suite of Serenades, 1924

Marches (for band unless otherwise stated; also pubd in versions for pf): Eldorado, 1894; The Belle of Pittsburgh, 1895; The American Girl, band/orch, 1896; Baltimore Centennial, 1896; The Veiled Prophet, 1896; McKinley Inauguration March, 1897; March of the 22nd Regiment, band/orch, 1898; The President's March, band/orch, 1898; Auditorium Festival March, orch, 1901 [pubd as Festival March]; Aschenbrödel March, orch, 1910; The Lamb's March, orch, 1914; The World's Progress, pf, 1916; Defendam March, 1919; The Marion Davies March, pf, 1923 [for the film When Knighthood was in Flower]; Cosmopolitan March, orch, ?1923; Salute to America, orch, n.d.

Light orch scores, many pubd or orig. composed for pf, incl. Badinage (1895); Yesterthoughts (1900); Under the Elms: souvenir de Saratoga (1903); Spanish Rhapsody (?1905); The Jester's Serenade (1908); 3 Compositions, str orch: Air de ballet, Sunset, Forget-me-not (1912); Danse baroque (1913); Whispering Willows (1915); Indian Summer (1919); Indian Lullaby (1922) [later entitled Dream On]

*c*22 chbr works, incl. Einsamkeit and Humoresque, 3 fl, 2 ob, 4 cl, s sax, a sax, b cl, cb cl, 2 bn, *c*1898, lost; Petite valse, vc/vn, pf (Milan, 1905); Duo, 2 vn, pf (1923); many short works for vc, pf

Film scores: The Fall of a Nation, complete film score, 1916, excerpts (1925–6); Under the Red Robe, ov., 1923, as Dramatic Ov. (1938); The Great White Way, ov., 1923, as Golden Days Ov.

(1939); Little Old New York, ov., 1923; Star of the North, ov., 1923

Principal publishers: Harms, Schuberth, Witmark

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STEVEN LEDBETTER

**Herbig, Günther** (*b* Ústí nad Labem, Czechoslovakia [now Czech Republic], 30 Nov 1931). German conductor. At nine he began to study the cello, the piano and the flute, followed by conducting lessons with Hermann Abendroth at the Musikhochschule in Weimar (1951–6) and finally with Hermann Scherchen, Arvids Jansons and Karajan. He made his début in 1957 at the opera house in Erfurt, and was soon appointed as conductor to the Deutsches Nationaltheater in Weimar (1957–62), where he also taught at the conservatory. In Potsdam he became the director for the Hans-Otto-Theater (1962–6) until he was finally called to the (East) Berlin SO (1966–72), where he was conductor until 1972, when he received the title of Generalmusikdirektor. Herbig moved to the Dresden PO (1972–7) as Generalmusikdirektor, but returned to the Berlin SO (1977–83) and began to increase his exposure in the West by taking principal guest conductorships with the Dallas SO (1979–81) and the BBC Northern SO in Manchester (1981–4). He finally moved west as music director of the Detroit SO (1984–90) and then of the Toronto SO (1988–94); but he continued to conduct in the eastern part of Germany, where he had won the national arts prize in 1973. He has recorded with his orchestras in Berlin, Dresden, Manchester and Toronto, and also with the RPO and the Philharmonia. While conducting mostly traditional Austro-German repertory, Herbig has also given the premières of many works by composers from the former East Germany, including Eisler, Matthus, Thiele, Manfred Schubert and Zechlin.

JOSÉ BOWEN

**Herbing, August Bernhard Valentin** (*b* Halberstadt, 9 March 1735; *d* Magdeburg, 26 Feb 1766). German organist and composer. The son of the Halberstadt Kantor Johann Georg Herbing (1698–1783), who was his first teacher, he was enrolled in the Magdeburg Cathedral choir school at the age of ten. In 1755 he was appointed vicar and assitant organist of the cathedral. When the cathedral organist Georg Tegetmeyer died in 1764 Herbing was named principal organist, but he died only 17 months later.

Herbing's two collections of 70 humorous lieder, the *Musicalische Belustigungen*, i (1758, rev. 2/1765) and ii (1767), reveal a gifted lied composer with a flair for comedy and drama. His only other collection, the *Musikalischer Versuch* (1759; ed. in Kretzschmar, 1910), comprised tales and fables of Gellert set as cantata-like scenas; their recitatives, arioso melodies and keyboard interludes created a form which was a significant predecessor of the German ballade. Many of his songs are written on three staves to accommodate the increased importance of the keyboard accompaniment. Herbing also published a keyboard march (*Musikalisches Allerley*, i, 1761) and may have composed a few songs (manuscript in *B-Br*) attributed to a 'Herbing'.

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RAYMOND A. BARR

**Herbst** [Autumnus], **Johann Andreas** (*b* Nuremberg, bap. 9 June 1588; *d* Frankfurt, 24 Jan 1666). German theorist and composer. His achievements are in many respects similar to those of Michael Praetorius. As Kapellmeister both introduced the new concerto style to various German cities; many of their compositions include careful instructions for performance in the concertato style. Herbst's *Musica practica*, a guide to singing in the Italian manner, is a reorganization of material from the third volume of Praetorius's *Syntagma musicum*, and Praetorius's proposed, but never published, fourth volume of *Syntagma musicum*, which would have dealt with composition, was realized by Herbst's *Musica poetica*.

1. Life. Herbst's well-written theoretical studies indicate that he had a good education, probably at a Lateinschule in Nuremberg. It is not known who taught him music, but the foremost composer in the area in his early years was Hassler, who was in and out of Nuremberg until 1608, and whether or not Herbst actually studied with him he was no doubt influenced by familiarity with his music. Recommended as an experienced composer and performer, particularly on the violin, Herbst left Nuremberg in 1614 to become Kapellmeister at the court of Landgrave Philipp V at Butzbach. In 1619 he entered the service of Philipp's brother, Ludwig V, at the somewhat larger Hessian court at Darmstadt. Four years later he was appointed Kapellmeister at Frankfurt, a position created for him by the city council (see illustration). It was there that he made his greatest contribution to practical music, giving impulse and direction to what had previously been only a modest musical life. His best-known pupil was P.F. Buchner.

In 1636 Herbst left Frankfurt to become Kapellmeister at Nuremberg. (Contrary to what has been written about this move he applied for the position – he was not summoned by the city council.) His chief responsibility was to conduct the traditional Sunday afternoon performances at the Frauenkirche, the only major Nuremberg church that did not have its own Lateinschule. Organists from other churches, the instrumentalists and singers employed by the city, young musicians being trained for




*Johann Andreas Herbst: engraving by Sebastian Furck, 1635*

future employment, and the best singers from the choirs of the church schools all came together for these concerts. There is no indication that Herbst added anything to Nuremberg's already active musical life, and he antagonized his colleagues by keeping for himself the 100 gulden that the city had formerly distributed among the performers at the Frauenkirche concerts. When he left in 1644 to return to Frankfurt he complained: 'I was able to prosper in nothing in my home city'. He cannot have been referring to salaries, for he received 280 gulden in Nuremberg and only 200 at the time he had left Frankfurt. Furthermore, during his stay in Nuremberg he was able to publish his two most important books, *Musica practica* (1642) and *Musica poetica* (1643).

Herbst's second Frankfurt period, from 1644 until his death, is marked by the culmination of his work as a church musician about 1650, followed by a gradual decline as the city council steadily withdrew its support. His health began to fail after 1650, and the council was already looking for a successor before his death.

2. Works. Herbst's theoretical works are more significant than his music. His *Musica practica* presents the art of singing, especially the use of ornamentation. While his chief source was chapter 9 of Praetorius's *Syntagma musicum*, iii, his purpose was different: *Syntagma musicum* is largely a handbook, whereas Herbst's work emphasizes practical singing exercises to be used in schools and as such is the first independent instruction book of its kind. It was a model for many later works and was acknowledged as late as 1780 by J.A. Hiller in his *Anweisung zum musikalisch-zierlichen Gesange*. Herbst's *Musica poetica*, a valuable source for the practice of musical-rhetorical figures, is the first instruction book in German on the art of composition (the earlier works of Burmeister, Nucius and Thuringus are in Latin). Subtitled 'a short introduction to how one should compose a vocal work', the book, like all treatises on *musica poetica*, can be divided into two parts: practical rules of counterpoint and instructions for setting a text to music. It was apparently widely used during the 17th century, according to later acknowledgments, and was not superseded until after 1700, when the art of composition as described by Herbst was made obsolete by the method of composing over a thoroughbass. Herbst's third theoretical work, *Compendium musices*, of which no copies are known to exist today, presented the rudiments of music that boys learnt during singing lessons at church schools. It was probably similar to S.T. Staden's *Rudimentum musicum* (Nuremberg, 3/1648). *Arte prattica & poëtica* is a German translation of Latin works by G.B. Chiodino on counterpoint and Wolfgang Ebner on the basso continuo.

Herbst's music, like that of Praetorius and Schütz, exemplifies the transition in Germany from Renaissance to Baroque styles. Neither the *Theatrum amoris* (1613), 'in the style of the Italian madrigal', nor the *Meletemata sacra* (1619), a collection of motets, has a continuo part, unlike the 1622 motets dedicated to Philipp V. He used another trait of Baroque music, the concertato style, in a masterly manner in several of his polychoral works, which with their division into movements and use of chorale texts and melodies anticipate the cantatas of the late 17th century. As far as is known, Herbst, like Praetorius and Schütz, wrote no independent instrumental music. Neither did he write solo vocal concertos, an italianate form imitated by most 17th-century German composers, including Praetorius, Schütz and Herbst's contemporary in Nuremberg, Johann Staden. Furthermore, he did not experiment with recitative, and his music does not feature a sensitive setting of the text, which of course is largely precluded in massive polychoral concertos; in these respects his music is like Praetorius's but unlike Schütz's. Thus, Herbst was one of the leaders in introducing the basso continuo and concertato style to Germany but was neither as daring nor as original and poetic as Schütz.

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HAROLD E. SAMUEL

**Herbst, Johannes** (*b* Kempten, Swabia, 23 July 1735; *d* Salem, NC, 15 Jan 1812). Moravian composer. He was educated at the Moravian school at Herrnhut, Saxony, and he served the Moravian congregations of Neusalz, Gnadenfrey, Gnadenberg, and Kleinwelke (in Germany) and Fulneck (in England) in non-ministerial capacities before his ordination in 1774. He was then superintendent for the communities at Neudietendorf and Gnadenfrey.

In 1786 he and his wife sailed for America, leaving behind their three children, Johann Ludwig (1769–1824, also a musician and composer), Samuel and Sophie. In America he first served the congregation at Lancaster, Pennsylvania, as minister, and in 1791 he became pastor of the Lititz community and principal of the girls' boarding school (now called Linden Hall). In 1811, upon his election as bishop, Herbst was sent to Salem as pastor of that Moravian community, but died after serving less than eight months in his new pastorate.

Herbst brought with him from Europe a large library of sacred choral music, most of it in his own hand, to which he continued to add new pieces as he came across them. This collection (now at the Moravian Music Foundation in Winston-Salem) is the most important single collection for the study of Moravian music in America, containing over 1000 anthems and solo songs and about 50 oratorios.

Herbst's own compositions, which date from 1765 until shortly before his death, consist of about 180 anthems for mixed chorus and instrumental accompaniment and 145 songs for solo voice with keyboard. He is not known to have written instrumental music, although it is suspected that six short sonatas in a manuscript keyboard book which he compiled might be his work.

Herbst was a gifted melodist who was never at a loss for smooth-flowing yet dramatically appropriate melodies to enhance his texts. His harmonic language, while rooted in the Classical style, is somewhat more chromatic than that of most Moravian composers. His rhythms are strong and simple, and strings of dotted quaver and semiquaver groups are a favourite device. Herbst wrote most effectively for voices, and the instrumental parts to his songs and anthems are little more than mildly decorated versions of the vocal lines. The Moravian composers Christian Gregor and Johann Christian Geisler seem to have been strong influences on Herbst, as were C.P.E. Bach and a group of contemporary German song composers.

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KARL KROEGER/NOLA REED KNOUSE

**Hercenstein, Matteo.** *See* GLIŃSKI, MATEUSZ.

**Herchet, Jörg (Willi)** (*b* Dresden, 20 Sept 1943). German composer. He studied composition at the Dresden and East Berlin conservatories (1962–9), but his final dissertations were not accepted because of their avant-garde position on Boulez, Stockhausen and the music of the Second Viennese School. Paul Dessau, however, tolerated both Herchet's controversial views and his profound

religiosity, supporting him in his postgraduate studies at the Berlin Academy (1970–74). Until the 1980 première of his untitled work for baritone, trombone and orchestra in Donaueschingen, however, Herchet lived a very reclusive life. Thereafter, he was appointed to a teaching post at the Dresden Conservatory, where he was promoted to professor of composition in 1992.

Herchet has regarded not only his cantata cycle *Das geistliche Jahr* (1978) and his opulent organ cycles *Seligpreisungen* (1974–85) and *Namen Gottes* (1990–97) as religious, but also his symphonic compositions, chamber music and operas. Extremely varied tone structures, such as the polarity of single notes and clusters, the use of four-note all-interval chords and the concentrated use of variable three-note complexes, are set against cadential harmonic linking passages in his works. Formal processes often develop as transitions from unconscious to conscious counterpoint, so that what at first seems a heterogeneous structure is subsequently revealed as corresponding polyphonic layers. In *Nachtwache* this procedure gives rise to a momentum that finally unites dramatically contrasting sounds. In *Abraum* (1995–6) various genres of music and musical theatre are introduced consecutively, enabling the audience to experience a journey from the secular to the sacred.

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CHRISTOPH SRAMEK

**Hercigonja, Nikola** (*b* Vinkovci, 19 Feb 1911). Croatian composer. He studied until 1935 at the Zagreb Academy with Bersa and Odak (composition), Lhotka (harmony) and Dugan (counterpoint). After some years' teaching, in 1942 he became chorus director of the National Liberation Theatre and in 1945–6 he was adviser to the Education Ministry in Zagreb. He then taught at Belgrade University until his appointment in 1950 as professor at the Belgrade Academy of Music. He has also been active as a writer on music.

The roots of Hercigonja's music are in folksong. As a choirmaster he became familiar with folk music, developing this further by writing numerous partisan songs during and after World War II. With his strong sense of nationalism, he set patriotic historic texts, notably in his major works, those for the stage. The burlesque *Vječni Žid u Zagrebu* ('The Eternal Jew in Zagreb') typifies his dramatic realism and tonal musical language, with its merciless satire characterized by deliberate triviality. This vivid idiom is also found in the comedy *Stav'te pamet na komediju* ('Let's do a Comedy') and the powerful dramatic oratorio *Gorski vijenac* ('The Mountain Wreath', adapted from his cantata of the same title). A new departure in Hercigonja's musical language was marked by the introduction of an extended tonality, note clusters and atmospheric glissandos in the 'musico-dramatic vision' *Planetarijum*.

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NIALL O'LOUGHLIN

**Hercules.** *See* HERACLES.

**Herdenglocken** (Ger.). *See* COWBELLS.

**Herder, Johann Gottfried** (*b* Mohrungen, East Prussia, 25 Aug 1744; *d* Weimar, 18 Dec 1803). German man of letters, philosopher and theologian. Familiar from his earliest years with the Protestant songbooks (his father was a verger, Kantor and teacher), he was fond of music all his life. In his Königsberg student days he became acquainted with Kant and Hamann. To his friendship with the latter he owed his first introduction to the theory of the common roots of music and language. Hamann helped secure for Herder a post as teacher (and later as preacher) at Riga, where he met Müthel and became acquainted with Latvian folksong. In 1769 he undertook a journey by sea to France, meeting leading Parisian men of letters. In Germany he met Lessing, Claudius and (at Strasbourg in 1770) the young Goethe; this last must be accounted one of the most influential meetings between writers, giving rise as it did to a series of bold new undertakings for both. From 1771 until 1776 he was at Bückeburg, the court of Count Wilhelm of Schaumburg-Lippe, where his collaboration with J.C.F. Bach produced a series of important cantatas, oratorios and 'dramas for music'. In 1776 he moved to Weimar, where against the taste of the time he strove to re-establish church music in its former integrity. In collaboration with the court Kapellmeister E.W. Wolf he wrote several festal cantatas. A journey to Italy in the company of Dalberg in 1788 gave him little satisfaction, and he spent the rest of his life prematurely old and out of sympathy with the spirit both of the excesses of the *Sturm und Drang* and also of rarefied Weimar Classicism.

Important as were many of Herder's literary writings, he was still more significant for the ideas he introduced, especially to Goethe. He played a large role in the development of the studies of history, language, theology, philosophy and sociology. His conception of music not as an adornment but as one of the wellsprings of all culture and education deserves emphasis: 'Through music our race was humanized; through music it will attain yet greater humanity'. Though he never worked out in detail his views on music, they are based on a wide knowledge of both the theory and practice of earlier generations and of his contemporaries. Especially in folksong (it was he who coined the term 'Volkslied') he achieved work of lasting value – not so much in his translations and re-creations of folksongs as in his recognition that the soul of a people is most readily perceived in its popular music, and that the qualities of lively impulsion ('Sprünge und Würfe') outweigh sophistication and stylistic perfection. The essays on Shakespeare and on the songs of ancient peoples that were included in the manifesto *Von deutscher Art und Kunst* (1773) were of epoch-making importance, and he followed this volume with collections of *Volkslieder* (1778–9) and various essays on music. These include 'Über die Oper', 'Ob Malerei oder Tonkunst eine grössere Wirkung gewähre?', 'Cäcilie', 'Die Tonkunst: eine Rhapsodie' and 'Tanz und Melodrama'; music is the subject of a number of his poems; and apart from the oratorios, cantatas and allegorical and dramatic works he wrote for music, he translated *Messiah* (Handel being one of the earlier composers he most warmly admired).

Among those who set Herder's lyrics are Beethoven, Brahms, Liszt, Neefe, Schubert, Richard Strauss and Weber. While despising much in contemporary German opera, he nevertheless conceived of a unified theatrical work in which poetry, music, action, décor and dance would become one. Gluck was the opera composer against whose achievements he measured all others, but Gluck did not accept Herder's invitation to set his *Brutus* (it was actually set by J.C.F. Bach). Herder considered music to be a cosmic and natural force as well as the more conscious product of individual genius; reason could not account for it, just as in ancient poetry that quality he called *aerugo* ('rust') was a sign of age and naturalness, defying the analysis of the pedant yet immediately recognizable as a hallmark of true art.

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PETER BRANSCOMBE

**Heredi, Francesco.** *See* EREDI, FRANCESCO.

**Heredia, Pedro (de)** [Eredia, Pietro] (*b* Vercelli, Piedmont; *d* Rome, 1648). Italian composer, organist and musician, of Spanish ancestry. His father, who was secretary to the Duke of Savoy, made him study music at the Collegio degli Innocenti, the choir school of the cathedral at Vercelli. He then studied for the priesthood at the archiepiscopal seminary there. After being ordained in 1595, he moved to Turin and entered the service of the court of Savoy as a musician. The following year he returned to Vercelli and became *maestro di cappella* of the cathedral. The cathedral chapter also appointed him to a canonry, which, however, he was obliged to resign shortly afterwards when it was assigned to another candidate as a result of dissension within the Roman curia. By 1616 he was in Rome, where he contributed to an anthology of small-scale pieces by Rome-based composers. From 1617 to 1629 he served regularly as an extra organist alongside Frescobaldi for major feastdays at the Basilica di S Pietro, including its consecration in 1626 and a 12-choir extravaganza organized by Paolo Agostini for the feast of SS Peter and Paul in 1628. No information has survived regarding his activities during the next ten years, but he almost certainly remained in Rome, where in 1639 (and possibly earlier) he was *maestro di cappella* of both the Seminario Romano and Il Gesù. A few sacred works by him survive, but a number of others are no doubt lost, since he enjoyed a high reputation for his knowledge of the theory and practice of composition and was admired by, among others, G.B. Doni (*Compendio*, 163ff and *Lyra Barberina*, i, 356; ii, 226) and Della Valle (*Della musica*, 160). His extant music shows that to a great extent he remained faithful to the classical polyphonic traditions of the late 16th century.

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1 mass, 1 requiem, 4vv, org, 1646[1]
Anima mea exultavit, 3vv; Anima mea, 4vv, 1616[1]
Passa la vita all'abbassar d'un ciglio, madrigal, 1v, 3 insts, in Doni (1635), 163; ed. in AMI, iv (1897–1908) and in R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 2048

Missa super cantu romano, 4vv, org, Oct 1635, *A-Wn*; ed. M. Hermesdorff (Trier, 1873)
Missa super cantu gregoriano, *D-MÜs* (possibly = Missa super cantu romano; see *MGG1*)
Contristatus est dolens, 5vv, *I-Bc*
Libera me Domine, 4vv, *I-Pca*

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ARGIA BERTINI/NOEL O'REGAN

**Heredia, Sebastián Aguilera de.** *See* AGUILERA DE HEREDIA, SEBASTIÁN.

**Hereford.** City in England. Hereford was too small and too remote a city to develop much public musical life, and it began to be of significance only from the end of the 19th century. No doubt, however, the members of the College of Vicars-Choral performed a good deal of secular ensemble music, and prominent among them was William Felton, vicar-choral from 1742 to 1769, some of whose compositions may well have had their origins in the society. It was this college (not the cathedral chapter, as sometimes stated) that formerly possessed the most complete surviving set of Barnard's *First Book of Selected Church Musick* (1641, now at *GB-Och*). Notable among earlier organists of the cathedral were John Bull, a former chorister of the cathedral (1582–*c*1585), John Clarke-Whitfeld (1820–33) and S.S. Wesley (1832–5). Wesley's famous anthems *The Wilderness* and *Blessed be the God and Father* were composed and first performed at Hereford. George Townsend Smith, organist from 1843 to 1877, had some antiquarian tastes, and it is by his bequest that the cathedral library now possesses (R.11.xlii) valuable autographs of Roger North's *Musicall Grammarian* and *Memoires of Musick*. George Robertson Sinclair, whose initials are found on the 11th variation of Elgar's 'Enigma', was organist from 1889 to 1917, and his successors have been Percy Hull (1918–49), Meredith Davies (1949–56), Melville Cook (1956–66), Richard Lloyd (1966–74) and Roy Massey (from 1974). Ouseley was precentor of the cathedral from 1855 and also canon from 1886 until his death in 1889, and John Jebb, who did valuable pioneer work on the choral Use of the Church of England, was a prebendary (from 1858) and a canon (1870–86). From 1904 to 1911 Elgar lived in Hereford, where he wrote the *Introduction and Allegro* for strings, *The Kingdom*, the Violin Concerto and both symphonies. Every three years the THREE CHOIRS FESTIVAL is held at Hereford. (W. Shaw: *The Organists and Organs of Hereford Cathedral*, Hereford, 1976, 2/1988)

WATKINS SHAW/JOHN C. PHILLIPS

**Heremita, Giulio.** *See* EREMITA, GIULIO.

**Herger.** German poet. *See* SPERVOGEL, (1).

**Hergot** [Herrgott], **Hans** (*b* ?Nuremberg; *d* Leipzig, 20 May 1527). German printer. He was officially registered as a printer in Nuremberg from 1524 to 1526. Most of the actual business, however, was apparently conducted by his wife Kunegunde (*d* 7 Feb 1547), while he travelled about the country distributing pamphlets, often of a heretical or politically radical nature. He was caught circulating one of these, *Von der newen Wandlung eynes Christlichen Lebens*, in Leipzig, then ruled by Duke Georg of Saxony, a fierce opponent of both the Reformation and peasant reform. In proceedings supervised by the duke himself he was tried and condemned to death, and after a futile attempt on his wife's part to persuade the Nuremberg city council to intercede, was publicly executed. His widow continued the printing business in her own name until 1538, although she had married another Nuremberg printer, GEORG WACHTER, shortly after Hergot's death.

As a printer Hergot was known mainly for his piracy of Luther's writings, which he reprinted with such brazenness that the author himself was moved to complain. However, he was the first printer to include melodies for the Lutheran Mass, adding the notes by means of block printing. His widow published numerous sacred songs, generally in the form of small leaflets of four to eight folios each, making them readily saleable. Wachter also preferred this format which was continued into the 1560s by such Nuremberg printers as Valentin Neuber and Christoff and Friderich Gutknecht.

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MARIE LOUISE GÖLLNER

**Hergot** [Hergotin], **Kunegunde** (*d* Nuremberg, 7 Feb 1547). German printer and wife first of HANS HERGOT and later of GEORG WACHTER.

**Herier** [Erier], **Thomas** (*fl* 1240–70). French trouvère. Although he cannot be identified, traces of dialect in his poetry indicate that he was a native of Picardy; the persons named in his chansons fix his approximate dates and indicate the area of Arras. Herier appeared as a joint author with Gillebert de Berneville in a jeu-parti (R.1191), and quite possibly also with Guillaume le Vinier (in R.842). He dedicated a poem to the trouvère Jacques de Cysoing, and another to a certain Trésorier – possibly either the Trésorier de Lille or the Trésorier d'Aire. Other persons named include Jeanne, Countess of Ponthieu; the Sire du Roeulx (Rués); the Arras banker Audefroi Louchart; and the Arras sheriff Mikiel le Waisdier.

Herier's poetry displays a certain elegance, but is commonplace in thought and imagery. There is little variety to the poetic structures; they rely heavily on heptasyllabic lines (except for the decasyllabic *Mais n'os chanter*), and most strophes are isometric. The same lack of imagination is displayed in the surviving melodies. With the exception of the descort *Un descort vaurai retraire*, all are cast in bar form. *Nus ne set* is noteworthy for the irregularity that extends the second *pes* to three phrases in place of two. There is a clear preference for the authentic D mode, with the melody beginning on the 7th, 8th or even 5th degree, and wending its way downwards to establish the final at the end of the second phrase. No melodies survive in mensural notation. *Bien me sui aperceus* and *Ja ne lairai mon usage* are more ornate than others. Several melodies suggest the appropriateness of the second mode through occasional regularity of ligature disposition, but contradictions to this form of rhythmic organization are not infrequent.

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Ainc mais nul jour ne chantai, R.63
Bien me sui aperceus, R.2125
Deus, com est a grant doulour, R.1974
Helas, je me sui donés, R.923
Ja ne lairai mon usage, R.44
Mais n'os chanter de fueille ne de flours, R.2034
Nus ne set les maus d'amours, R.2022
Onc ne sorent mon pensé, R.467
Quant la froidure est partie, R.1190
Quant voi le tens repairier, R.1303
Tant ai amé et proié, R.1096
Un descort vaurai retraire, R.186

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

**Heriger.** German poet. *See* SPERVOGEL, (1).

**Herigerus** [Hériger] (*d* Lobbes, nr Liège, 1007). Benedictine monk of Liège. From 990 he was abbot of Lobbes. He accompanied Bishop Notker of Liège (formerly Provost of St Gallen) to Rome in 989. Herigerus taught divinity and the liberal arts; Berno of Reichenau described him as 'of no small authority' ('vir non parvae auctoritatis', *PL*, cxlii, 1033). He wrote mainly hagiographical and biographical works; in the dedication of his *Gesta episcoporum leodiensium* to Bishop STEPHEN OF LIÈGE, he quoted documents showing that Stephen composed the Office of the Trinity. His works on chronology were dedicated to his disciple, the monk Hugo, who in 1033 also became abbot of Lobbes. Albéric de Trois-Fontaines recorded that Herigerus in 990 composed *Regulae numerorum super abacum Gerberti* (see Olleris, 1867, pp.311–24).

In 980 he was mentioned as 'learned and skilled in the art of music' ('didascalum ac musicae artis peritum', *Elevatio s. Landoaldi*, chap.3; ed. Olleris, 1888, p.610). No musical treatise survives, but according to the continuation of his *Gesta* (Manitius, p.227), he composed the antiphons *O Thomas Dydime* (CAO, iii, 1968, no.4083) and *O Thomas apostole*; and other pieces, including a *Hymnus abecedarius Ursmari leodiensis* (ed. K. Stecker, MGH, *Poetarum latinorum medii aevi*, v/1, 1937/*R*, pp.208–10) and a hymn *Ave per quam* comprising *versus* based on the ancient Latin translation of the Greek Akathistos Hymn, probably composed at Cambrai (text ed. in AH, xlviii, 1905/*R*, p.103; and ed. G.G. Meerssemann, *Der Akathistos in Abendland*, Fribourg, 1958, i, p.104; melody ed. M. Huglo, 'La prose à Notre-Dame de Grâce de Cambrai', *Revue grégorienne*, xxxi, 1952, pp.115–17).

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MICHEL HUGLO

**Herincx, Raimund** [Raymond] **(Frederick)** (*b* London, 23 Aug 1927). English bass-baritone. He studied in Belgium and Milan, making his début in 1957 as Boito's Mefistofele for the WNO. The same year he joined Sadler's Wells Opera and during his ten years with the company sang some 40 roles, among them Count Almaviva, Nick Shadow, Pizarro, Rigoletto, Germont, and the Messenger and Creon in *Oedipus rex* (which he also sang under Stravinsky in Greece in 1966). In 1974–5 he returned to the company to sing his first Wotan and Hagen, and in 1976 sang the former role with impressive authority in a complete cycle. At Covent Garden he first appeared in 1968 as King Fisher in Tippett's *The Midsummer Marriage*, then created the parts of Faber in Tippett's *The Knot Garden* (1970), the White Abbot in Maxwell Davies's *Taverner* (1972) and the Governor in Henze's *We Come to the River* (1976). He made his Metropolitan début in 1977 as Mathisen (*Le prophète*). In concerts Herincx was notable as Elijah and in Walton's *Belshazzar's Feast*. He was particularly successful at portraying villainy and anger. His powerful voice and vivid sense of character can be heard on his recordings of King Fisher and Faber.

ALAN BLYTH

**Hérissant, Jehan** [Johannes, ?Joseph] (*fl* Paris, 1550–60). French singer and composer. In 1550 he succeeded Nicolas Pagnier to become *magister symphoniae puerorum* at Notre Dame, where he had served his apprenticeship as a chorister. According to Chartier, Hérissant saw the number of boys increased to 12, but was compelled to let one of the best – Vincent – go to the royal chapel in 1557. On his retirement in 1559, he was succeeded by Gilles Bracquet. A large proportion of Hérissant's chansons set simple rustic texts in the lively, syllabic contrapuntal idiom made famous by Janequin. These pieces are generally in a clear major tonality and treat short phrases with duple rhythms in close imitation.

WORKS

*all for 4 voices*

Missa 'Quamdiu vivam soli Deo serviam', 1558[1] (Benedictus, ed. J. Delporte, *Musique et liturgie*, xxl, Sept 1937, p.32)

Amour estant au coing d'ung boys caché, 1560[3a]; Ce rossignol qui sa chere compagnie, 1553[20]; D'un bon amour et bon cueur, 1560[3b]; En avoir tant et d'un seul estre prise, 1560[3b]; Helas amour lasche ton arc, 1560[3a]; Helas amour qu'a meffait ton servant, 1560[3b]; Jeunes esprits qui par plaisir cerchés, 1560[3b]

Las doit-on blasmer celle qui veult, 1560[3a]; Petite beste je ne te nourriray, 1553[23], ed. in SCC, x (1994); Pour un galand, pour un mignon, 1553[23], ed. in SCC, x (1994); Robin a bon credit, 1556[14], ed. in SCC, x (1994); S'il est ainsi que le faux rapporteur, 1560[3b]; Un jour vis un foullon, 1559[11]; Voyés tristes amans l'estrange nouveauté, 1560[3b]

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FRANK DOBBINS

**Her Majesty's Theatre.** The name of the King's Theatre, London, after the accession of Queen Victoria (1837). It became known as His Majesty's after her death in 1901, but became Her Majesty's once more at the accession of Elizabeth II. *See* LONDON, §VI, 1(i).

**Herman, Andrew.** *See* TOBANI, THEODORE MOSES.

**Herman, Jerry** [Gerald] (*b* New York, 10 July 1933). American composer and lyricist. He was self-taught as a musician and studied drama at the University of Miami, where he also began writing for revue. He moved to New York, working as a night club pianist and writing for television, and reused some of his earlier material from Miami for the revue *I Feel Wonderful*, presented off-Broadway (1954). His next revue *Nightcap* (1958) was later revised as *Parade* (1960). His first full-scale musical was *Milk and Honey* (1961) which gave him a hit song in 'Shalom'; it starred the opera singers Robert Weede and Mimi Benzell and the long-established Yiddish performer, Molly Picon. *Hello Dolly!* (1964) reinforced Herman's breezy style and the show won ten Tony awards including those for Best Actress for Carol Channing's famous portrayal of Dolly Levi and Best Composer for Herman. With *Mame* (1966) Herman wrote a fine score that again incorporated a rousing title song; other numbers ranged through vaudeville ('Bosom Buddies'), emotive ballad ('If He Walked into My Life') and the incorrigibly cheerful ('We need a little Christmas'). Angela Lansbury established a long association with Herman's work in playing the title role, and took the lead in his less successful but more adventurous next piece, *Dear World* (1969). An adaptation of Giradoux's *La folle de Chaillot*, it marked a strong change in subject matter; its more complex and dark themes were reinforced in songs such as 'I don't want to know' and 'And I was beautiful'. 'The Tea Party' remains an effective piece of ensemble writing, while the opening number 'The Spring of Next Year' skilfully conveyed the show's irony by combining witty lyrics about pollution with a sweeping waltz, a form with which Herman had previously demonstrated an affinity in 'Dancing' (*Hello Dolly!*). With *Mack and Mabel* (1974) he wrote one of the most instantly appealing and tuneful Broadway scores. The show has built up a following on disc, but has been less succcessful when staged. The show allowed full rein to Herman's revue-based style through its setting in the early days of silent films, with novelty numbers ('Tap your troubles away'), a trademark cumulative chorus ('When Mabel comes in the Room') and a love song typically approached at a tangent ('I won't send roses').

It was some nine years later that Herman had his next success with *La cage aux folles* (1983). The show is remarkable for its older conventional Broadway style in the face of the contemporary pervading influence of Sondheim – the antithesis of much of Herman's approach – and for its light farce underpinned by songs of unusual intensity that seem to be a summation of Herman's technical achievement. It was an unexpected success and has become a standard of the repertory. Since 1983 Herman has been represented by revivals and the compilation show *Jerry's Girls* (1985), which drew on the strong female characters at the centre of most of his shows. In 1996 he wrote the television musical 'Mrs. Santa Claus', whose title role was again played by Lansbury; with a pleasant, serviceable score, it lacks the variety of his previous works. He received the ASCAP Foundation Richard Rodgers Award for lifetime achievement in musical theatre (1998).

*Milk and Honey* established that essential Herman quality of a determined, optimistic and aspirational spirit which runs through his shows in, for example, 'Before the parade passes by' (*Hello, Dolly!*) and 'Open a new window' (*Mame*), and was expressed in its most assertive form in *La cage aux folles* through 'I am what I am',

which became a major disco hit for Gloria Gaynor and subsequently a quintessential gay liberation anthem. In 'Let's not waste a moment' and 'I will follow you' *Milk and Honey* also presaged the haunting lyricism of 'Ribbons down my back' (*Hello, Dolly!*). Herman's distinctive use of multi-section chorus numbers was first most clearly established in *Hello, Dolly!* through 'Put on your Sunday clothes' and the now-classic title song; the former also used the climactic device of a slowed-down melody over a double-time accompaniment, a recurring feature in Herman's shows that reached its extreme in 'I am what I am'. Characterized by an immediate tunefulness and joie de vivre, Herman's writing is often viewed as formulaic, but within its reliance on established popular song structures are subtle adaptations for each new dramatic setting, for example with the Israeli local colour of *Milk and Honey* ('Independence Day Hora'), the silent-film-music figurations of *Mack and Mabel* ('Movies were movies') and the evocative French lyricism in *Dear World* (the waltzes 'I don't want to know' and 'The Spring of Next Year'). As a lyricist, Herman imbues his songs with strong emotions through the compact use of everyday language, as in the ballad 'Time heals everything' (*Mack and Mabel*) or 'Song on the Sand (La Da Da Da)' (*La cage aux folles*). The easy appeal of the latter belies its technical command: its subject is a half-forgotten lyric, musically matched by 'incomplete' phrases, six rather than eight bars in length.

Although Herman's output has been relatively small, his works have achieved a rare degree of lasting popular appeal. They provide a defining image of a particular strand of the Broadway musical in the second half of the 20th century that has defied the increasing elevation of overt subtexts and musical motifs over light plots, memorable tunes and an uplifting spirit.

WORKS
(*selective list*)

*unless otherwise stated, all stage musicals in 2 acts, music and lyrics by Herman and dates those of first New York performance; other writers shown as (co-lyricist; book author)*

I Feel Wonderful (revue, B.A. Grael), Theatre de Lys, 18 Oct 1954
Nightcap (revue), Showplace, 18 May 1958, rev. as Parade, Players, 20 Jan 1960
Milk and Honey (D. Appell), orchd H. Kay and E. Sauter, Martin Beck, 10 Oct 1961 [incl. Shalom]
Madame Aphrodite (T. Mosel), Orpheum, 29 Dec 1961
Hello, Dolly! (B. Merrill; M. Stewart, after T. Wilder: *The Matchmaker*), orchd P.J. Lang, St James, 16 Jan 1964 [incl. title song, Before the Parade Passes By, Dancing, It only takes a moment, Put on your Sunday clothes, Ribbons Down my Back; film 1969]
Mame (J. Lawrence and R.E. Lee, after P. Dennis: *Auntie Mame*), orchd Lang, Winter Garden, 24 May 1966 [incl. title song, If He Walked into My Life, My Best Girl, We need a little Christmas; film 1974]
Dear World (Lawrence and Lee, after J. Giradoux: *La folle de chaillot*), orchd Lang, Mark Hellinger, 6 Feb 1969 [incl. title song, The Spring of Next Year, Kiss her now]
Mack and Mabel (M. Stewart), orchd Lang, Majestic, 6 Oct 1974 [incl. I won't send roses, Time heals everything]
The Grand Tour (Stewart and M. Bramble, after F. Werfel: *Jacobowsky und der Oberst*), orchd Lang, Palace, 11 Jan 1979
La cage aux folles (H. Fierstein, after J. Poiret), orchd J. Tyler, Palace, 21 Aug 1983 [incl. The Best of Times, I am what I am, Look over there, Song on the Sand (La Da Da Da)]
Mrs. Santa Claus (television musical, M. Saltzman), orchd. L. Blank, 1996
Contribs to: From A to Z, Brooks Atkinson, 20 April 1960 [music mostly by J. Kander]; Ben Franklin in Paris, Lunt Fontanne, 27 October 1964 [music mostly by M. Sandrich jr]; A Day in Hollywood/A Night in the Ukraine, John Golden, 1 May 1980 [music mostly by D. Vosburgh]

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JOHN SNELSON

**Herman, Nicolaus** [Niklas] (*b* Altdorf, nr Nuremberg, 1500; *d* Joachimsthal [now Jáchymov], West Bohemia, 15 May 1561). German writer of hymn texts and melodies. From 1518 to 1560 he was schoolmaster, organist and Kantor in Joachimsthal. Johann Matthesius, Luther's first biographer and headmaster of the Latin school there from 1532, was also, until 1565, minister of the church; Herman was associated with him both as a close friend and as a colleague, and thus came into contact with the Reformation from an early date. As early as 6 November 1524 Luther wrote to him as 'viro pio et erudito'. Herman's importance lies in his hymns, which were published in several volumes. He wrote both text and music, but most melodies are used for several texts. His poems are rhymed syllabic verses with no fixed metre. His Sunday Gospels, which retell Bible stories in rhymed stanzas, remained models for a succession of works of the same type well into the 17th century. In his endeavours to express Christian beliefs in the form of hymns Herman's texts are close to those of Luther. Though never attaining the poetic force of the latter's work, many have retained their place in the standard German Lutheran hymn repertory: above all 'Lobt Gott, ihr Christen alle gleich', 'Erschienen ist der herrlich Tag', 'Die helle Sonn leucht jetzt herfür', 'Hinunter ist der Sonnen Schein' and 'Wenn mein Stündlein vorhanden ist'. Many of his melodies show clear affinities with folk music: in particular the traditions of *Bergreihen* (songs in folk style from the region of the Erzgebirge between Saxony and Bohemia) and *Abendreihen* (evening dances sung in a circle). In a number of melodies he employed elements of plainchant, sometimes alongside folk elements. Thus his well-known tune for 'Lobt Gott, ihr Christen alle gleich' is probably connected with the Christmas antiphon *Hodie Christus natus est nobis*, while that for 'Erschienen ist der herrlich Tag' is at least indirectly related to the Easter antiphon *Ad monumentum venimus gementes*.

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Die Historien von der Sinfludt, Joseph, Mose, Helia, Elisa und der Susanna samt etlich Historien aus den Evangelisten, auch etliche Psalmen und geistliche Lieder (Wittenberg, 1562)
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WALTER BLANKENBURG

**Herman, Vasile** (*b* Satu Mare, 10 June 1929). Romanian composer and musicologist. He studied the piano with Angela Perianu at the Satu Mare Conservatory (1945–9) and continued his education with Toduţă (counterpoint and composition), Jarda and Comes (harmony), and Ana Voileanu and Radu (piano) at the Dima Conservatory, Cluj (1949–57). In 1959 he became a professor at the conservatory in Cluj. In 1969 he attended the Darmstadt summer courses, and in 1974 took a doctorate in musicology at Cluj. His early compositions, including the oratorio *Pintea Viteazul* and the *Sonata da ricercar* (1958), were in a diatonic or chromatic modal language, but later works show an elaboration on the basis of mathematical procedures, with certain elements (free rhythms, simple accompaniments and instrumental colours) reminiscent of Romanian folk music. He has received prizes from the Romanian Academy (1977) and the Romanian Composers' Union (1978).

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*(selective list)*

Orch: Ritornele, 1964; Cantilaţii, 1967; Polifonie, 1968; Postludiu, 1970; Syntagma I, 1972; Double Conc., fl, ob, orch, 1973; Syntagma II, 1975; 5 syms: 1976, 1980, 1982, 1984, 1988; Preludii, 1985; Mémoire du temps, 1986; Conc., perc, str, 1990

Vocal: Pintea Viteazul (orat); Cantata I (M. Sorescu), 1969; Cantata II (I. Brad), 1970; Cantata III (J. Iliescu), 1974; 3 piese lirice (Sorescu), 1975; Muzică veche (L. Blaga), female chorus, orch, 1982; Prolog, chorus, orch, 1996

Chbr: Sonata da ricercar, 1958; Sonată-baladă, ob, pf, 1961; Microforme, pf, 1965; Episoade, fl, mar, vib, brass, 1968; Str Qt, 1971; Simfonii şi fantezii, wind, pf, brass septet, 1975; 20 chansons folcloriques roumaine, fl, gui, 1980; Engramma per 5, 1986; Intermezzo, vl, hp, 1988; Componente, vc, 1992; Diaphonia, fl, perc, 1992; Imago, fl, hp, vc, perc, 1992; Systaltis, cl, 2 perc, 1993; Paos, cl, pf, 2 perc, 1994; Refractus, vc, perc, 1994; Cantus gemellus, cl, vc, 1995; Chant en bois, perc, 1995; Procanon, 1995; Sysma, cl, 2 perc, 1996

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VIOREL COSMA

**Herman, Woody** [Herman, Woodrow Charles Thomas] (*b* Milwaukee, 16 May 1913; *d* Los Angeles, 29 Oct 1987). American jazz bandleader, clarinettist, alto saxophonist and singer. In 1934 he joined Isham Jones, and when Jones's group disbanded in 1936 Herman used its leading sidemen as the nucleus for his own orchestra. By the mid-1940s, under the name Herman's Herd, it was internationally famous for the force and originality of its music, for example *Apple Honey* (1945, Col.). Herman reformed the band in 1947; the distinctive feature of the Second Herd was the group of saxophonists (three tenor and one baritone) which can be heard on the album *Four Brothers* (1947, Col.). Among the musicians who played in the section were Serge Chaloff, Stan Getz, Zoot Sims, Al Cohn and Gene Ammons.

After the demise of the Second Herd in 1949, Herman continued to lead bands; these were perhaps less creative, but their consistently high level of musicianship assured his continuing reputation. The Anglo-American Herd, which he organized in 1959, was significant in the history of English jazz; Herman broadened his scope in the late 1960s, when he took up soprano saxophone and included young jazz-rock players in his groups. He toured widely in the 1970s, and in 1982 held a residency in a club in New Orleans. Thereafter he worked principally on the West Coast, before taking up another residency in the St Regis Hotel, New York, in 1985. He celebrated his 50th anniversary as a bandleader with the formation of a new orchestra in 1986.

Although Herman's instrumental expertise was considerable, his essential importance was as an organizer. His rare ability to assemble and sustain bands notable for the quality of their musicians grew especially clear in the late years of World War II, when his group consisted of brilliant improvisers whose ensemble playing was exuberant and incisive; Igor Stravinsky was so impressed by its sound that in 1945 he composed his *Ebony Concerto* (1946, Col.) for the band. The harmonic procedures of bop influenced Herman's next orchestra even more deeply, confirming his freedom from the contemporary sectarianism in jazz. The ebullient *Lemon Drop* (1948), with its succession of exciting improvisations, illustrates Herman's shrewd openmindedness as a bandleader, as do more overtly ambitious recordings like the two-part *Lady McGowan's Dream* (1946, Col.) and the four-part *Summer Sequence* (1946–7, Col.), both composed by Ralph Burns.

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MICHAEL JAMES/R

**Hermann of Carinthia** [Hermannus Dalmata, Hermannus Sclavus, Hermannus Secundus] (*fl* 1138–43). Music theorist. He referred to Thierry of Chartres as 'teacher', and is attested in León, 'on the banks of the Ebro', Toulouse and Béziers, where he translated from Arabic into Latin several works on mathematics, the science of the stars, and the Islamic religion. In 1143 he completed an elaborate cosmogony, *De essentiis* ('on the essences'), based on Arabic and Latin sources. This includes a well-worked-out account, following the Neoplatonic tradition of Plotinus and al-Kindī's *De radiis*, of the 'music' of the universe, by which the movements of the upper world ensure the perpetual generation of sublunar things through the principle of sympathetic vibration. Analogous to this is the harmony between the body and the soul (*musica humana*), as Hermann pointed out at the end of the *De essentiis* (79vC) and, in a deliberate departure from the Arabic text, in his translation of Abū Ma'shar's *Introduction to Astrology*.

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CHARLES BURNETT

**Hermannus Contractus** [Hermann der Lahme, Hermann von Reichenau] (*b* Swabia, 18 July 1013; *d* Reichenau, 24 Sept 1054). Benedictine monk, chronicler, writer on scientific subjects (astronomy, arithmetic, music) and composer. Some aspects of his life are recorded with extraordinary precision in a biography written shortly after his death by his pupil, Berthold, and Hermannus himself included a number of detailed references to his family in his well-known world chronicle. As a young child Hermannus was crippled by a disease that left him seriously incapacitated in movement and speech for his entire life. He started school at the age of seven, probably at Reichenau, but did not profess until he was about 30, on the advice (according to Berthold) of his abbot, Berno, who was also a renowned musician.

It seems clear from the range and quality of his accomplishments (which also included clock- and musical instrument maker) that he was a man of exceptional mental capacity and resolution. At the same time, many accounts of his life and personality are feverishly exaggerated in tone and probably legendary. This makes difficult the determination of authenticity of a number of writings, in particular of his musical compositions. Of 22 compositions mentioned or discussed by Oesch, seven are immediately characterized as false ascriptions, with two others considered quite doubtful. A further three have only inner (i.e. stylistic) criteria in support of Hermannus's authorship.

In fact, only two works have excellent credentials: the sequence *Grates, honos, hierarchia*, and an Office for St Afra, *Gloriosa et beatissima*. Four other Offices mentioned by Berthold have disappeared without trace. Although the most venerable ascriptions to Hermannus – the Marian antiphons *Alma Redemptoris mater* and *Salve regina* – have been taken away by most recent scholarship, the true authorship is still, and possibly will be for ever, the subject of controversy. Under the circumstances it is impractical to characterize Hermannus's compositional style or technique.

*Musica*, his single work on theory (a supposed second work, on the monochord, is probably the same work under a different title) presents no such problems. There are only two manuscript sources with no serious difficulties in establishing the text. Like all of Hermannus's scientific works, it is specialized, not general in treatment. He had no intention of dealing with the whole of music, as it was conceived by his time, or even a large area of it. His focus was on the central concern of 11th-century Germanic speculative theory: the relationship of the species of 4th, 5th and octave to the ecclesiastical modes. He assumed his readers to be thoroughly versed in the monochord, and the prevailing mode of exposition is strictly logical. It is thus not an essay for beginners. At the same time, Hermannus went to some trouble to insist that his speculative theories be put into practice in the singing of sacred music. This is consistent with an attitude uncharacteristic of his time: that of conceiving the ideal *musicus* as a person who not only can think but also can compose and sing expertly.

Hermannus is renowned for a unique system of interval notation using both Greek and Roman letters. It plays no part in his major work, but is associated with two didactic songs for the learning of intervals, *Ter tria iunctorum* and *Ter terni sunt modi*. These, along with the poem which serves as a key to the notation, *E voces unisonas aequat* (see illustration), appear in more than a dozen manuscripts, sometimes also in neumes and standard alphabetical notation. It has been suggested that Hermannus developed this system after an early Byzantine model.

Critical estimates of the value and influence of Hermannus's work as a theorist vary considerably. Where some regard it as a highpoint of medieval theory, others see it as sterile theorizing for the sake of theory. The two views are not, to be sure, mutually exclusive.

*Hermannus Contractus's didactic poem 'E voces unisonas aequat', with the beginning of 'Ter tria iunctorum' (A-Wn 2502, f.27v); the signs represent intervals from the unison to the major 6th (except the tritone)*

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LAWRENCE GUSHEE

**Hermannus Dalmata** [Sclavus; Secundus]. *See* HERMANN OF CARINTHIA.

**Hermann von Reichenau.** *See* HERMANNUS CONTRACTUS.

**Hermans, Willem** [Guglielmo] (*b* Thorn, nr Roermond, 6 March 1601; *d* Rome, 14 Feb 1683). Dutch organ builder, active mainly in Italy. In October 1631 he entered the Jesuit novitiate at Mechelen as an organ builder and lay brother. His early organs were for the Jesuit establishments at Breda (1632), Mechelen (1633), Ghent (1634), Leuven (1637) and Ypres (1644), and he may have been active in northern France. From 1648 to 1663 he was based at the Jesuit house in Genoa. He built the organ at Como Cathedral (1649–50; *C'* to *c'''* short octave, 'ravelement' compass, 57 notes), of which only the case survives. On its completion, a booklet was published listing recommended combinations of stops; it was reprinted several times until 1730. From 1657 to 1660 he built the organ at S Maria Assunta in Carignano, Genoa, assisted by Johann Heid and Hans Dietrich. The organ has been rebuilt at least twice within the west gallery case (which is by Georges Heigenmann), but the façade pipes may be original. The organ at SS Andrea ed Ambrogio, Genoa, built at the same time, met a similar fate. Hermans may have made a trip to La Flêche (France) during this period. He worked in Rome (Il Gesù, S Apollinare, and S Agnese in Agone), Palermo (1672) and Trent.

His ouput is estimated at about 80 organs, of which two small ones survive in their original state: in Pistoia (S Ignazio, now Spirito Santo, 1664), and Collescìpoli, near Terni (1678); both single-manual, with 45 keys (*C–c'''*, short first octave) and a pull-down pedalboard of 9 notes (*C–c*). Technically the organ at Pistoia shares many characteristics with northern instruments, e.g. the use of tinned iron for trumpet resonators, the construction of the chest by gluing the bars on the table flush with the side cheeks (rather than excavating the grooves), and the grouping together of the highest three ranks of the Ripieno. The reeds are the oldest surviving in Italy. This instrument became a model for the two Pistoian organ-building families AGATI and TRONCI. Another small organ built by Hermans in Orvieto (SS Apostoli, 1673–4) was removed in 1993.

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GUY OLDHAM/UMBERTO PINESCHI

**Hermanson, Åke** (*b* Mollösund, Bohuslän, 16 June 1923; *d* Stockholm, 8 Aug 1996). Swedish composer. He studied the piano with Bäck, the organ with Asplöf and Linder, and composition with Rosenberg; he went to Paris in 1962 for further studies. In 1969–71 he was chairman of the Swedish Composers' Union. A member of the Royal Swedish Academy of Music from 1973, he won several prizes including the ISCM honorary award of 1964 and the Nordic Council Prize (1982). His compositions seem to have retained something of the harshness, the rough, rocky landscape and the wide marine horizon of his native Bohuslän. Working in isolation and with concentration, he created a series of compact and lyrical pieces which he spoke of as 'satellites' and 'meteorites' around a yet unwritten mother vocal work. The smaller pieces, the 'meteorites', were often characterized by sharp, insistent signals or a general state of alarm, while the 'satellites' exploited a more shimmering and expansive instrumental texture. These 'satellites' were four very important and concentrated orchestra pieces: *In nuce*, Symphony no.1, *Appell I–IV* and *Ultima*. His magnum opus, however, was *Utopia*, in which he came close to the horizons reached by his admired Sibelius.

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(*selective list*)

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Vocal: Stadier (K. Vennberg), op.5, S, ens, 1960–61; Nenia bahusiensis [Lament from Bohuslän], op.8, children's/female chorus, 1963; 2 Lagerkvistsånger, op.14, S, pf, 1971–81; Mässa för måsar [Mass for Gulls] (E. Lindqvist), op.18, mixed vv, 1976; Somliga stränder [Some Shores] (A.-G. Wide), op.24, 16 solo vv, obbl fl, 1982

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ROLF HAGLUND

**Herman the Monk of Salzburg.** *See* MONK OF SALZBURG.

**Hermanus de Atrio** (*fl* *c*1460). Composer, possibly South Netherlandish. He is known only from the ascriptions of two pieces copied together in the manuscript *I-TRmp* 89 (ff.238*v*–240) in the late 1460s. The first (ed. in DTÖ,

xiv–xv, Jg.vii, 1900, p.256) is untexted but is evidently a three-voice rondeau setting, very much in the manner of the French song repertory in the years around 1460 (the text applied to it in DTÖ comes from an entirely different song that happens to have the same opening notes in one voice). The other, for four voices, carries the text incipit *In Maria vite vitam* (the opening of a hymn, ed. in AH, lii, 1909/*R*, 47) and ends with four held chords that are presumably for the word 'Amen'; but it is far more elaborate than the known vespers polyphony of those years. In its clear sectional structure, its use of duple mensuration, and its inclusion of two *tripla* sections, it stands as a highly individual work.

The composer may be the Armanno de Atrio who was a singer at Florence Cathedral and SS Annunziata in 1491–2 (F.A. D'Accone, *JAMS*, xiv, 1961, 307–58, esp. 343–5), and subsequently at 's-Hertogenbosch (to 1514). Perhaps he was related to Jaspar de Atrio, *tenorista* at the church of Our Lady, Bruges, from 1485 to 1500 (*StrohmM*, p.152). Certainly the music would suggest origin in Flanders.

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**Hermeneutics** (Ger. *Hermeneutik*). The discovery of meaning in a text by way of understanding, i.e. by an approach to a text that is empathetic rather than empirically verifiable. This approach is applicable particularly where a text appears at first sight to have no meaning, or where its meaning is remote or opaque, or where there may be another meaning or meanings than those that are immediately accessible. It has sometimes been considered as an actual practice, and sometimes as the theory, lying behind the practice of interpretation. In the later 19th century it acquired the status of a methodology for the historical and social sciences, in contrast to scientific method.

'Texts', in the above definition, may be restricted to written texts, or taken also to embrace spoken utterances, and may be expanded to include works of art. This expansion makes way for its application to music, whether composed or improvised. Hermeneutics came to prominence in writing about music implicitly in the 19th century and explicitly in the early 20th, and has undergone a resurgence since 1960 as part of a reaction again positivism.

Meaning assumes different forms with different types of hermeneutics. In its traditional sense it constitutes a message from a source to a recipient. In other cases it can signify the role of a work within its contemporaneous society; or the world of the composer's mind laid open to the listener (or reader of a score); or a dynamic experience that unfolds during listening; or a field of experience that reveals itself to the listener. Otherwise, it can constitute an infinite stream of latent experiences for a succession of unknowable future audiences. In the 19th and early 20th centuries, musical hermeneutics was related tangentially to PHILOSOPHY OF MUSIC, and at times came close to PSYCHOLOGY OF MUSIC; in more recent times it has bordered on SOCIOLOGY OF MUSIC. Examination of some of its mechanisms brings it into contact with semiology (*see* SEMIOTICS) and structuralism (*see* STRUCTURALISM, POST-STRUCTURALISM) and most recently one stream of hermeneutics has fused with RECEPTION theory. At times, it has been mutually related to the ANALYSIS of music, at other times extraneous. Throughout its history, it has run parallel with music CRITICISM, sometimes being interwoven with it, sometimes separate.

1. EARLY HISTORY. The Greek word *hermeneutikos* ('of, or for, interpreting') suggests an association with the deity Hermes in his capacity as god of eloquence and of divination, hence an origin in unravelling the meaning of oracles. Among the earliest practices of hermeneutics was the critical examination of the Homeric epics and Greek myths – the foundational texts, oral and written, of Greek culture – in order to extract meaning relevant to a later, and increasingly sceptical, Greek society. A hermeneutics of the Hebrew scriptures, evident even within those scriptures, was firmly established by about 300 BCE and has continued to the present day. Christian hermeneutics of the Old Testament is an important component of the New Testament itself; and a hermeneutics of the New Testament, hence biblical hermeneutics as a whole, existed by the second century CE.

These three traditions, different by virtue of the texts they examined, and each itself subdivided into conflicting schools of thought, as well as changing over time, nonetheless had two things in common. First, they recognized a distance between text and reader. This distance was the product partly of time, of course, but more particularly of the special status of the text, which was considered to be either the direct word of God or the result of divine inspiration. The texts in all three cases were thought to have emanated from a realm higher than that of mortal man, a realm to which man had no direct recourse to obtain clarification. Secondly, the spectrum of scholastic opinions within each tradition defined two opposite approaches to a text: (1) the search for meaning literally by way of the text itself – often called the 'grammatical' approach; and (2) the search for meaning hidden behind the text – often called the 'allegorical' approach. These two common factors (text–reader distance, and the grammatical/allegorical polarity) have functioned as constants in hermeneutics through to the 20th century. A further tradition existed: juridical hermeneutics, which concerned itself with the law and justice. The body of extant law, together with precedent and legal practice, constituted a 'text' which, although not of divine origin, was distanced from the citizen, and needed constant examination as to both its letter and its spirit.

2. GENERAL HERMENEUTICS: 19TH CENTURY. It was not until the end of the 18th century that these traditions began to coalesce into a single 'general hermeneutics'. Its precursors were the philologists Friedrich Ast (1778–1841) and August Wolf (1759–1824), and its principal architect was Friedrich Schleiermacher (1768–1834). Schleiermacher was closely associated with August and Friedrich Schlegel and other founders of the Romantic movement in Germany, and was himself the leading Protestant theologian of his day. He recognized that every text, however familiar its language, is to some extent foreign to us and that misunderstanding is almost certain. Understanding must therefore be actively sought, not just passively assumed. It becomes the task of hermeneutics to penetrate to the message of a text, which entails divining the intention of the author, and so ensure understanding on the part of the reader. The hermeneuticist – to return to origins – must adopt the role of Hermes the messenger: he must deliver the message from its source, free of distortion and correctly interpreted, to the receiver.

In pursuing this aim, Schleiermacher's inquiries, after a cursory reading, shuttled constantly between two pairs of opposites: between whole and part, and between subjective and objective. The latter is the ancient polarity between grammatical and allegorical recreated in the context of 19th-century thought. Rather than subscribing to one school or the other, Schleiermacher worked equally from the two poles. By 'objective' is meant examining the language used in the message and the grammatical structure in which it is cast; by 'subjective' is meant exploring the mind of the speaker/author that lies behind the message. The hermeneuticist thus works neither on the text nor on the speaker/author alone; instead, he works on the message that lies between the two, and does so by two alternating actions, the one a linguistic and grammatical examination, the other a psychological investigation. The convergence of these two actions, the fusion of the two outcomes, constitutes the understanding of the message. By this means, he developed, in the words of Hans-Georg Gadomer, 'a real art of understanding instead of an "aggregate of observations"'.

The other pair of opposites reveals the organicist cast of Schleiermacher's thought. Every element of a text is itself a part of some larger whole (the whole text, the whole of the author's writings etc.) and at the same time the whole of which parts exist (the clauses of a sentence, grammatical parts of a clause, individual words of a predicate etc.). Likewise with the exploration of the speaker/author: the mind behind the text is part of the mind behind a larger body of utterances or works, which is in turn part of the that person's whole mental life, which is part of his or her intellectual environment and so on. Since these levels are organically all of a piece, whenever the hermeneuticist encounters a problem (an *aporia*), he can safely shift up or down a level and continue the investigation, eventually working his way back to and through the impasse.

Shuttling back and forth across these pairs of opposites – subjective/objective, whole/part – is what is meant, for Schleiermacher, by the 'hermeneutic circle'. Such shuttling is essential to all communication, since 'nothing that needs interpretation can be understood at once', and understanding results only from a convergence of actions. And the end product is to understand the message better than its speaker or author understood it him or herself. This last notion has special resonance where a text is a work of art, the product of 'artistic genius'.

Schleiermacher's work survived in manuscripts dating from between 1805 and 1833 and relied on word-of-mouth transmission from his many students. One item was published in 1838. The first biography (1870, incomplete) was written by Wilhelm Dilthey (1833–1911), who promoted Schleiermacher's ideas and, as a philosopher, himself made significant contributions to hermeneutics. Comte's *Course in Positive Philosophy* (1830–42) came at the time of, and John Stuart Mill's *System of Logic* (1843) after, Schleiermacher's death. Their affirmation of the scientific method, and belief that all knowledge is based on positive facts, provided the background for Dilthey's work. Dilthey fought to assert the existence of a 'human sciences' independent of the natural sciences and operating according to different laws. Whereas the natural scientist 'explains' (*erklärt*) his data, the human scientist – for example, the historian, the theologian, the literary critic – 'understands' (*versteht*) his. Explanation involves purely intellectual processes;

understanding (*Verstand* or *Verstehen*) involves 'the combined activity of all the mental powers in apprehending'.

Understanding entails probing the context of those data, entering into the mind behind it, examining its social and cultural circumstances. For Dilthey, the data of the human scientists comprised 'life-expressions'. As he put it: We describe as 'understanding the process by which mental life comes to be known through an expression of it given to the senses'. This broadened the scope of hermeneutics beyond 'text' even in Schleiermacher's inclusive sense, extending it to include symbols and signs, gestures and actions, hence to the realms of sociology, anthropology and psychology.

At the outset of the 20th century, then, Schleiermacher's general hermeneutics had been harnessed as the methodological foundation of a new field, the 'human sciences'. Understanding, reconceived as the activity of the full range of mental powers, came about as the result of experiencing for oneself expressions of human life. This reconception involved two factors: the historical and the psychological. First, in response to the growth of history as a discipline in the 19th century, Dilthey introduced a historical awareness that Schleiermacher's hermeneutics had lacked. By this are meant several things: that individual experience happens in the passage of time and is in constant flux, but that it is recalled as a series of snapshot-like images (including written texts) that are interconnected. The totality of these 'life-expressions' makes up a kind of collective consciousness called 'objective mind'. This leads to the second factor: late in life, Schleiermacher had called the 'subjective' side of hermeneutics the 'psychological'. Dilthey intensified this notion: the interpreter belongs to his or her own moment in history, conditioned by society and culture. Understanding of history, then, comes about by the interpreter's 'injecting himself into' (*Sichhineinversetzen*) such life-expressions of the past, and making them his own experiences through 'sympathetic feeling' (*Nachfühlen*). (*See also* DILTHEY, WILHELM.)

3. MUSICAL HERMENEUTICS: 19TH CENTURY. What, then, would constitute a hermeneutics of music in the 19th century? It would be a type of writing concerned primarily not with the 'how' of music – abundantly represented in past theoretical writings by Rameau, Marpurg, Kirnberger, Gottfried Weber and others – but the 'what', not with mechanism but with meaning, not with technique but with content.

To the best of our knowledge, no author in the 19th century wrote about music under the banner of hermeneutics. There is no evidence that any such writer was familiar with the theory of hermeneutics put forward by Schleiermacher, or the extensions of that theory made by Wilhelm von Humboldt, Johann Gustav Droysen or Philip August Boeckh, nor yet with Dilthey's contribution. The one tangible exception is E.T.A. Hoffmann, who was personally acquainted with Schleiermacher from 1807, such that some of his musical writings might be seen as reflecting Schleiermacher's methodology – and who made perhaps the greatest contribution to 19th-century music criticism.

There is, however, a long lineage of writing about music between 1800 and 1900 that meets the above specification for a hermeneutics of music. Moreover, Hermann Kretzschmar, writing in 1902, retrospectively appropriated much of that lineage to hermeneutics. In 'Proposals for the Promotion of Musical Hermeneutics', the first of three essays, he identified Friedrich Rochlitz's periodical, the *Allgemeine musikalische Zeitung*, founded in 1798, as a forum for musical hermeneutics, citing C.F. Zelter and E.T.A. Hoffmann as notable contributors. In journalism he also cited Weber, in programme notes Wagner, and for introducing hermeneutics into music biography Carl Winterfeld and Otto Jahn. In his third article he cited Schumann as having 'formulated . . . in an eminently viable and wholly practicable way . . . the procedure for a rational and productive musical hermeneutics'. From later in the 19th century he identified others who, while excessively poetic or concerned with detail, were nevertheless working towards a new hermeneutic 'doctrine of affects'. Kretzschmar left implicit that his own *Führer durch den Konzertsaal* (1887–90) provided a model of such writing.

The notion of the *Allgemeine musikalische Zeitung* as the cradle of music hermeneutics is appealing in that Rochlitz hand-picked his reviewers, issued a directive to them at the time (1798) and subsequently published both that directive and a fuller statement by the Swiss writer Hans Georg Nägeli (1802). Both authors thought of the new journal as a 'literary-artistic institute' and, striking a high moral tone, sought to make it a 'tribunal of artistic judgment'. They expected all reviewers to share a common understanding on how judgment should be rationally administered. Rochlitz (1798) set up a tripartite schema for a review, covering (1) 'the sense and spirit', (2) 'the means' and (3) 'the grammar' of the work under examination. In proposing a methodology for the music critic, Nägeli (1802) outlined a 'horizon [*Gesichtskreis*] of pure objectivity' from which to determine the 'purely artistic content' of an absolute instrumental work. The horizon has four vantage-points (*Standpunkte*): (1) technical, (2) psychological, (3) historical and (4) idealistic. Of these, the first traced the ascent from 'elements and materials' to complete structures, judging by the rules of strict and free composition, to retrieve the 'technical content'. The second penetrated from the perceived effects to the 'essence' of the work to retrieve the 'psychological content', and here mutual understanding would have to give way to the reviewer's personal reaction and reflection. The third related the musical work to its time and culture, using historical data, to obtain its 'historical value'. The fourth looked for signs of 'genius, the infinite, the divine' in the completed work. The second and fourth were said to be insufficiently charted areas. Nägeli identified the fourth as the area in which 18th-century writing about music 'from Mattheson right up to Vogler, and even some in the *Allgemeine musikalische Zeitung*' had come to grief, asserting that 'some signs of genius may be accessible to theorizing understanding [*Verstand*]'. In addition, Nägeli created a procedure for 'applied music', e.g. a pedagogical work, vocal music or opera; for these, the absolute procedure is first carried out, and then a series of further criteria are applied.

The methodology constituted not a musical hermeneutics as such, but a bold comprehensive post-Kantian strategy for judgment. It involved the reviewer in traversing the musical work from different sides; in using established technical criteria, adducing historical evidence and risking unregulated personal reaction; and in performing an overarching manoeuvre from technical detail to the divining of spiritual presence. Together these uncannily foreshadowed the hermeneutic operation.

A review of the 'Eroica' Symphony published in February 1807 (three years after Schleiermacher's first published example of hermeneutic inquiry) distinguishes the 'technical and mechanical side' of the work's study from the 'aesthetic side', both needing investigation, and a 'midpoint' needing to be achieved if the symphony's 'individuality and rich content' are to be grasped. Cast thus as a critical project, this mirrors Schleiermacher's objective/subjective polarity, even hinting at the shuttling action of hermeneutic enquiry (Hyer, 1996).

E.T.A. Hoffmann's review of Beethoven's Fifth Symphony of 1810 – one of the most celebrated pieces of music criticism of all time – approximates to Schleiermacher's hermeneutic model in that it oscillates on two planes, between technical detail and transcendent effect, and between part and whole, until the entire four-movement work is held in view at the end (Bent, 1995). It even encounters and deals with *aporia* (e.g. why are the closing chords of the finale so oddly placed, destroying the composure of the previous moments? – in order to recall similar strokes in the first movement, and to rekindle tension at the last moment).

Schumann, in the opening issues of his new journal, the *Neue Zeitschrift für Musik* (1834), produced several articles that conform to the directives of Rochlitz and Nägeli remarkably closely. These include reviews of music by Heinrich Dorn, J.N. Hummel (June 1834), Ferdinand Hiller and J.C. Lobe (January 1835), and adopt a tripartite scheme. The most highly articulated is that of Hiller's 24 Etudes for piano op.15. It begins with a preliminary assessment of Hiller's historical placement, a cursory impression of the music, and a statement of critical policy that concludes (ii, 42):

> In this review as little as possible will be neglected, and Hiller's work will be apprehended from many sides – from the aesthetic side just as much as from the theoretical, not forgetting the pedagogical. . . . For as a teacher I think particularly in terms of three things: as it were, of flower, root and fruit; or of the poetic, the harmonic-melodic and the mechanical content; or in other words of what benefits the heart, the ear and the hand . . . I choose to divide this review, like a well-ordered sermon, into three parts, and to close the whole thing with a thumbnail sketch of each etude . . .

The review proper then proceeds: I, 'The poetry of the work; blossoms; spirit', II, 'Theoretical matters: relationship of melody to harmony; form and period structure' (including an elaborate formal chart); and III, 'Mechanical [=pedagogical] aspects', and concludes with a characterization of each of the 24 etudes. (The verdict is a mixed one.) In some of these reviews Schumann's fictitious characters, Florestan, Eusebius and Master Raro represent the different vantage points.

The fullest extension of the schematic review is that of Berlioz's *Symphonie fantastique* (*NZM*, July–August 1835). It is in two main sections, the second subdivided into 'the four viewpoints [*Gesichtspunkte*] from which a piece of music may be considered': I ('Florestan') ['psychological treatment']; II ('R. Schumann') [Introduction: statement of plan] – (1) form; (2) techniques of composition: harmony – melody – counterpoint – working-out – style – orchestration – piano arrangement; (3) idea; and (4) governing spirit. The plan is strikingly reminiscent of Nägeli's methodology, constituting a broadly hermeneutic plan that begins with a cursory impression, moves through technical and textual issues and concludes with the spirit of the work.

Franz Brendel (1811–68) carried Rochlitz's and Nägeli's programme further in a manifesto for his editorship of the *NZM* in 1845. He spoke of Rochlitz's lasting contribution in achieving the 'vantage-point of psychological description' in music criticism and recognized the current trend of 'bringing together the different intellectual disciplines under one general viewpoint'. He urged writers to study the music that historians and editors were then restoring for developmental patterns, so as to assimilate history into contemporary life. He envisaged a 'higher criticism' which could 'engage with general life, with literature and science and, in proceeding from the world of musical feeling, progress towards generally comprehensible principles of thought', drawing parallels with the other arts. In order to achieve this grand epistemological goal, music criticism needed to absorb and transcend both the objectivity of its first phase ('technical': 18th century) and the subjective grasp of content of its second ('psychological': early 19th century), to yield a criticism for which these two sides are inseparable. This would open up a 'broader horizon' for an 'autonomous general music criticism'.

In Germany, a growing tradition of non-technical, descriptive writing about music takes hold in the second half of the 19th century, most of it a response to the need to decipher meaning in Beethoven's music. Wagner's programme notes on the Ninth Symphony, the 'Eroica' and other works (1846, 1852–4) formed a prototype followed in similar notes for concert performance of his own works (1859–82). Ernst von Elterlein (Ernst Gottschald) belonged to Brendel's circle and was an advocate of F.T. Vischer's system of idealist aesthetics. He produced two pocket volumes, *Beethoven's Symphonien in idealen Gehalt* (1854) and *Beethoven's Clavier-Sonaten für Freunde der Tonkunst erläutert* (1856), which interprets the music through vivid, often apocalyptic naturalistic images. F.L.S. Dürenberg's descriptions of symphonies by Beethoven and others (1863) was in similar vein, as indeed were the programme notes that Sir George Grove began writing for Crystal Palace in 1856 and which culminated in the musical descriptions within his *Beethoven and his Nine Symphonies* (1896). Hans von Wolzogen's thematic guides to Wagner's operas belong to this tradition, as do the 400 *Meisterführer* of works by many composers released by H. Bechhold and later Schlesinger from 1894 onwards and Max Chop's *Erläuterungen zu Meisterwerken der Tonkunst* published by Reclam.

If these represent hermeneutics, they do so in an undisciplined form. Two authors, however, stand apart from these. Wilhelm von Lenz, in *Beethoven et ses trois styles* (1852), made a serious attempt to marry imagistic description with informed technical commentary, as part of a developmental biography of the composer's style that itself fell within a pioneering catalogue of the works. Von Lenz's aim in describing a work was to uncover the idea (*idée*) that 'presided over' that work. A.B. Marx, in the early criticism that he produced in his *Berliner Allgemeine musikalische Zeitung* (1824–30), and more particularly in his study of the life and creativity of Beethoven (1859), took this same notion of 'idea' (*Idee*) and employed it consistently in its Hegelian application, as an inner determining, holistic force. 'Idea' is an initial perception on the part of the composer. It drives the creative process forward, incorporates new insights, allows for changes of plan and ultimately governs the organic development of a

piece of music from nothing to the fully fledged work, but always with a view of the whole work in mind. In its mature form, Marx's method was no mere flight of fancy, but a systematic pursuit of evidence – from the circumstances of the composer's life, the development of mind and artistic sensibility, and the work itself in final form. He reconstructed the process of composition, seeking, like Schleiermacher, the world in between the work and the psychology of its creator. His two most fully developed examples of the method are his 1859 studies of the 'Eroica' Symphony (Burnham, 1997, pp.157–88) and the Ninth Symphony (Bent, 1994, ii, 213–37).

4. General hermeneutics: 20th century. For Martin Heidegger (1889–1976), hermeneutics was still 'the methodology of the historical humanistic disciplines', as it had been for Dilthey; but by then (1927, trans. 1996), this was only a 'derivative' sense (pp.37–8, 398). Hermeneutics had now assumed a much greater role within the work of philosophy, as the hermeneutics of human existence, *Dasein* (literally: 'being-there', p.436). That is to say, the understanding and interpretation that humanist scholars conduct spring from operations that take place at the very basis of human existence in its relation to the nature of being. In Heidegger's knotty language, it is hermeneutics 'through which the proper meaning of being and the basic structures of the very being of Da-sein are *made known* to the understanding' (p.37) which a human existence has of being. The meaning implicit in that understanding comes to be articulated through interpretation. In this way, hermeneutics is charged with the initial task of philosophy, the 'analytic of existence' (p.436).

Heidegger also confirmed the essential role of the circle in the hermeneutic situation: rather than avoiding it, 'our attempt must aim at leaping into this "circle" primordially and completely, so that . . . we make sure that we have a complete view of the circular being of Da-sein' (pp.315–16).

What were the consequences of this strange turn of events? what did it mean that hermeneutics, while continuing to be a methodology for history, the arts, psychology and the social sciences, had suddenly become one of the fundamental processes of philosophy? In one sense, nothing had changed. For man to distance himself from the world and view it dispassionately ('subject-in-Being': the way of technology) was still a false path: man must experience life, must engage with the world. On the other hand, the centre of focus had changed: 'author' (indeed, any other single human being) had disappeared and hermeneutics had become discovery of oneself in respect to the rest of human life.

The human mind brings preconceptions – 'prejudgments' (*Vorurteile*) – to whatever it encounters. 18th-century Enlightenment philosophy had sought to exclude these as prejudicial and to submit all things to pure reason; it also took a sceptical view of 'tradition'. Dilthey and Heidegger both explored the role of prejudgments, but it was Hans-Georg Gadamer (*b* 1900) who made both prejudgment and tradition central to his hermeneutics. Gadamer argued that in the human sciences the object of research never exists in isolation. In historical research, that object exists always within the passage of history. He saw a new type of historical consciousness, marked by self-criticism, as having came into being not with the great 19th-century German historians (such as Droysen and Mommsen), but after World War I (1960, trans. 1975, pp.290, 293; italics original):

> The self-criticism of historical consciousness leads finally to recognizing historical movement not only in events but also in understanding itself. *Understanding is to be thought of less as a subjective act than as participating in an event of tradition*, a process of transmission in which past and present are constantly mediated. This is what must be validated by hermeneutic theory, which is far too dominated by the idea of a procedure, a method. . . . [T]he circle of understanding is not a 'methodological' circle but describes an element of the ontological structure of understanding.

Gadamer rejected three aspects of the notion that the interpreter injects himself into the mind of the author (Schleiermacher, Dilthey). First, the focus on the author's psychology, on biography and on divination, was misdirected: the real meaning of a text depends not on the author but on the historical world from which that text speaks to us. Secondly, the subordination of the interpreter's mind to that of the author was unacceptable because it replicates the objectivism of Enlightenment and Romantic hermeneutics. Thirdly, even 'injection', or 'transposition', of the interpreter into the author's world was itself insufficient; instead, Gadamer employed the concept of 'horizon' (borrowed from the philosopher Husserl), 'the range of vision that includes everything that can be seen from a particular vantage point' (p.302). But to think of *two* horizons – the author's and the interpreter's – would be mere abstraction: 'the horizon of the past – is always in motion', as is also that of the interpreter. Hermeneutic activity consists of the fusion of those two ever-changing horizons into a single one: it 'involves rising to a higher universality that overcomes not only our own particularity but also that of the other' (p.305). Fusion, projecting a single historical horizon, involves constantly assessing one's own prejudgments, acknowledging one's connection to tradition and combining these with the horizon from which the original text was produced. This process is what Gadamer called 'consciousness of being affected by history' (*wirkungsgeschichtliches Bewusstsein*). Intangible though this may seem, we can be reassured that the hermeneutic experience remains one of 'questioning and understanding' the text (pp.374–5): interpretation remains a dialogue, in which, as fusion occurs, both our understanding and the meaning of the text change. The hermeneutic circle continues to operate, now not between subjective and objective (Schleiermacher), but between the text's 'strangeness and familiarity to us, between being a historically intended, distanciated object, and belonging to a tradition. *The true locus of hermeneutics is this in-between.*'

What in Gadamer's hermeneutics was 'prejudgment' took on a different cast in the work of Jürgen Habermas (*b* 1929), a member of the Frankfurt School, who engaged Gadamer in public debate from 1967. Habermas explored the possibility that understanding might depend not on context, not on a consensus of the tradition within which a given utterance occurred, but instead on a force exerted upon it that resulted in 'systematically distorted communication'. He argued that, while Gadamer's hermeneutics assumed human communication to be rational, in reality it is subject to distortion and deception. Habermas gave two instances: the operation of the unconscious mind as revealed by Freud; and the working of ideology within a society. Neither is localized: both are pervasive in human society. Habermas argued that these two forces cannot be left to the psycho- and political analyst respectively; that

hermeneutics itself must take on the task of interpreting such distorted communication, and that its result will be 'emancipation'.

Paul Ricoeur (*b* 1913) entered this debate in the late 1960s, seeking a middle position between those of Gadamer and Habermas. He accepted, with Gadamer, the notion of 'classic' texts that survive major cultural changes and acquire their own authority, an authority that is not that of the author – they decontextualize themselves. He was at the same time drawn to Habermas's interest in hermeneutics' liberating function, which is achieved through a process of self-reflection or critique (1970–79, trans. 1981, pp.59ff, 78ff). Via a course between Gadamer and Habermas, Ricoeur (whose thought is influenced by the work of Saussure, Pierce and Lévi-Strauss) sought to rehabilitate hermeneutics from the role Heidegger had assigned to it (the 'analytic of existence') to the world of text – what Ricoeur called 'the return route from ontology to epistemology' (p.88).

There are four components to this return. First are: (*a*) treating the distance between text and author – distanciation – as a positive attribute that grants it autonomy, and permits it to recontextualize itself with each new reading; (*b*) ridding hermeneutics of the explanation/understanding dichotomy and replacing it by reconstruction within a dialogue between reader and work; (*c*) allowing the world of the work to 'open up' to an unlimited series of new readings, such that, instead of discovering that world behind the text, hermeneutics unfolds it in front of the text. These lead to (*d*) a situation in which: 'To understand is not to project oneself into the text but to expose oneself to it; it is to receive a self enlarged by the appropriation of the proposed worlds which interpretation unfolds' (pp.94, 140ff).

5. MUSICAL HERMENEUTICS: 20TH CENTURY. 'Proposals for the Promotion of Musical Hermeneutics': the first ever use of this defining phrase was by Hermann Kretzschmar in the titles of two articles published in 1902 and 1905 (cited in §3 above; a third followed in 1906). This was a rallying cry for a conceptual syllabus, a training in identifying the mental/spiritual content of a piece of music, designed for listeners, performers and composers. It was to begin with a 'preparatory training in musical aesthetics' (an allusion to Jean Paul's *Vorschule der Aesthetik* of 1804). Kretzschmar invokes here the 'original meaning of the word "aesthetics", namely 'the doctrine of feelings and perceptions, in particular sensuous and artistic ones' (*Gesammelte Aufsätze*, ii, 179–80). This 'preparatory training' comprised two stages, 'aesthetics of motive' and 'aesthetics of theme', a secure grasp of which constitutes 'the foundation of all hermeneutics' (p.189) but in fact extends to include a knowledge of basic formal procedures, namely cadence and variation. The final stage, the 'aesthetics of composition' (*Satzästhetik*), constitutes musical hermeneutics proper, i.e. the study of entire compositions, whereby 'the play of thoughts and feelings is clarified and a grasp of the whole is made possible' (p.283). Kretzschmar's motivic and thematic foundation is a 'rehabilitation' of the Baroque doctrine of affects to which the collaboration of psychologists is 'altogether indispensable' (p.293). This rehabilitation is an indictment of the formal aestheticians of the 19th century, above all Hanslick ('The content of music is tonally moving forms', 1854, trans. 1986, p.29), for having failed musicians in their need to understand music, and the point is driven home by Kretzschmar's recommendation that abstract instrumental music is the best material on which to begin the course of study.

Kretzschmar's student, Arnold Schering (1877–1941), spurned psychological explanations of works and offered instead 'interpretations' (*Deutungen*) in the form of painstaking 'reconstructions' of how a work had taken shape in its composer's mind. He worked primarily with the music of J.S. Bach and Beethoven. From clues given by the latter's acquaintances, and by the matching of rhythmic patterns to prominent phrases of text, he identified literary works that Beethoven was thought to have read and that had provided the imaginative stimulus for instrumental compositions (1934, 1936). In this way he interpreted all the symphonies, most of the string quartets, 16 of the piano sonatas, seven violin sonatas and several other works. In the vocal works of Bach, he claimed to deduce the composer's intentional meanings through the forms of musical symbolism that Albert Schweitzer had recently uncovered (1925, 1928).

Interest in musical hermeneutics rekindled in the 1960s and 70s after several decades during which musicologists in Europe and America, in the prevailing spirit of positivism, had held it in disrepute. In Germany, the renewal centred on Carl Dahlhaus, who included in his *Foundations of Music History* (1977, trans. 1983) an examination of the rift that developed after 1920 between a type of analysis based on internal and verifiable evidence alone and a type that admitted evidence external to the work. He later examined the hermeneutics of E.T.A. Hoffmann as a set of dichotomies traceable back to the antithesis of *prima* and *seconda pratica*, and extending through to Kretzschmar (Dahlhaus, 1978, trans. 1989). Dahlhaus was the focal figure in a symposium on musical hermeneutics held in Frankfurt in 1973, contributors to which included Werner Braun, Karl Gustav Fellerer and Tibor Kneif (1975). The symposium recognized the methods of Kretzschmar and Schering as unsatisfactory, brought into consideration the work of Gadamer and the writings of Adorno, and sought to open a path to a less restricted concept of hermeneutics, offering attempts at interpretations of works by Mahler and Liszt.

Two writers contributed to the rekindling of interest on the American musicological scene from the 1960s on: Joseph Kerman and Leo Treitler. Kerman called trenchantly – notably in a 1965 polemic and a subsequent critique of the state of musicology (1985) – for a return to a humane 'criticism', a medium exemplified in his own books on the Elizabethan madrigal, opera and Beethoven's string quartets. Not quite itself a manifesto for a new hermeneutics of music, his polemic was instrumental in opening the way to several new kinds of discourse about music that relate at least tangentially to hermeneutics. More measured in tone was a series of articles by Treitler, beginning in 1966, maintaining that 'the meaning of a text is not fixed within its boundaries but is ever contingent upon the interests and the circumstances of the community of readers or listeners' (1989).

In 'Schubert's Promissory Note' (1982), Edward T. Cone maintained that relationships between music and external ideas and things can only fully be explained if they take into account relationships within the music. Showing how, in a Schubert *Moment musical*, a note the consequences of which are unrealized early in the piece – punningly, a 'promissory note' – and unfold only later,

can affect the entire structure, he posited human experience analogous to that tonal process and then mapped this experience on to biographical data to speculate on a concrete situation in the composer's life at the time of the piece (Schubert's realization of the implications of syphilis). Ten years earlier, Cone had delivered a series of lectures, later to become his book *The Composer's Voice* (1974), which proved seminal in American thought about music and did much to initiate a line of inquiry adapting literary techniques of narrativity (deployed by Vladimir Propp, André Jolles, A.-J. Greimas, Gérard Genette, Tzvetan Todorov and others) to music (*see* NARRATOLOGY, NARRATIVITY). Among writers pursuing this line cogently in the 1980s and 90s were Anthony Newcomb, Carolyn Abbate and Fred Maus.

The first in the English-speaking world to offer a theoretical formulation of the way in which musical hermeneutics operates, and a practical means of proceedings, was Lawrence Kramer (1990, chap.1); Kretzschmar had attempted neither of these things. Kramer was influenced by Gadamer and also by Nietzsche, Freud and an eclectic array of late 20th-century philosophers and writers on literature and music. His starting-point was Kant's assertion that, although moving the mind perhaps even more than poetry, while it lasts, music 'does not leave a residue of thought-content behind for the mind to reflect on' in retrospect. It is this notion that Kramer challenged, along with an inheritance from Hanslick, fortified by a battery of 20th-century analytic techniques that treat music as pure form and syntax. He recognized that meaning in music was not of the sort about which claims of truth or falsehood can be made. He saw music not as a species of 'language', but rather as a form of activity within society: a cultural practice. He maintained nonetheless that meanings do inhere in music, meanings 'definite enough to support critical interpretations comparable in depth, exactness, and density of connection to interpretations of literary texts'. However, those meanings have to be worked for, since music 'resists fully disclosing itself'. Invoking Derrida and J.L. Austin, he presented a theory of 'expressive acts' in music – acts that may recur under different circumstances in the course of a piece, those circumstances exerting their own distinct 'forces' on those acts. Interpretation comprises precisely recognizing and reflecting on those acts and forces.

The means to articulate this secretive meaning in music is through 'hermeneutic windows'. Such windows are entry points from the surface world of the music into a world of hidden meaning, and are mostly to be found at anomalies in the music's continuity, especially at moments of under- or over-determination, of 'surplus' and 'deficit', as he later called them. (The narratologist somewhat similarly looks for discontinuities in discourse, prising them open to reveal different voices at work.) Kramer identified three types of window, successively more difficult to detect: (1) textual inclusions – titles, epigraphs, on-score annotations etc.; (2) citational inclusions – musical quotations or allusions, links to visual images etc.; and (3) structural tropes, the most powerful presumably because the most intrinsic – this is where 'expressive acts' come into play. Kramer suggested a way for the interpreter or critic to detect these windows. Meaning does not necessarily come singly. Several meanings may exist at a given window; moreover, the meanings of different windows overlap and interlace with one another ('cultural practice is multiply determined'), such that a hermeneutic interpretation will typically have to contend with several strands at a time.

The work should not be thought of as the centre of a universe, or as merely relating to the cultural and historical environment in which it was formed. On the contrary, it is an active part of a network of interrelations of which no one 'site' is the centre: 'Meaning ... circulates everywhere'. Hermeneutic interpretation in consequence, is by its nature incapable of being systematized or disciplined. It pursues what it finds; it cannot be verified or falsified. Kramer exemplified the operation of his hermeneutic method on piano works by Beethoven and Chopin, Liszt's Faust Symphony and Wagner's *Tristan und Isolde*. He subsequently (1995) harnessed it to issues in musical POSTMODERNISM and of subjectivity and sexuality in the songs of Schubert (1998), where hermeneutics was brought into contact with psychoanalytic theories of Gilles Deleuze and Jacques Lacan.

A hermeneutics that takes from Gadamer the notions of prejudgment ('consciousness of being affected by history') and dialogue with the text, and from Ricoeur those of textual autonomy and distanciation, together with the two writers' mutual rejection of the recovery of an author's intentions, is employed by Gary Tomlinson in his study of *Music in Renaissance Magic* (1993). The focus of this inquiry is the Florentine humanist and philosopher Marsilio Ficino (1430–99), in particular his magical practice of singing Orphic hymns to improvised lyre accompaniment, of which there exist contemporary descriptions but no written artefacts. Sceptical modern thought is apt to dismiss a historical trace of this sort, incapable as it is of being reconstructed, and also antipathetic to the modern scientific outlook. In examining how these songs might have worked, Tomlinson constructed a rich and multi-stranded discourse on the role of magic in Renaissance life and the place of music within magical practice; into this discourse he wove the tenets of Neoplatonism, the views of a succession of thinkers who engaged with the occult, the fusion of the doctrine of the harmony of the spheres with modal ethos to produce an astrological musical practice, contemporary understanding of the body, the spirit and the soul, the relative importance of aural and visual communication, and the experience of demonic possession and the temporary escape of the soul from the body.

Hermeneutics as deployed here can, however, only expose the unbridgeable gap between the modern thinker and magical practice in late 15th-century Italy. In an attempt to span that gap, Tomlinson invoked the notion of the 'archaeology' of thought, as developed by Michel Foucault (1966, 1969). Foucault's conception is of penetrating beneath the surface record of history (documents, records, artefacts) so as to reach 'layers' at which things happen ever more slowly, and thus to uncover the unconscious meanings concealed beneath the conscious ones and, ultimately, the slow, grand intellectual movement of man's thought across the centuries. By his intandem use of hermeneutics and archaeology, Tomlinson strove to enter 'the space between people like Ficino and us' and to feel the 'irreducible difference' between them and us, while never being able to 'cross over to his side'.

In Germany, re-engagement with hermeneutics began only slightly earlier than in America, but in a more focussed way. Scholars in the field, in any case more

numerous, tended to work in research groups, often around a central figure, and held 'conversations' and symposia, often publishing collectively rather than independently. Building on the tradition of philosophical hermeneutics, a group of researchers centred around Constantin Floros in Hamburg sought to revitalize the extraction of content from music. Floros's three-volume work on Mahler (1977) exemplifies this school; the subtitles of volumes 1 and 2 reveal their connections to Kretzschmar and Schering: 'the spiritual world of Gustav Mahler, presented systematically', and 'Mahler and 19th-century symphonism in a new meaning: towards the establishment of a contemporary musical exegesis'. In these volumes, formal analysis and style criticism are only preliminary stages leading to an exegesis of Mahler's intentions (by means of letters, remarks, reports, scores etc.) and of his musical symbolism (bird calls, night music, cowbells etc.), which aims to open up the world of his mind/spirit (*Geist*) to the reader and listener. Another group, including Roland Harweg and Tibor Kneif, questioned whether music was capable of being 'understood' at all, instancing situations in which it produces an aesthetic effect upon its listeners without being understood (Reinecke and Faltin, 1973). A further group centred on Hans Heinrich Eggebrecht at Freiburg, who takes a radical view of understanding as an infinite process in which the only fixed point is the 'I' of the inquirer (1995).

The University of Konstanz group of literary theorists, centred around Hans Robert Jauss, developed 'Reception theory' (*Rezeptionsästhetik*) and promulgated its ideas through its journal *Poetik und Hermeneutik* (1964–). Reception theory disputes the notion that the meaning of a work of art is set for all time once it is released to the public, and can thus be understood purely by reconstructing contemporaneous conventions and beliefs. Against this latter 'essentialism' (which contributes to the dignification of some works as 'canonical' masterpieces), the theory contends that a work has a historical life which merely begins at its appearance – a life in which it interacts with its audience, influences society and comes into relationship with new works that are created after it. Instead of a fixed understanding of a work in its own time, Jauss substituted the idea (adapted from Gadamer) of a 'horizon of expectations'. A research group associated with the Salzburg Institute for Musical Hermeneutics, including Siegfried Mauser, Gernot Gruber and Wolfgang Gratzer, sought to apply Jauss's literature-based theory to works of music, the performance-based and non-representational nature of which presents significant obstacles. Their emphasis on understanding as process rather than as static phenomenon tends to shift the focus away from the work as notated score towards performance, and its study towards listening and hence to listener reaction and the realm of perception. A crucial term is *Aktualisierung*, 'making actual' or 'bringing into the present moment', thus the process whereby a listener brings a work into conjunction with his or her own experience and sees it against the background of society, past and present.

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IAN D. BENT

**Hermes.** Ancient Greek god. Hermes, son of Zeus and Maia, appears in many contexts. A prominent aspect of his nature is that of the shepherd-god. Music has an assured place among his activities, thanks largely to the first of two HOMERIC HYMNS (iv and xviii) in his honour. In its 580 lines, it portrays a startlingly precocious new-born Hermes who killed a mountain tortoise (*chelus*, a name that came to designate the lyra proper) and used its carapace for the sound-chest of the first lyra. He thereupon stole the cattle of his brother APOLLO. Compelled by Zeus to reveal the theft, he made amends by presenting Apollo with the lyra.

It was inevitable that Hermes should have been credited with devising the syrinx (panpipes), in view of his pastoral attributes. More surprising is his association with the double aulos: a vase painting shows him playing the instrument, and he seems to have been among the many whom Greek writers named as its inventor. All these attributions are probably due to the outstanding cleverness which regularly characterized his portrayal in myth, and which made him a natural choice as the discoverer of many arts and devices, including astronomy, the alphabet and even music. It was only as an inventor, however, that Hermes had any noteworthy connection with the musical culture of Greece.

The Roman god Mercury may possibly have developed in part out of the figure of Hermes.

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L. Kahn-Lyotard: 'Hermes', *Dictionnaire des mythologies et des religions des sociétés traditionnelles et du monde antique*, ed. Y. Bonnefoy (Paris, 1981), i, 500–04
T. Hägg: 'Hermes and the Invention of the Lyre: an Unorthodox Version', *Symbolae osloensis*, lxiv (1989), 36–73
W.D. Anderson: *Music and Musicians in Ancient Greece* (Ithaca, NY, 1994), 54–6
For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

**Hermstedt, (Johann) Simon** (*b* Langensalza, 29 Dec 1778; *d* Sondershausen, 10 Aug 1846). German clarinettist. The son of an army band conductor, he was sent to a school for soldiers' children at Annaberg, where he learnt to play several instruments, including the violin. Later, he studied the clarinet with Franz Tausch. From 1801 until 1839 he was court clarinettist to Duke Günther I of Schwarzburg-Sondershausen. Under Hermstedt's tuition the duke became a keen clarinettist and commissioned Spohr's first concerto for the instrument. All Spohr's solo clarinet works – four concertos, two sets of variations and a potpourri – were written for and first performed by Hermstedt. Max Karl Eberwein, Methfessel and Spaeth also composed for him, as did Iwan Müller who, with Crusell, considered Hermstedt's talent unrivalled. He was an early advocate of the compositions of Mozart.

Hermstedt performed with success throughout Germany, often being judged the equal of Heinrich Baermann. His delivery, said to have been formed on that of the violinist Kreutzer, combined great technical brilliance and striking gradations of tone. Spohr's concertos, decidedly violinistic in style, proved so difficult that Hermstedt was obliged to add seven extra keys to his standard five-keyed instrument. Later he changed to a 14-keyed model, which had tuning slides. Ever adventurous, Hermstedt experimented with different mouthpiece materials and was one of the first to use a metal ligature.

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F.G. Rendall: *The Clarinet* (London, 1954, rev. 3/1971 by P. Bate)

O. Kroll: *Die Klarinette* (Kassel, 1965; Eng. trans., enlarged, 1968), 127–8

P. Weston: *Clarinet Virtuosi of the Past* (London, 1971), 154–65

P. Weston: *More Clarinet Virtuosi of the Past* (London, 1977), 128–9

PAMELA WESTON

**Hernandes, Pedro.** Spanish composer, perhaps identifiable with PEDRO HERNÁNDEZ DE TORDESILLAS.

**Hernández (Gonzalo), Gisela** (*b* Cardenas, 15 Sept 1912; *d* Havana, 23 Aug 1971). Cuban composer and teacher. She studied in Havana at the Bach Conservatory with Maria Muñoz de Quevedo (1930–35) and at the Conservatorio Municipal with José Ardévol (1940–44), and then in the USA at the Peabody Conservatory (1944–7) with Gustav Strube and Theodore Chandler. From 1947 to 1953 she was conductor of the Choral de La Habana and until 1962 was also a teacher and administrator at the Hubert de Blanck Conservatory. She became particularly involved in music education, developing together with the composer Olga de Blanck Martín a new method of music teaching and writing educational material; she was also co-founder of Ediciones de Blanck, publishers of educational and academic music books. After the Cuban Revolution (1959) she taught at the Instituto Nacional de Cultura and became an adviser to several government and educational organizations and, in 1969, to Cuban Radio.

Hernández's early works (1924–40) consist mostly of small-scale and educational pieces, and include the *Pequeña* suite (1929) for piano. In the early 1940s she was a founder member of the Grupo de Renovación Musical (1942–8), which included Argeliers León, Harold Gramatges, Hilario González, Edgardo Martín and Serafín Pró and was led by Ardévol. She adopted a contemporary, neo-classical and impressionist language and continued to write mainly small-scale vocal, choral and chamber works, of increasing quality and individuality. In 1944 she was awarded the National Composition Prize of Cuba for her *Suite coral* (1942) to a text by F. García Lorca. From 1947 until her death a strengthening of the nationalist aesthetic is evident, a nationalism whose roots lay in the works of 19th-century composers Manuel Saumell Robredo and Ignacio Cervantes and which gained legitimacy between 1925 and 1940 with Amadeo Roldán and Alejandro García Caturlat. Hernández increasingly used melodic material from Afro-Cuban songs as well as the rhythmic content of forms such as the *son* and *guajira*; she also set the words of contemporary Cuban poets and wrote children's songs. A significant work from this period is the choral cycle *Tríptico* (1967) to verses by the poet Nicolás Guillén. The strongly nationalist aesthetic of the final years does not indicate a break with the past but rather the integration with and enrichment of previously established principles.

WORKS
(*selective list*)

Incid. music: Hamlet (W. Shakespeare), solo vv, women's vv, orch, 1944; El alcalde de zalamea (P. Calderón de la Barca), solo v, women's vv, gui, 1949; Pedro de Urdemala (M. de Cervantes), solo v, vc, str orch, 1950; Juana de Lorena (M. Anderson), 1956; Blanca Nieves y los siete enanitos (D. Alonso), 1965

Choral: Canción (E. Ballagas), 4vv, 1942; Romance (R. Santos), 7vv, 1942; Suite coral (F. García Lorca), 4vv, 1942; Soneto coral (L. de Gongora), 5vv, 1943; 2 villancicos tradicionales: Noche buena, Tres reyes (M. Aguirre), 2/3vv, 1943–4; Aleluya (García Lorca), 3vv, 1944; 2 villancicos cubanos: Son de navidad, Palmas reales (C. Méndez), 4vv, 1948–9; Salmo Davidico, women's vv, str orch, 1954; Diálogo de octubre, 2 solo vv, women's vv, orch, 1965; Tríptico (N. Guillén), 4vv, 1967; Como allá (J. Martí), 4vv, 1967; La muchacha de Quang Nam, 1969

Chbr and orch: Pequeña suite, vn, vc, 1941; Vn Sonatina, 1945; Tríptico cubano, orch, 1954; Cubana no.3, guajira, 2 ob, 2 vn, va, vc, db, 1963

Pf: Pequeña suite, 1929; Sonata no.1, C, 1943; Sonatina Scarlatiana, 1944; Preludio cubano, 1953; Cubanas, 1957

Songs (1v, pf): Mi corazón lo trajo el mar (M. Aguirre), 1943; Romancillo (García Lorca), 1944; La palma (J.R. Jiménez), 1945; Tránsito (R. Tagore), 1945; Diálogo (D.M. Loynaz), 1955; Vispera (M. Brull), 1957; Miraba la noche el alma (A. Gaztel), 1964; Dones (C. Solis), 1964; Canto X (C. Vitier), 1966; Iba yo por un camino (Guillén), 1970; *c*50 children's songs

Also educational music (theoretical and practical, collab. O. de Blanck Martín) and arrs.

Principal publisher: Ediciones de Blanck

MSS in *C-HABn*

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A. Castro: *Acerca del estilo de creación en la obra de Gisela Hernández* (Havana, 1990)

ALICIA VALDÉS CANTERO

**Hernández, Julio Alberto** (*b* Santiago de los Caballeros, 27 Sept 1900). Dominican composer. He studied solfège with his uncle, P.T. Camejo (1910–12), the saxophone with R.E. Peralta at the municipal Academy of Music and in 1912 the piano with J.O. García Vila and Manuel Quiroz; in the same year he joined the municipal band of Santiago. He was mainly self-taught in harmony, though he studied in Cuba with Pedro Sanjuán. In 1919 he became organist of the main church in Santiago and pianist of the Teatro Colón, where he accompanied visiting performers. He started teaching in the same year and in 1923 founded the José O. Garcia Vila School of Music; as a teacher he influenced musicians including Susano Polanco, Eduardo Brito and Guarionex Aquino. In 1927 the municipal band celebrated a festival with his works.

In Santo Domingo, he was a founding member of the Sociedad de Conciertos (1928) and the Orquesta Sinfónica (1932), which he directed until 1937; he conducted the orchestra of the Teatro Capitolio. He was appointed teacher of choral music in the city's schools (1934), and became artistic director of the radio station HIN (1935). In Santiago he became director of the radio station HIL (1937) and conductor of the orchestra of the radio station H19B. In 1942 he was appointed director of the Academy of Music and municipal band in Baní, but returned to Santiago (1944) to direct the Instituto Musical, succeeding J.F. García in the conductorship of the city's municipal band. He directed the public Elementary School of Music in Santo Domingo (1950–55), the National Conservatory's feeder school.

His unsystematic research into Dominican traditional music coloured much of his output. Principally a composer of salon music, his works include a zarzuela (1941) and various short works for band, orchestra and small chamber ensembles, though he is best known for his songs for voice and piano or orchestra based on folk music. In contrast with García, who popularized the *merengue*, the

main folkdance of northern region, Hernández put words to his *merengues*. He has written many articles on music.

WORKS
(*selective list*)

Band: Album de composiciones, 1941; 7 valses
Pf: 12 children's pieces, 1964–7; 4 valses; 4 danzas típica, criolla, serenata, romanza
Vocal: La bruta de la loma (zar), 1941; lyric comedy (E. Morel), 1929; 10 pieces, unacc. chorus, 1956–8; 12 pieces, unacc. chorus, 1959–67; 12 children's songs, 2vv, pf, 1970; 14 school songs (R.E. Jiménez), unison vv, pf; plegaria, 2 anthems, funeral song, unison vv, hmn; 5 songs, 1v, orch
Chbr: romanza, vc, pf; sarandunga, vals tropical, rondo, vn, pf; mangulina, sarambo, prelude, serenata, str ens

EDITIONS

*Repertorio dominicano: colección de canciones y danzas típicas* (1924–30)
*Album musical I* (1927) [pf]
*Album musical II* (1958) [pf]
*Música folklórica y popular de la Republica Dominicana* (Santo Domingo, 1964)
*Música tradicional dominicana* (Santo Domingo, 1969)
*Canciones dominicanas: para masas corales* (Santo Domingo, 1970)
*Música dominicana* (Santo Domingo, 1992) [incl. list of works]

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B. Jorge: *La música dominicana: siglos XIX–XX* (Santo Domingo, 1982)
A. Incháustegui: *Por amor el arte: notas sobre música, compositores e intérpretes dominicanos* (Santo Domingo, 1995), 26–34
M.A. Holguín Veras: *Julio Alberto Hernández* (Santo Domingo, 1990) [incl. list of works and discography]

MARTHA ELLEN DAVIS

**Hernández, Rafael** (*b* Aguadilla, 1891; *d* San Juan, 1965). Puerto Rican composer, bandleader and instrumentalist. Born into a humble musical family, he and his siblings Victoria and Jesús were skilled multi-instrumentalists. During World War I, Hernández played in the Hellfighter's Infantry Band of James Reese Europe. Later, he established the trend for guitar-based trios and quartets among New York Puerto Ricans in the 1920s and 30s, founding the Trio Borinquén (1926) and the Cuarteto Victoria (1932). In the period 1932–47 Hernández lived in Mexico, continuing to compose and also conducting radio and dance orchestras, between frequent visits to New York and back to Puerto Rico. He returned permanently to Puerto Rico in 1947, remaining active as a composer and bandleader until his death.

Revered as Puerto Rico's greatest and most prolific popular composer, Hernández is said to have written over 2000 songs. He is best known for *Lamento Borincano* (1930), a bolero which became an anthem for Puerto Ricans. Hernández composed sophisticated songs in a semi-classical vein, reflecting his extensive training and conservatory background. Focussing on romantic and poetic themes, his compositions feature complex melodic lines, contrapuntal vocal parts and frequent major–minor tonal shifts.

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AND OTHER RESOURCES

R. Glasser: *My Music is my Flag: Puerto Rican Musicians and their New York Communities, 1917–1940* (Berkeley, 1995)
*Rafael Hernández 1932–1939*, Harlequin 068 (1996)

LISE WAXER

**Hernández Balaguer, Pablo** (*b* Havana, 13 July 1928; *d* Havana, 31 Jan 1966). Cuban musicologist. He studied the cello with Ernesto Xancó in Cuba and Barcelona, and musicology in Prague, Budapest and Moscow. In 1956 he settled in Santiago de Cuba, reviewing and organizing the music collections of the Museo Bacardí and Santiago de Cuba Cathedral, which resulted in the inauguration of the Museo Eclesiástico and the Archivo Provincial de Oriente, where he was director from 1959 until his death. He also lectured in music history, morphology and Cuban folk music at the Universidad de Oriente and Esteban Salas Conservatory. In 1961 he published the *Catálogo de música de los archivos de la catedral de Santiago de Cuba y del Museo Bacardí*, a catalogue of the names and works of local musicians, and in 1986 his study of the works of Salas y Castro culminated in the book *Los villancicos, cantadas y pastorelas de Esteban Salas*, the first history of the Santiago de Cuba music chapel, especially during Salas's tenure as master, which also contains analyses of the composer's non-liturgical religious music. This book, together with the catalogue and his essays published in a collection in 1986, places Hernández Balaguer in Cuba's historiography as a pioneer in the study of the country's religious repertory. It was his early death that prevented the completion of his proposed history of Cuban music. In addition he composed several works in a variety of genres including *Pastoral* for piano (1951), *Lied* for voice and piano (1951), *Madrigal* for mixed choir (1951), and *Divertimento* (1957) and *Elegía* (1958) for chamber orchestra.

WRITINGS

'En torno a los villancios de Esteban Salas', *Revista de Música*, i (1960), 44–55
*Catálogo de música de los archivos de la catedral de Santiago de Cuba y del Museo Bacardí* (Havana, 1961)
Introduction to *Esteban Salas: Tres obras litúrgicas* (Santiago de Cuba, 1962)
'Panorama de la música colonial cubana', *RMC*, nos.81–2 (1962), 201–8
*El más antiguo documento de la música cubana y otros ensayos* (Havana, 1986) [incl. biographical introduction by R. Giró]
*Los villancicos, cantadas y pastorelas de Esteban Salas* (Havana, 1986)

EDITIONS

*Cratilio Guerra: Misa en Do mayor* (Santiago de Cuba, 1961)
*Esteban Salas: Claras luces* (Havana, 1961)
*Esteban Salas: Cuatro villancicos* (Havana, 1961)
*Silvano Boudet: Primera lección de difuntos* (Santiago de Cuba, 1961)

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J. Ardévol: 'Las investigaciones de Pablo Hernández Balaguer', *La Calle* (17 Dec 1960)
A. León: 'De cuando el trabajo se tiende sobre la brecha de la muerte', *Revolución y cultura*, lvi (1977)
Z. Gomez and V. Eli Rodriguez: *Música latinoamericana y caribeña* (Havana, 1995), 90–92

VICTORIA ELI RODRÍGUEZ

**Hernández López, Rhazés** (*b* Petare, 10 July 1918; *d* Caracas, 13 Jan 1991). Venezuelan composer, flautist and writer on music. He began his musical studies with his father, Pedro Hernández Mujica. His musical education continued at the Academia de Música y Declamación, where his teachers included Vicente Emilio Sojo and Juan Bautista Plaza, graduating there in 1939. Later he studied composition in Caracas with Thomas Mager, Desiré Defaw, Primo Casale and Primo Moschini, the flute with Georges Barrère and musicology with José Antonio Calcaño. From 1934 he played the flute in the Venezuela SO. He taught the instrument at a number of institutions, and was head of the arts department of the Universidad Central de Venezuela and of the research department of the Instituto Latinoamericano de Investigaciones y Estudios Musicales Vicente Emilio Sojo. He was also cultural

director of the University of the Andes and general secretary of the Asociación Musical. He lectured in cultural institutions throughout the country. He published more than 2000 articles about Venezuelan music in the Venezuelan press and for encyclopedias around the world.

Hernández was one of the first Venezuelan composers to compose atonal and 12-note music. He won many awards as composer, such as the Premio Oficial de Composición (1951), the Premio Nacional Teresa Carreno (1970) and the National Prize of Music (1983).

WORKS
(*selective list*)

*based on Peñin, forthcoming*

Orch: Danza y lamento del espantapájaro, 1945; Sueño en la llanura después del mediodía, 1945; Danza de la niña núbil, 1946; Imagen, 1947; Las torres desprevenidas, 1951; Bucólica, 1958; Sonorritmo, 1958; Mérida, geografía celeste, 1959; Vertical dinámica, 1970

Chbr: El espantapájaro, vn, pf, 1945; Frente a la ojiva de un antiguo tema, vc, pf, 1945; Andante, fl, bn, va, vc, 1947; Suite taurepàn, fl, cl, bn, va, 1947; Cortejo interior, chbr ens, 1948; Cuarteto rapsódico Monseñor, str qt, 1948; 3 momentos, str qnt, 1949; 3 impresiones, pf qnt, 1950; Sonata, va, pf, 1951; Sonata, vn, pf, 1952; Blues, vn, pf, 1960; Sonatina, va, pf, 1960; Dimensión romántica, vn, pf, 1963; Casualismo [no.1], fl, 1964; 3 espacios, pf trio, 1966; Mareo, fl, pf, 1967; Poliedro, vn, pf, 1969; Binomium, vn, pf, 1970; 3 fragmentaciones, pf qt, 1970; Suite, vn, pf, 1970; Vertical dinámica, vn, pf, 1970; Casualismo no.2, fl, 1990

Vocal (1v, pf, unless otherwise stated): Flor marinera, 1953; Madrigal de la vegetal alegría, 1953; Madrigal del agua desnuda, 1v, pf, orch, 1954; La niña brisa, 1954; Introducción y balada a Marina, 1957; Estrella profunda, 1959; El agua, 1960; Tarde de fuego, 1967; Los patios del sol, 1970; Cantata 1, 2, 3, 1990

Pf: Homenaje a Debussy, 1945; Estampa festiva de una ciudad, 1948; El caballito blanco, 1952; Suite, 1953; Casualismos, series 1, 1961; Poliedro, 1961; Casualismos, series 2, 1967; Haestatio melódica, 1967; Prisma 1, 1969; Estructura 1, 2, 3, 1970

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E. Magliano: *Música y músicos de Venezuela* (Caracas, 1976)

J. Peñin: 'Rhazés Hernández López: una lección para la historia', *Revista musical de Venezuela*, no.20 (1986), 11–28

J. Peñin: 'Rhazés Hernández López', *Enciclopedia de la música en Venezuela* (forthcoming) [incl. list of works]

JUAN FRANCISCO SANS

**Hernández Moncada, Eduardo** (*b* Jalapa, Veracruz, 24 Sept 1899; *d* Mexico City, 31 Dec 1995). Mexican composer and conductor. He studied in Mexico City with Rafael Tello, Joaquín Beristáin and Aurelio Barrios y Morales. He began his career working as a pianist in cafés and cinemas. In 1929 he was invited by Carlos Chávez to join the Mexico SO and the National Conservatory. In the orchestra he performed as a pianist and percussionist (1929–36) and as assistant conductor (1936–43), after which he left altogether. At the conservatory he taught various courses and held many posts until his retirement in 1957. He also lectured in other professional music schools.

From 1947 to 1956 he directed the Opera Academy, to which he introduced works which had never before been performed in Mexico, such as Milhaud's *Le pauvre matelot* and Debussy's *L'enfant prodigue*. He also translated the librettos of *The Visitors* by Chávez and the *Dialogues des carmélites* by Poulenc, and directed the first Mexican performance of the latter opera in 1959. He orchestrated many popular songs and composed scores for several ballets, plays and films, including the film *Enamorada*, directed by Emilio Fernández.

Hernández Moncada's work belongs to the Modernist period in Mexican music, and has a marked nationalist ideology. In general terms, his compositions are dominated by a treatment of melodies and themes which evoke his native state of Veracruz, but without resorting to specific references. His harmonic construction is chromatic and rhythmically innovative. His Symphony no.1, with its original treatment of rhythm within a classical format, the opera *Elena*, various songs such as *Tres sonetos de sor Juana*, and his piano piece *Costeña* are all noteworthy compositions.

WORKS
(*selective list*)

Op: Elena (1, F. Zendejas), 1948, Mexico City, Palacio de Bellas Artes, 23 Oct 1948

Ballets: Procesional, 1940; Antesala, 1952; Ermesinda, 1952, suite, orch, 1952

Theatre music: Bajío, ov. for Upa y Apa (Mexicana), 1939

Film: Enamorada (dir. E. Fernández), 1946; Cinco rostros de mujer, 1946; Deseada, collab. Carlos Jiménez Mabarak, 1950

Orch: Suite de danzas, 1939; Sym. no.1, 1942; Sym. no.2, 1943; Guelatao, suite, 1957; 3 miniaturas, 1977

Chorus: Poemontaje (A. Vela), SATB, 1938; Marcha triunfal (R. Darío), SAT, pf, 1944; El leñador (M. Cruz), SATB, 1952; Bucólica (R. Ruiz Velasco), SA, 1958

Chbr: Romanza, vc, pf, 1949; Scherzino, fl, pf, 1955; Str Qt, 1962; Rapsodia de Sotavento, vn, pf, 1974

Pf: Preludio, 1926; 5 piezas bailables, 1934; Valse brillante, 1934; Costeña, 1962; 3 estampas marítimas, 1969; Arietta y Allegro, 1972; Sonatina, 1974

Canciones (for 1v and pf, unless otherwise indicated): 6 poemas del Rubaiyat (O. Khayyam), 1v, orch, 1932; 3 líricas (J.R. Juárez, M. Ortega, L. Ramos), S, orch, 1956; Canción costeña (C. McGregor Giacinti), 1958; Colorín (Juárez), 1958; Dame papiro de luna (Juárez), 1958; Es de noche, te estoy viendo (L. Basilio), 1958; Madrugada (J. Saldaña), 1958; Tropical (A. Delgado), 1958; Nocturno (Hernández Moncada), 1975; 3 sonetos (Sor Juana Inés de la Cruz), 1979, S, str, 1981

Principal Publishers: Ediciones Mexicanas de Música, Universidad Nacional Autónoma de México

WRITINGS

*Los cuartetos de cuerdas de Béla Bartók* (Mexico City, 1963)

*La melodía* (Mexico City, 1980)

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E. Contreras Soto: *Eduardo Hernández Moncada: ensayo biográfico, catálogo de obras y antología de textos* (Mexico City, 1993)

X. Fernández: *Ensayos inconclusos de Eduardo Hernández Moncada* (Mexico City, 1996)

EDUARDO CONTRERAS SOTO

**Hernández Salces, Pablo** (*b* Zaragoza, 25 Jan 1834; *d* Madrid, 10 Dec 1910). Spanish composer and organist. He was a choirboy at Nuestra Señora del Pilar in Zaragoza, where he studied music with Valentín Metón (organ and composition) and Ignacio Rabanals (violin). In 1848 he became organist of the parish of S Gil in Zaragoza, and in 1856 he moved to Madrid for further studies of the organ and composition (the latter he studied with Hilarión Eslava). In 1858 he won by competition the position of organist of S María de Atocha in Madrid, and in 1863 he was made professor of solfège at the Madrid Conservatory. Later he became organist at the church of Buen Suceso in Madrid. He was a prolific composer, writing masses, psalms, motets and *gozos*; his best works were published in his lifetime, resulting in their diffusion throughout Spain. He is one of the most representative composers of the Spanish school of church music in the second half of the 19th century, with all its merits and defects. His *Método técnico-práctico elemental de órgano* is an important source of information on the musical aesthetics of this school.

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J. López-Calo: *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972, rev. 2/1992–3 as *La música en la Catedral de Santiago*)
E. Casares, ed.: *Francisco Asenjo Barbieri: Biografías y documentos sobre música y músicos españoles*, Legado Barbieri, i (Madrid, 1986)

JOSÉ LÓPEZ-CALO

**Hernando (y Palomar), Rafael (José María)** (*b* Madrid, 31 May 1822; *d* Madrid, 10 July 1888). Spanish composer. From 1837 to 1843 he studied with Ramón Carnicer, Pedro Albéniz and Baltasar Saldoni at the Madrid Conservatory. During the next five years he took lessons with Filippo Galli, Manuel García (1805–1906) and others at the Paris Conservatoire, where in 1848 he completed the opera *Romilda*. Unable to get it performed in Paris, he returned to Madrid that same year, thenceforth dedicating himself to smaller theatrical genres, variously called 'sainete', 'zarzuela' and 'opereta'. Thanks to the librettist of *Romilda*, Peral, he was invited to add a number to Oudrid's zarzuela *El ensayo de una ópera* (1848), the success of which caused Peral to collaborate with him again in the one-act *Palo de ciego* (1849). His greatest triumphs were the zarzuelas *Colegiales y soldados* (1849) and *El duende* (1849), whose première was followed by a 126-night run. Barbieri later called *El duende* the very 'cornerstone of the modern zarzuela, because from its popularity stemmed the public taste for the zarzuela' (Casares Rodiccio, 1986). In the 1850s he composed five more zarzuelas and collaborated in another three. Hernando blamed the commercial failure of his last zarzuelas on his quarrels with Gaztambide, Oudrid and Barbieri; he attributed (preface to *Colegiales y soldados*, 1872) his 'exclusion' from the theatre to their opposition. Thereafter he composed religious works and music for state occasions and dedicated himself to other aspects of music. In the late 1850s he was involved in reorganizing the curriculum of the Madrid Conservatory, where he had served as harmony professor and secretary since 1852. In 1860 he founded a musicians' mutual assistance league, the Asociación Artistico-musical de Socorros Mutuos, and in 1864 published in Madrid the *Proyecto-memoria presentado a S.M. la Reina (q.D.g) para la creación de una academia de música*, designed to stir support for a national academy of music. He also published *Petición de subvención para el teatro lírico nacional* (Madrid, 1881) in support of opera and *Dictamen proponiendo la creación de una sección música en las academias provinciales de bellas artes* (Madrid, ?1884).

WORKS

STAGE

*zarzuelas etc.; all first performed in Madrid; printed works are vocal scores published in Madrid*

Palo de ciego (1, J. Peral), 15 Feb 1849 (1851); Colegiales y soldados (2, M. Pina and F. Lumbreras), Instituto, 21 March 1849 (1872); El duende (2, L. Olona), Variedades, 6 June 1849 (1849); Bertoldo y comparsa (2, G. Romero y Larrañaga), Basilios, 23 May 1850; Escenas en Chamberí (1, J. Olona), Circo, 19 Nov 1850, collab. Barbieri, Gaztambide, Oudrid; Segunda parte de El duende (2, L. Olona), Circo, 18 Feb 1851; El confitero de Madrid (2, L. Olona), Circo, 7 Nov 1851, collab. Inzenga

Por seguir a una mujer (4, L. Olona), Circo, 24 Dec 1851, collab. Barbieri, Gaztambide, Inzenga, Oudrid; El novio pasado por agua (3, M. Bretón de los Herreros), Circo, 20 March 1852; El secreto de la reina (3, L. Olona), Circo, 13 Oct 1852, collab. Gaztambide, Inzenga; Don Simplicio Bobadilla (3, M. Tamayo y Baus), Circo, 7 May 1853, collab. Barbieri, Gaztambide, Inzenga; Cosas de Don Juan (3, Bretón de los Herreros), Circo, 9 Sept 1854 (1854); El tambor (1, E. Álvarez), Conservatorio, 28 April 1860

Unperf.: Romilda (opera, 4, Peral), 1848; Una noche en el serrallo (2), 1856; El alcázar (1, J. Ruiz del Cerro), 1858; Don Juan de Peralta (3, J. Morán), 1862; Aurora (3)

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Sacred: Stabat mater, Paris, 1847; Misa votiva á S Cecilia, Madrid, 1867; Himno inaugural de los premios á la virtud

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ROBERT STEVENSON

**Hernried, Robert (Franz Richard)** (*b* Vienna, 22 Sept 1883; *d* Detroit, 3 Sept 1951). American composer, conductor and musicologist of Austrian birth. He studied at the Vienna Conservatory under Heuberger, Fuchs and Mandyczewski, and at the University of Vienna. Between 1908 and 1914 he conducted opera in various provincial theatres in Austria and Germany, wrote two operas (one later performed), and published the first of his many articles. After World War I he taught in Mannheim (1919–22) and Erfurt (1924–6) before being invited to Berlin as editor and administrator for the Reichsverbandes Deutscher Orchester und Orchestermusiker. He taught at the Stern Conservatory (1926–8) and at the Akademie für Kirchen- und Schulmusik (1927–34); concurrently he carried on research and editing, published several books and numerous articles and reviews, and composed a great deal of music.

Deprived of his position by the Nazis in 1934, Hernried went to Vienna, and in 1939 to the USA, where he taught at St Ambrose College in Davenport, Iowa (1940–42), the State Teachers College in Dickinson, North Dakota (1942–3), and St Francis College in Fort Wayne, Indiana (1943–6). In 1946 he became professor of theory and composition at the Detroit Institute of Musical Art, and lecturer on music history and education at the University of Detroit. As a longstanding friend of Wilhelm Furtwängler, Hernried was convinced that the conductor had remained in Germany during the war for the noblest reasons, and he tried to restore Furtwängler's good reputation in the USA.

Hernried's music is well written in a solidly tonal idiom which he himself characterized as 'progressive Romantic'. About 100 of his pieces have been published. Apart from his two operas, *Francesca da Rimini* and *Die Bäuerin*, he wrote a concert overture for orchestra, many songs, several pieces for woodwind solo with piano, and a Concerto in the Old Style for violin. He also produced a

large number of choral works, both sacred and secular, among them a Mass in D which employs both a modal style and modern dissonance. He prepared the first modern edition of Geminiani's Concerti grossi op.3 (Leipzig, 1935) from the original 1732 parts. His numerous articles in European and American publications cover a wide range of subjects, and include several in the *Musical Quarterly* in which he published some hitherto unknown music of Schumann, and letters of Weber, Liszt and Hugo Wolf.

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RAMONA H. MATTHEWS

**Herold** [Hérold], **(Louis Joseph) Ferdinand** (*b* Paris, 28 Jan 1791; *d* Paris, 19 Jan 1833). French composer of Alsatian descent. He was primarily an opera composer whose *opéras comiques* were regarded as masterpieces of *goût français*, and popular throughout the 19th century.

1. LIFE. Herold was the son of the pianist and composer François-Joseph Herold (*b* Seltz, Bas-Rhin, 10/18 March 1755; *d* Paris, 1 Sept 1802), who had studied with C.P.E. Bach in Hamburg. In 1781 François-Joseph Herold settled in Paris to teach music, and he was soon much sought after as a piano teacher. His own compositions were confined to piano pieces, chamber music and arrangements. He obviously taught his son Ferdinand to play the piano at a very young age, since the boy was only six when he composed his first works for the instrument. At the age of 11 Ferdinand Herold entered the famous Pension Hix, where his remarkable skill attracted attention; the young Fétis was one of his teachers. In 1806, when he was not quite 16, he entered the Paris Conservatoire, where he studied piano with Louis Adam, violin with Rodolphe Kreutzer and harmony with Charles-Simon Catel. In 1810 he won the *premier prix de piano*, offering a piano sonata of his own (op.1) instead of the requisite compulsory piece. In 1811 he was accepted into Méhul's composition class; the composer had a lasting influence on his musical development. During 1812 works by Herold were performed publicly for the first time. They included a piano concerto given on 6 April at the Théâtre Italien, with Herold himself playing the solo part. He won the Prix de Rome in the same year with his cantata *La duchesse de la Vallière*. The prize-giving ceremony took place on 3 October 1812, and Herold began his stay in Rome in November, but for reasons of health he did not spend the full year at the Villa Medici. In September 1813 he moved to Naples, where he obtained the favour of King Joachim Murat, who engaged him to teach his daughters music. While in Naples Herold met Paisiello and Zingarelli, and in 1814 he was commissioned to write his first opera, *La gioventù di Enrico quinto*, to a libretto from Alexandre Pineux-Duval's play *La jeunesse de Henry V*, adapted by Herold himself and versified by Landriani. The letters Herold sent his mother during rehearsals show how unusual it was for a French musician to be asked to write an Italian opera. *La gioventù di Enrico quinto* was given its première on 5 January 1815 at the Teatro del Fondo before the entire court, with the tenor Manuel García in the title role; the 24-year-old composer's first stage work had an enthusiastic reception. Soon after this success, however, Herold left Naples to travel to Vienna by way of Rome and Venice. As his letters show, the increasingly tense political situation of the time made the course of this journey remarkably dramatic. He reached Vienna finally on 30 May. He had permission to stay there for three months, two of which still remained to him; he met Salieri, whom he admired, and heard operas by Mozart as well as more recent works such as Weigl's *Der Bergsturz*, Gyrowetz's *Agnes Sorel* and Salieri's *Palmira*. As far as instrumental music was concerned, he particularly admired the works of Hummel.

Herold's journey home was by way of Munich, where he met Peter von Winter. He arrived in Paris in August 1815, and took up the post of accompanist (*maestro al cembalo*) at the Théâtre Italien in 1816. He was given his first commission to compose for a Parisian theatre in the same year, when Boieldieu offered him the chance to contribute to the opera *Charles de France*, an occasional work celebrating the marriage of the Duke of Berry to Princess Marie-Caroline of Naples. Herold wrote the second act. He next began working on *Corinne au Capitole*, intended for the Académie Royale de Musique, but he abandoned the composition because of problems over the libretto. In 1816 Théaulon asked him to write the music for a full-length opera, *Les rosières*, which was produced with great success at the Opéra-Comique on 27 January 1817 and had 44 further performances that year. Herold had another triumph with *La clochette* (1817), an adaptation of the tale of 'Aladdin and the Wonderful Lamp' from the *Thousand and One Nights*.

In the years that followed he continued to experience difficulty in finding suitable librettos. *Le premier venu* (1818), *Les troqueurs* (1819) and *L'auteur mort et vivant* (1820) were unsuccessful, and *L'amour platonique* (1819) was withdrawn during rehearsals. After these failures Herold wrote no more operas for two and a half years. In 1821 the director of the Théâtre Italien asked him to go to Italy to find new pieces, and more particularly to recruit singers; the theatre needed a *prima donna* and a *buffo cantante*, and the outcome was the engagement of Giuditta Pasta, Carlo Zucchelli and Filippo Galli. During his four months in Italy Herold visited Milan, Mantua, Florence, Verona, Venice, Rome and Naples. In Milan he heard Rossini's *La donna del lago*, which made a great impression on him, and attended performances of *La gazza ladra* in Mantua and *Ricciardo e Zoraide* in Florence. His journey home took him through South Germany, where he heard Meyerbeer's *Emma di Resburgo* in Munich.

In 1823 Herold had another opera produced, *Le muletier*, and this time with real success. Although the libretto was not of great literary quality, Herold's music was praised. He found his own language for the first time in this work, and the opera may be regarded as marking the emergence of his personal style. Soon afterwards, however, he had yet another bitter disappointment: his *L'asthénie* failed at the very theatre where he most wished to succeed, the Opéra. A one-act opera, it had 26 performances, but was not well received. It was followed by two occasional works, a collaboration on *Vendôme en Espagne* (1823) and *Le roi René, ou La Provence au XVe*

*siècle* (1824). *Le lapin blanc* (1825) was an even greater failure than *L'asthénie*, and was withdrawn after a single performance.

However, Herold's fortunes improved with *Marie* (1826), which was a resounding popular success. Planard had adapted the libretto from his own story *Almédan, ou Le monde renversé*. With this opera and Boieldieu's *La dame blanche* (1825), which had just been performed for the 100th time when *Marie* was produced, the Opéra-Comique had two outstandingly successful productions within a year. *Marie* equalled *La dame blanche* in its number of performances the next year, and over the following period the two operas dominated the repertory of the Opéra-Comique.

In November 1826 Herold gave up his post at the Théâtre Italien and became *premier chef de chant* at the Opéra. Major works of the emergent *grand opéra* genre (*Le siège de Corinthe*, *Guillaume Tell*, *Robert le diable*) were produced while he was the Opéra's singing coach. Meyerbeer greatly appreciated the work of his ever-loyal colleague. However, Herold's position did not help him to get a commission to write an opera for the Académie Royale de Musique; he was asked to compose ballet music instead, and over the following three years he wrote five ballets for the Opéra, including *La somnambule* (1827), *La fille mal gardée* (1828) and *La belle au bois dormant* (1829). Two more *opéras comiques*, *L'illusion* and *Émmeline* (both 1829), also fall into this very productive period; although interesting in themselves they were not particularly successful with the public, and the one-act opera *L'auberge d'Auray* (1830), written in collaboration with Carafa, was a fiasco. The sole purpose of this piece was to provide a vehicle for the actress Harriet Smithson.

The last three years of Herold's life were dominated by the composition of his two masterpieces, *Zampa* (1831) and *Le pré aux clercs* (1832). Two minor works, *La marquise de Brinvilliers* (1831) and *Le médecine sans médecin* (1832), were also composed during this period, but the only other work of importance that Herold wrote at the time was the *Hymne aux morts de juillet* (1831), a cantata set to words by Victor Hugo to celebrate the first anniversary of the July Revolution. With Mélesville's *Zampa, ou La fiancée de marbre*, Herold at last had a genuine *pièce bien faite* in his hands. The libretto contained the exact Romantic ingredients to guarantee success with the public, and Herold seized on the opportunity it offered. Even outside France, *Zampa* became one of the most popular *opéras comiques* of the 19th century. The reason why the opera was not an immediate resounding success is to do with the Opéra-Comique's financial difficulties and the fact that Jean-Baptiste Chollet, for whom the title role was tailor-made, left Paris for Brussels.

In 1832 the Opéra-Comique had to close because of the cholera outbreak and the riots of 5 and 6 June. During this period Herold finished another opera, *Le pré aux clercs*, to a libretto by Planard based on Prosper Mérimée's *Les chroniques du temps de Charles IX* (1829). It aroused wild enthusiasm at its première on 15 December 1832. However, Herold himself was unable to enjoy its triumph in the theatre as the tuberculosis from which he had suffered all his life had become considerably worse, and five weeks after the première he died, at the age of 42. However, he left the Opéra-Comique one of its best operas; by the end of the century *Le pré aux clercs* had been performed over 1500 times in Paris. Herold was able to do no more than sketch out his final project, an opera entitled *Ludovic*. His friend Halévy completed the score, and the work was performed three months after Herold's death.



*Ferdinand Herold: lithograph by Lemercier after L. Dupré, after 1832*

2. Works. Herold's work as a composer of opera was inevitably bound up with the problem of finding a good libretto. Although to set a text by Théaulon was a fine opportunity for the young composer, the collaboration was not an easy one: once he had completed a libretto Théaulon took little further interest in its operatic realization and the practicalities of staging it, so that Herold was left to his own devices. In spite of many deficiences in the librettos of his early operas, Herold's talent for music drama was evident in his first works for the stage. It is particularly obvious in his orchestration, which is far more colourful and varied than that of comparable *opéras comiques*. The score of *La clochette* is rich in every way, particularly in its melodic inventiveness, musical texture and instrumentation. Herold's ingenuity extends to the sound effects in the overture, where he directs the violins to play small pitch variations as if tuning up. Similarly, he showed a feeling quite early on for the transition between the spoken and sung parts of *opéra comique*, something that may be attributed to the influence of Méhul. It is present in the introduction of preceding recitative (*La clochette*, no.2) and the integration of spoken text into the musical numbers (*Le premier venu*, no.9). In certain passages Herold also gives directions for the tempo at which dialogue should be spoken above the music. All these details show that he had very precise ideas about the *opéra comique* genre.

While his first works were still written in imitation of the current *opéra comique* model, Herold found his own musical language with *Le muletier* (1823). The fact that the libretto was written by a lightweight author, Paul de Kock, does not seem to have affected Herold's inspiration. *Le muletier* very clearly reflects his intention of making use of the influences both of Rossini and of German

opera. His skill is evident wherever he has to give musical expression to emotion through subtle instrumentation; his nocturnes are among the finest passages in his scores in this respect.

The fact that Herold had a strong sense of musical drama can be inferred from his writings as well as his operas. While he was in Vienna he began jotting down his ideas. With typical understatement, he described his notes as a *Cahier rempli des sottises plus ou moins grandes, rassemblées en formes de principes par moi (Vienne 1815)*. The question of the stylistic synthesis to which Herold aspired, and which occupies a central role in his thinking, surfaces again and again in these reflections. When dealing with a serious genre he followed the lead of Salieri, whose *Danaïdes* and *Palmira* he regarded as operatic models. The mingling of Italian and French tastes was a prime concern: 'Try to find the middle ground between the vague music of Sacchini and the vigour of Gluck'. Similarly, the name of Mozart is connected with the blending of styles ('Keep thinking of Mozart'), but Herold also had faith in his own originality: 'And try to be myself, not Mayr'. As well as practical comments, for instance on the modulation of an aria, the *Cahier* contains reflections indicating Herold's own musical and dramatic ideas of *opéra comique*: 'The writer of comic opera must not depict morals or characters; the comedy must be the comedy of situation, of pantomime, of what can be seen; it must speak to the eyes, not the mind' (Pougin, 1906, p.31). Most significant of all, however, are Herold's ideas for a large-scale five-act opera, which anticipate the poetic concept of *grand opéra* (Pougin, 1906, p.54):

Act 1: Short, no special emphasis anywhere: little or nothing in the way of divertissements, but some interest to arouse curiosity. Opportunities for agreeable singing, and a good finale.

Act 2: In the grander style now. A little dancing, not of the same kind as in the first act. A bit of brilliant singing; a finale on a large scale. A short act.

Act 3: Very imposing scenery from the start. The utmost pomp here; large-scale divertissements; dancing for groups of 12, of 20, for one dancer, for two; a *revue*; horses. Military music on stage, a novel method, not over-done. The same goes for the singing: anything you like. A long and entertaining act.

Act 4: Very short; three scenes. Pathos, vigour: clashing, colourful crowds; original ending.

Act 5: Another short act, but with two changes of scenery, or anyway a striking final tableau. Several fluent, agreeable songs. The ending to be left to the scene painter, stage machinery designer or director.

The achievement of a blended style is most obvious in *Marie*, where Herold uses elements of both Rossini's and Beethoven's musical language. In terms of content Planard's libretto, with its emotional and sentimental aspects, approached Herold's idea of stylistic synthesis. It is clear that Herold was attempting to write an 'opéra de demi-caractère' from the juxtaposition of a naive and sentimental tone in the first act, a dramatically effective storm scene in the finale of the second act and tragic moments in the third act. Herold creates a connecting thematic link in his use of reminiscence motifs. The musical colouring in *Marie* is put to the service of dramatic truth and characterization, and the opera represents a crucial turning point in Herold's writing. Gérard de Nerval described *Marie* as the 'golden link' between the early operas *La clochette* and *Le muletier*, and the later masterpieces *Zampa* and *Le pré aux clercs*.

Herold's contribution to ballet must not be underestimated. During his period as singing coach at the Opéra he gave new life to narrative ballet by abandoning the tradition of arranging a series of well-known melodies. Instead, Herold's ballet scores are all entirely original compositions, written with a high degree of concern for the dramatic effect of the staging. Through him, music again became an important component of ballet. Adolphe Adam said that Herold had no rivals in the genre. Although he had not encountered leading librettists for his operas at this time, he did find them for his ballet scenarios, in Jean Aumer and Eugène Scribe.

In *Zampa, ou La fiancée de marbre*, his skill is particularly evident in the way he provides a musical version of Mélesville's drama, with all its contrasts; the subject's derivation from the Don Juan story seems to have inspired him in this. The overture, with its five different themes, points up the contrasting ideas in a striking manner, and the juxtaposition and opposition of varied musically expressive ideas give the score its quality and colour. *Zampa* displays Herold's particular skill in differentiating between the traditional numbers of *opéra comique*, from the solo numbers (*ballade*, *barcarole*, chanson etc.), used to illustrate the various characters, to the large-scale finales, notable for their skilful variation and the building of a dramatic climax. Although Berlioz thought *Zampa* a typical 'produit industriel' of Paris, its Romantic features made it extremely successful outside France.

In *Le pré aux clercs* Herold took a genuinely French subject, a cloak and dagger drama by Planard after Prosper Mérimée. The action, like that of Meyerbeer's *Les Huguenots* (1836), takes place in Marguerite de Valois's circle, and its treatment of the theme of Restoration represents an idealization of French history. The historical elements were made relevant to the present by Herold's very French style of composition; the success of the work showed that a historical subject could be appealing, and not solely by virtue of its local colour. Among the finest passages in the score are the overture (one of the few French overtures with real development sections), Isabelle's aria 'Jours de mon enfance', with solo violin accompaniment (Act 2), and the quartet 'L'heure vous appelle' in the third act, where a special effect is produced by tuning the violas down a semitone.

Herold did not think very highly of his non-theatrical compositions, which include two symphonies. Judging by the number of editions, his *Grandes variations* on 'Au clair de la lune' for piano (op.19) was the most popular of these works. His many arrangements and variations on well-known themes from operas suited the taste of the time.

Herold was one of the few French musicians who did not teach at the Conservatoire, but whose financial independence was not guaranteed by composing alone. Unlike Auber, he had no official links with any institution, nor was he fortunate enough to work on a regular basis with the outstanding librettist of the period, Scribe. Like Bizet, Herold had to wait a long time for a really good libretto, and it seems no coincidence that they were both at their most inspired in their *chefs-d'oeuvre* based on stories by Prosper Mérimée. As with Bizet, again, Herold's premature death ended a musical career full of promise for the future. Of all French operatic composers, Herold was certainly the most strongly influenced by German

music. He shared Weber's ideas of musical dramatization and his sometimes bold use of harmonics. However, he was very much the paradigm of French music of his time, and many of his contemporaries regarded him as the greatest composer in France.

WORKS

*printed works published in Paris unless otherwise stated*

STAGE

*autograph MSS at F-Pn unless otherwise stated*

La gioventù di Enrico quinto (oc, 2, Herold, Landriani, after A.V. Pineux-Duval), Naples, Fondo, 5 Jan 1815, vs (*c*1890)
Charles de France, ou Amour et gloire [Act 2] (oc, 2, E. de Rancé, M.E.G.M. Théaulon de Lambert and F.V.A. d'Artois de Bournonville), OC (Feydeau), 18 June 1816, vs (1816) [Act 1 by A. Boieldieu]
Les rosières (oc, 3, Théaulon de Lambert), OC (Feydeau), 27 Jan 1817 (1817)
La clochette, ou Le diable page (opéra féerie, 3, Théaulon de Lambert), OC (Feydeau), 18 Oct 1817 (1817)
Le premier venu, ou Six lieus de chemin (oc, 3, J.B.C. Vial and F.A.E. de Planard), OC (Feydeau), 28 Sept 1818 (1818)
Les troqueurs (oc, 1, F.V.A. d'Artois and L.C.A. d'Artois, after J.-J. Vadé, after J. de la Fontaine), OC (Feydeau), 18 Feb 1819 (1819)
L'amour platonique (oc, 1, A. Rousseau), comp. 1819, unperf.
L'auteur mort et vivant (oc, 1, Planard), OC (Feydeau), 18 Dec 1820 (1820)
Le muletier (oc, 1, P. de Kock, after La Fontaine, after Boccaccio), OC (Feydeau), 12 May 1823 (1823)
L'asthénie (opéra, 1, B. Chaillou), Opéra, 8 Sept 1823 (*c*1824)
Vendôme en Espagne (opéra, 3, E. Mennechet and A.-J.-S. d'Empis), Opéra, 5 Dec 1823 [collab. Auber]
Le roi René, ou La Provence au XVe siècle (oc, 2, G.A. Belle and Sewrin [C.A. de Bassom Pierre]), OC (Feydeau), 24 Aug 1824
Le lapin blanc (oc, 1, Mélesville [A.-H.-J. Duveyrier] and P. Carmouche), OC (Feydeau), 21 May 1825
Marie (oc, 3, Planard), OC (Feydeau), 12 Aug 1826 (?1826)
Astolphe et Joconde (ballet, 2, Aumer), Opéra, 29 Jan 1827
La somnambule (ballet, Scribe and Aumer), Opéra, 19 Sept 1827
Le dernier jour de Missolonghi (incid music, 3, J.G. Ozaneaux), Odéon, 10 April 1828 (1828)
Lydie (ballet, 1, Aumer), Opéra, 2 July 1828
La fille mal gardée (ballet, 2, d'Auberval and Aumer), Opéra, 17 Nov 1828, suite, arr. J. Lanchbery (London, 1960)
La belle au bois dormant (ballet, 4, Scribe and Aumer), Opéra, 27 April 1829
L'illusion (oc, 1, J.-H. Vernoy de Saint-Georges and C. Ménissier), OC (Ventadour), 18 July 1829 (?1829)
Émmeline (oc, 2, Planard), OC (Ventadour), 28 Nov 1829 (*c*1830)
La noce de village (ballet-tableau, 1), Palais des Tuileries, 11 Feb 1830
L'auberge d'Auray (oc, 1, C.F.J.B. Moreau de Commaguy and J.-B.V. d'Epagny), OC (Ventadour), 11 May 1830 (1830) [collab. Carafa]
Zampa, ou La fiancée de marbre (oc, 3, Mélesville), OC (Ventadour), 3 May 1831 (1831)
La marquise de Brinvilliers (drame lyrique, 3, E. Scribe and Castil-Blaze) [F.-H.-J. Blaze]), OC (Ventadour), 31 Oct 1831 (1831), collab. Auber, Batton, H.-M. Berton, Blangini, Boieldieu, Carafa, Cherubini and Paer (1831), autograph lost
La médecine sans médecin (oc, 1, Scribe and J.F.A. Bayard), OC (Bourse), 15 Oct 1832 (?1832)
Le pré aux clercs (oc, 3, Planard, after P. Mérimée), OC (Bourse), 15 Dec 1832 (?1833)
Ludovic (oc, 2, Saint-Georges), OC (Bourse), 16 May 1833 (1833) [completed by F. Halévy after Herold's death]
Fragments: Idoménée, 1808 [Act 1]; Corinne au Capitole (Gosse), 1816/17 [1 act]; Kasem (A. Bursay), *c*1817 [1 act]; Les puritains [Act 1 finale, 2 scenes Act 3]; Le clerc de la Basoche (Scribe), *c*1830; Le porte-faix (Scribe), *c*1830, [Acts 1 and 2]; Sophonès
Projected works: La princesse de Nevers, *c*1817; Les florentines (E. Théaulon), *c*1822

Many excerpts and arrs. pubd separately

OTHER VOCAL

Lyric scenes: Ariane, S, orch, 1811, *F-Pn**; Hercule mourant, B, orch, 1811, vs (Leipzig, *c*1895); Alcyone, S, orch, 1811, *Pn**, vs (?1887); La duchesse de la Vallière (d'Avrigny), S, orch, 1812 (*c*1890) [Prix de Rome cant.; Scena ed aria (Erga ciascuno a Bacco), 1v, chorus, 1814, *Pn*; others
Hymne de la Transfiguration (Lat. text), S, A, T, B, orch, 1814, *Pn**
Cantate pour la fête du roi (Perier), S, T, B, chorus, orch, 1816, *Pn*
Regrets des braves (Lacroix), pf acc., ?1820 (*c*1890) [stanzas on the death of the Duke of Berry]
Hymne aux morts de juillet (V. Hugo), T, chorus, orch, 1831 (n.d.)
Gloire à notre France éternelle (cant.), 1v, male chorus, 1831, vs (1880)
21 romances (*Pn*; nos.9–11, 18 lost): 1 Loin de toi, ma félicie; 2 J'aime la folie, 1807; 2bis La gaîté nous a abandonné, 1808; 3 Belles cessez, 1808; 4 On lit charmant, 1808; 5 La belle Alcimadure allait un jour, 1808; 6 Puisqu'éloigné de ma chère, 1808; 7 Des bergers de notre village; 8 Quand j'entends un homme sensé, 1808; 12 Ami sensible; 13 Pour Zéphire il faut chanter, 1811; 14 Adèle a su toucher mon coeur, 1811; 15 Lorsque Vénus donna le jour aux grâces, ?1812; 16 Je pense à lui, 1811; 17 Rose si vermeille et si belle; 19 Un jour l'amour éloigné de sa mère; 20 Est-ce là ce bocage, 1816; 21 Autrefois dans mon village, 1816
Other songs: Alcione, air, S, pf, 1811 (*c*1890); Canzonetta (Placido zeffiretto), 1v, pf, 1813 (*c*1885); Le chasseur des montagnes (Crevel de Charlemagne), romance; Le cor du bandit, ballade, 1v, pf, *Pn*; L'ermite et la bergerette (A. Bétourné), ballade; Les grandes journées (A. Talabot), chant national, S, pf; Quittons la danse (Bétourné), chansonette; Strophes à la cérémonie du Panthéon, 1v, pf/hp

INSTRUMENTAL

Orch: Pf Conc. no.1, E, op.25, 1810 (?1820s); Pf Conc. no.2, E♭, op.26, 1811 (?1820s); Pf Conc. no.3, A, 1813 (1870s); Pf Conc. no.4, e, 1813 (1887); Sym. no.1, C, 1813 (?1890), ed. B. Schwarz, *The Symphony 1720–1840*, ser. D, ix (New York, 1981); Sym. no.2, D, 1814 (?1890), ed. B. Schwarz, *The Symphony 1720–1840*, ser. D, ix (New York, 1981); Air and variations, solo bn, 2 vn, va, b, 2 cl, 2 hn
Chbr: Duo, pf, hn/va/vc, 1810 (1888); 2 Sonatas, vn, 1811 (?*c*1890); 3 Str Qt, D, C, g, 1814 (*c*1895); Caprice, pf, str qt, op.8, *c*1817 (n.d.); Trio concertante, 2 bn, hn; Arr. of Spontini: Grande bacchanale, pf, vn, b, tambourine, op.13
Pf (works with op. nos. pubd. in the 19th century, many posth.): 3 sonatas, 1811; 7 sonatas, opp.1, 3, 5, 9; Variations, on divers themes, opp.2, 11, 19, 30, 35, 48, 56; 9 caprices in 3 suites, opp.4, 6, 7; Divertissement on Les rosières, op.10; Caprice on La clochette, op.12; 23 rondos, on original or operatic themes, opp.14, 16, 17 (4 hands), 18, 22, 27, 29, 31, 34, 36, 37, 40–42, 44, 46, 47, 53–5, 57, 59; La promenade sur mer, fantasia on a Neapolitan barcarolle, op.15; Polonaise on Les voitures versées, op.20; 11 fantaisies brillantes, on operatic themes (incl. Otello, Zelmira, Mosè in Egitto, La donna del lago, Le comte Ory, Der Freischütz, Marie), opp.21, 23, 24, 28, 32, 33, 38, 39, 43, 45, 49; Air de ballet, op.50; Allegro bacchanale, op.51; Scène de ballet on La belle au bois dormant, op.52; Caprice on La médecine sans médecin, op.58

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THOMAS BETZWIESER

**Herold** [Heroldt], **Johannes** (*b* Jena, *c*1550; *d* Weimar, bur. 8 Sept 1603). German composer. He was an outstanding representative of Protestant musical life in Inner Austria (Styria, Carinthia and Carniola) at the end of the 16th century, along with J.F. Fritzius and Wolfgang Striccius. By 1593 he had settled at Klagenfurt on account of the Reformation, and served as Kantor at the Protestant collegiate school; he was also director of plainchant and polyphony at the church of St Egyd. When he had to leave Klagenfurt in 1601 because of the Counter-Reformation, he succeeded Nicolaus Rosthius as Kapellmeister of the court chapel in Weimar. Only one of his works is extant, *Historia des Leidens und Sterbens unsers Herrn und Heilands Jesu Christi aus dem Heiligen Evangelisten Mattheo mit 6 Stimmen componiert* (Graz, 1594; ed. in MAM, iv, 1955).

The work is roughly contemporary with Leonhard Lechner's *Historia der Passion und Leidens Christi* for four voices, and like this work it is a German Passion in motet form. Though less expressive than Lechner's Passion, Herold's is the more modern of the two and is considerably shorter. The influence of the Venetian style is readily apparent in the dramatic nature of the work. To judge from the title of the lost collection of songs, *Schöne weltliche Liedlein nach Art der welschen Cantionen mit 4 Stimmen auf allerley Instrumente zu gebrauchen*, Venetian influences were equally apparent here. Neither the *Etliche christliche Gesäng*, a collection of motets designed for use in the Protestant collegiate school in Klagenfurt (*c*1593), nor the *Teutsche Liedlein zu 4 Stimmen* (Nuremberg, 1601), has survived.

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HELLMUT FEDERHOFER

**Herold, Vilhelm Kristoffer** (*b* Hasle, Bornholm, 19 March 1865; *d* Copenhagen, 15 Dec 1937). Danish tenor. He studied in Denmark and Paris and made his début at the Royal Theatre, Copenhagen, as Gounod's Faust in February 1893; later that year he appeared at the World's Columbian Exposition in Chicago. He sang at the Swedish Royal Opera (1901–3, 1907–9) and made his Covent Garden début in 1904 as Lohengrin, his most famous role; his voice was said to resemble that of Jean de Reszke in sweetness and beauty of timbre. In Denmark his Canio (*Pagliacci*) was equally esteemed. He also sang Walther, and in 1905 Roméo and Faust, admired for control, musicianship and presence. He returned to Covent Garden in 1907 as Walther and also sang in Berlin, Dresden and other German cities, but continued to sing in Copenhagen until he retired in 1915. He was director of the Kongelige Opera, Copenhagen, 1922–4, after which he taught (Melchior was among his pupils). He recorded excerpts from his roles, showing his restrained, thoughtful style.

LEO RIEMENS/ALAN BLYTH

**Hero of Alexandria.** Mathematician and engineer of the late 1st century CE; his description of the HYDRAULIS is still extant.

**Heroux, Franz (Ignaz Xaver)** (*b* Schwetzingen, 1 Aug 1760; *d* ?Frankfurt, after 1814). German violinist, keyboard player and composer. He was the son of Johann Nikolaus Heroux (*b* Strasbourg, 20 Oct 1720; *d* after 1776), a violinist at the courts in Zweibrücken (1748–55) and Mannheim (1756–69), and his wife Maria Magdalena, a member of the Wendling family. Franz began his career as a supernumerary violinist in Mannheim (1775–7). After serving in Zweibrücken (1779–94) he moved to Frankfurt, where he was a member of the theatre orchestra and directed one or two concerts a year that featured his own talented children. His known compositions include six lieder (Mainz, *c*1805), two keyboard potpourris (Mainz, n.d.), three keyboard trios and an overture, as well as smaller pieces for the piano, the flute and the violin.

Franz's brother, Johann Nikolaus Heroux (*b* Zweibrücken, 12 Jan 1755; *d* ?Frankfurt, after 1807) was a flautist in Mannheim, Zweibrücken (1768–95) and Frankfurt, and was long admired for his beautiful tone in both high and low registers. A sister, Magdalena Heroux, made her début in 1769 as a soprano at the Mannheim court, where she was a *virtuosa di camera* from 1770 to 1777; the Katharina Heroux who sang at Mannheim in 1771 and 1776 is probably another sister. His two sons, Karl Heroux (*b c*1786) and Franz Heroux (*b c*1795), were both violin prodigies.

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ROLAND WÜRTZ

**Herpol** [Herpoll, Herpolitanus], **Homer** [Homerus] (*b* Saint Omer, *c*1520; *d* Konstanz, before 19 Oct 1573). Flemish composer. He was a cleric and in 1554 he became Kantor at the collegiate church of St Nicolas in Fribourg. One of his duties was to house and instruct the choirboys. Probably before 1550 and also from 1555 to 1557 he studied under Heinrich Glarean in Freiburg im Breisgau. In 1560 he asked for leave in order to visit Saint Omer, and in 1563 he again moved to Freiburg for some time. Four years later, because of moral lapses on his part, he

had to give up his office and prebend in Fribourg and leave the city. He applied for the position of Kapellmeister at Augsburg Cathedral, but he did not take up employment there. Subsequently he found a post as *Informator choralium* at Konstanz Cathedral. He took up the appointment on 3 October 1569 and was provided with a lucrative benefice. Part of his office was to instruct the choristers of the cathedral choir, and to provide new compositions.

Herpol's main work, *Novum et insigne opus musicum*, a collection of 54 motets on the Gospel texts of the whole ecclesiastical year, appeared in 1565 and enjoyed widespread popularity. This was the first known complete cycle, and in it the influence of Glarean's modal theory can be seen. The greater part of the collection is divided into four groups, each with 12 settings and each covering the range of the 12 church modes. Between the second and the third group there are five motets in the Dorian, Phrygian, Ionian, Hypoionian and Mixolydian modes, and the last group is followed by one motet in the Mixolydian mode. Smooth declamation and simple melodic structure combine with imitative and canonic technique to produce a balanced and pleasing whole. The melodic motifs often relate directly to the text, either as interpretations of it or as depictions of an individual word. Most of the motets are in two parts, often linked to each other by common sections. In his seven *Magnificat* settings Herpol set only the even verses. Some of the phrases in these compositions are related to the relevant recitation tones; others introduce freely invented motifs. The style of the settings is predominantly polyphonic and imitative; homophonic sections occur only occasionally. The interrelationships between the parts vary continually in these compositions and different voice combinations are frequently used. Among his best works are a *Salve regina* and a *Regina coeli*. It can be assumed that the works in manuscript belong to Herpol's later period: the seven *Magnificat* settings, *Salve regina*, *Regina coeli* and the responsories were probably composed in Konstanz after 1567. Herpol's style is clearly that of the generation of composers influenced by Josquin, and he is one of the most important representatives of the Franco-Flemish school in Switzerland and south-west Germany.

WORKS

*ed. in Sauerborn unless otherwise stated*

Novum et insigne opus musicum (Nuremberg, 1565) [54 motets]
Quia fecit, 3vv, in *Uss Glareani Musick ein Usszug* (Basle, 1557)
Canon, a 3, in A. Raselius: *Hexachordum seu quaestiones musicae* (Nuremberg, 1589), not in Sauerborn

7 Magnificat, 4vv
Officium in die sancto penthecostes, 4vv, ed. in Cw, cxxvii (1978)
Regina coeli, 4vv, ed. in Cw, cxxviii (1978)
Responsiones ad praefationes ad orationes dominicas in missis defunctorum, 4vv, *KA* 10
Salve regina, ed. in Cw, cxxviii (1978)
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MANFRED SCHULER

**Herrad of Landsberg** (*b* Château de Landsberg, nr Strasbourg, *c*1130; *d* Mont Ste-Odile, nr Strasbourg, 1195). Alsatian noblewoman and abbess. She was the compiler of the manuscript *Hortus deliciarum* ('Garden of Delights'), one of the earliest polyphonic sources from a nunnery. She entered the Augustinian house of St Odilien at an early age and became abbess in 1167; her learning soon became renowned, and earned the praise of the emperor Frederick Barbarossa.

She began compiling *Hortus deliciarum* as a pedagogical tool for her novices in 1167 and finished it in 1185. Although the manuscript's contents were not for the most part original, its scope was unusually encyclopedic and it could serve as a compendium of 12th-century knowledge. It was burnt in 1870, but some of the illustrations, poems and music had been published in facsimile by Engelhardt, thus permitting some degree of reconstruction. The illustrations are the most famous aspect of the manuscript: there were 336 symbolic representations of theosophical, literary and philosophical themes. Some are considered technically admirable and artistically imaginative to a rare degree.

Herrad clearly believed in the importance of music: at least 20 song texts were interspersed with extracts from pagan and classical writers in the manuscript. Few of these are now identifiable, but those that are can be linked to the conductus repertory: among these, *Leto leta cantio* is also found in the rondeaux section of *I-Fl* Plut.29.1, and *Veri floris sub figura* was widely known. *Sol oritur* (facs. in Engelhardt) and *Frigiscente caritas* have concordances in *GB-Ob* Add.A.44, which transmits mainly conductus texts. These songs are mainly note-against-note pieces, with refrains of 'o, o, o ... ' for each strophe. They were notated in semi-quadratic neumes on systems of two four-line staves; Vogeleis stated that all the song texts were notated.

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NICKY LOSSEFF

**Herrando, Joseph de** (*b* Valencia, late 1720/early 1721; *d* Madrid, 4 Feb 1763). Spanish violinist and composer. His father was José de Herrando (*c*1700–*c*1750), a composer and performer in musical comedies. Herrando was the most important violinist in 18th-century Spain: he played for the most prestigious musical institutions and wrote the only substantial Spanish violin tutor of the time. He may have received musical training from Giacomo Facco. He entered the service of the Real Convento de la Encarnación in Madrid probably in the 1740s and became principal violinist in 1756. Farinelli employed him as one of 16 violinists at the Coliseo del Buen Retiro; he appears in its records for 1747 and 1758. He was also selected for Farinelli's orchestra at Aranjuez. His high reputation in these circles is born out by one of Jacopo Amiconi's official royal portraits in which three musicians, Herrando, Farinelli and Domenico Scarlatti, are depicted in a balcony overlooking the royal family. A tapestry in La Granja depicts the same triumvirate

appearing in a window. Some of Herrando's compositions were written at Farinelli's request, such as the six sonatinas for five-string violin. Herrando also forged professional affiliations with the well-respected Geminiani family. Miguel Geminiani (brother of Francesco) also played violin at the Buen Retiro, and Herrando was his successor as principal violinist at the royal chapel; Geminiani held the post until 1758, it then fell to Francisco Manalt and eventually to Herrando in 1759, despite the fact that his poor eyesight caused him to miss several notes during the sight-reading exam. In the 1750s and early 1760s he worked with José de Parra's company in the major theatres in Madrid. He was closely associated with the dukes of Alba and Arcos the latter being his patron and *dueño*.

It has been suggested that Herrando possibly went to Paris to oversee the printing of his violin treatise and probably met Francesco Geminiani there. Geminiani used the engraving from the beginning of Herrando's treatise (in which Herrando is seen playing the violin) in the French translation of his own violin method (Paris, 2/1762), substituting his own head for Herrando's. It may have been Geminiani who brought Herrando's music to England, thus explaining the publication of some of his sonatas in London.

Herrando's *Arte y puntual explicación* is a comprehensive compendium of advice on violin technique and performing practice. His 28 violin exercises are roughly analogous to Bach's *Das Wohltemperirte Clavier* in that Herrando wrote one study in each of the major and minor keys. The set works progressively through the sharp keys and then the flat keys, continuing, unlike Bach's set, to the extremes of C♯ major and A♯ minor and C♭ major and A♭ minor. The pieces become longer and technically more demanding as the book progresses, and they run the gamut of techniques and effects. In many ways they are worthy cousins to Corelli's op.5 sonatas. One of Herrando's most fascinating pieces is his sonata *El Jardín de Aranjuez en tiempo de primavera con diversos cantos de páxaros y otros animales* ('The Aranjuez garden in springtime with the diverse songs of birds and other animals'). It incorporates bird calls (e.g. canary, cuckoo, quail and dove) and other natural sounds (e.g. a murmuring brook and a tempest) reproduced on the violin.

WORKS

THEATRE

Aún que vive Don Juan de Espina (J. de Cañizares), Madrid, Príncipe, 16 April 1752; perhaps same as Don Juan de Espina, Madrid, Casa de Osuna, 1761

Los juegos olímpicos (comedia), Madrid, Príncipe, 16 April 1752

La cura y la enfermedad (auto sacramental), May 1752

El segundo Augusto César y proféticas sibilas (comedia and sainetes), Madrid, Cruz, Jan 1753

El día mayor de los días (auto sacramental), June 1753

Judas Iscariot (comedia), Madrid, Cruz, 25 Dec 1753, *E-Mn*

La perla de Inglaterra y Príncipe de Hungría (N. Hernández), Madrid, Príncipe, Oct 1761, *Mn*

Manos blancos no ofenden (P. Calderón de la Barca), Madrid, Casa de Osuna, 1761, *Mm*

El pagador de todos (sainete), *E*, *Mm*

INSTRUMENTAL

3 sonatas, vn, b, L. Siemens Hernández's private collection, Las Palmas, ed. in Siemens Hernández (1987); incl. El jardin de Aranjuez en tiempo de primavera con diversos cantos de páxaros y otros animales

28 exercises, vn, bc, in MS copy of *Arte y puntual explicación*, Elisa Osorio Bolio de Saldívar's private collection, Mexico City

3 dúos nuevos, 2 vn (?Madrid, 1760)

Minvets, 18 New Spanish Minuets, 2 vn, b (London, 1760), also incl. works by other composers

6 sonatinas, 5-str vn, ded. Farinelli, 1754, *I-Bc*

Sonata, fl/vn, b, L. Siemens Hernández's private collection, Las Palmas, *E-J* (inc.), ed. in Siemens Hernández (1987)

Sonata, kbd, private collection, Tenerife, ed. in Alvarez Martínez

Caprice suivi d'un theme varié et dialogué, hp, pf (Paris, n.d.) [posthumous]

Minuet, vn, Southwest Museum, Los Angeles

THEORETICAL WORKS

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LOST WORKS

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12 sonatas and 10 toccatas, vn, b, some ed. J. Nin, *Dix pièces* (Paris, 1938), with new titles and rearranged into suites

Trios echos, 2 vn, bc, 1751; Duo, vn, b, probably from a set of 12; Lecciones, vn; Libro de diferentes lecciones, va, some with bc, some unacc.

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J. Subirá: *La música en la Casa de Alba* (Madrid, 1927), 165–89

CRAIG H. RUSSELL

**Herra Rodríguez, Luis Diego** (*b* San José, 23 Feb 1952). Costa Rican conductor and composer. After completing his musical studies at the Castella Conservatory (1969) he took a degree in conducting at the University of Costa Rica (1978). He took a further degree in composition (1985), studying with Benjamín Gutiérrez and Bernal Flores. He travelled to Europe to attend further classes and workshops, including the Summer Academy in Nice and classes in composition and analysis with Malec and Jolas at the Paris Conservatoire (1982). From 1982 he has been teaching at the University of Costa Rica and was the dean of the Faculty of Fine Arts of that university (1994–98).

From 1981–2 he conducted the Costa Rican Youth Orchestra and also taught conducting and composition to the orchestra's members (1982–5). He was assistant conductor to the National SO (1983–4) and has been a guest conductor of the University of Costa Rica SO. He

has conducted orchestras throughout Central America and in France.

His output as a composer includes symphonies, chamber music, solo pieces and music for ballet and theatre. He has twice won the Aquileo J. Echevarría National Music Prize: in 1984 (*Hálitos*, for brass quintet and tape), and in 1990 (Symphony no.1).

WORKS
(*selective list*)

Inst: Canción, cl, orch, 1974; El candil, suite, orch, 1974; Adagio, str, 1976; Preludio, orch, 1976; Qnt, ww, pf, 1976; Cuadros, orch, 1978; Trio, cl, vc, pf, 1979; Trío y percusión, 1980; De la piedra, ballet, 1981; Hálitos, brass qnt, tape, 1984; Triforme, band, 1987; Str Qt, 1989; Sym. no.1, 1990; K 509, pf; 3 piezas, hpd; Spirits of Magic no.1, hn; Spirits of Magic no.2, eng hn

Vocal: Copla de Domingo Jiménez, 1v, pf, 1975; Retrato momentáneo, chorus, 1980; Sonata de invierno, 1v, pf, 1988; El gavilán, 1v, pf, 1988; Canción futura a la paz, chorus, 1989

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JORGE LUIS ACEVEDO VARGAS

**Herrer** [Herrerius], **Michael** (*b* ?Bavaria, 1550–75; *d* ?Carinthia, after 1608). German writer of contrafacta and editor. He was a Master of Arts and an Augustinian canon. Before 1591 he was dean of the foundation at Baumburg, Lower Bavaria. Later he was provost of at least three other foundations: from November 1591 at Suben am Inn, Upper Austria, from 1599 to 1603 at St Nicolai, near Passau, and then at Strassburg an der Gurk, Carinthia. He published four volumes of contrafacta. *Canticum gloriosae deiparae Virginis Mariae ... super varia (ut vocant) madrigalia* for six voices (Passau, 1602) is an edition of works by another canon from Suben, Martin Langreder. There are nearly 100 works in his more significant three-volume collection *Hortus musicalis* (Passau, 1606[6], and Munich, 1609[14-15]). The first book (which he stated was ready as early as 1602) is for five voices, the second for five and six, the third for five and more voices. (For further details, including the full texts of the introductions to his collections, see Leuchtmann.) Works by Italian composers predominate, but Netherlanders working in Germany and Italy (e.g. Lassus, Monte and Wert) are also represented. It is worth noting that Herrer included pieces by two composers – Jan van Turnhout and Peter Philips – whose vocal music had hitherto been published only in the Netherlands.

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HORST LEUCHTMANN, A. LINDSEY KIRWAN

**Herrera, Juan de** (*b* Bogotá, *c*1670; *d* Bogotá, shortly before 18 March 1738). Colombian composer. He may have come from a wealthy family, as his father, Fernando de Herrera, was an *alférez*, a generally bought honorary military title that only the privileged could afford. Juan seems to have had a good education: it is possible that he pursued his clerical studies at the Jesuit Colegio de S Bartolomé, and he took a degree in either arts or theology, since he is referred to as *bachiller presbítero*. From about the late 1690s until his death he was chaplain and choirmaster to the nuns of the Dominican S Inés Convent, Bogotá. One of his students, María Gertrudis Teresa de Santa Inés, was well known for her beautiful voice. In January 1703 he became maestro de capilla of Bogotá Cathedral, a post he held until his death. This position, which required the provision of a regular supply of new compositions, as well as the teaching of choirboys, made him the most prolific composer of colonial Colombia. The cathedral records for 1711 show that the chapter considered him too permissive with the musicians, reprimanded him and even replaced him for a few months, only to reinstate him under pressure from the musicians. He wrote his will on 2 February 1738 and died during Lent; an interim successor was appointed on 18 March.

Of his 41 or so extant works at Bogotá, 30 are to Latin texts, the remainder being in the vernacular; the more mature works, dating from his period as maestro de capilla, include five masses, three requiem masses, several sets of vesper psalms, three collections of Lamentations, an incomplete *Officium defunctorum* and several villancicos. Most of his liturgical works are polychoral. In his earliest dated work, *Laudate Dominum, omnes gentes* (1689), for three choirs and harp continuo, the choirs are treated antiphonally and come together only at the final cadences of the three sections; the third choir is in only two parts, whose high tessitura suggests that they were intended for boys' voices. This work reveals Herrera's superb skill in treating polychoral techniques as well as in combining imaginatively the various sonorities of the three choruses. The two complete masses, for eight voices, also display solid choral writing and at times a rich harmonic vocabulary; some works survive only in posthumous copies, and several attributions by Perdomo Escobar are doubtful.

WORKS
*all in CO-B*

30 Lat. works: masses, 8, 9, 11vv (2 dated, 1725, 1758); vesper pss 7–11vv (2 sets dated, 1690, 1691), 2 ed. R. Stevenson, *Latin American Colonial Music Anthology* (Washington, DC, 1975); Officium defunctorum, 8vv (inc.), 1744; 3 Lamentations, 8, 12vv (2 dated, 1719, 1759); motets, 5–8, 10, 12vv, 1689–1733, 1 ed. E. Bermúdez, *Antología de música religiosa: siglos XVI–XVIII* (Bogotá, 1988)

Villancicos, 2–5, 7vv, 1698–1707; 2 ed. S. Claro, *Antología de la música colonial en América del Sur* (Santiago, 1974), 2 ed. R. Stevenson, *Latin American Colonial Music Anthology* (Washington DC, 1975)

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GERARD BÉHAGUE

**Herrera, Martín Gómez de.** *See* GÓMEZ DE HERRERA, MARTÍN.

**Herrera, Tomás de** (*fl* Cuzco, 1611–20). Peruvian composer and organist. He was appointed organist of Cuzco Cathedral at Pentecost in 1611 at the annual salary of 300 pesos. On 16 August 1611 the cathedral chapter raised his pay to 450 pesos on the condition that he agree to continue in his post for four years, playing daily. His charming three-part chanzoneta *Hijos de Eva tributarios*

was copied in the second half of the 17th century into a 500-page commonplace book *Tesoro de diversas materias* (in Buenos Aires, Ricardo Rojas Museum, Gregorio de Zuola MS; transcr. in Stevenson, 1960; facs. in Vega). His two sons succeeded him at Cuzco Cathedral as chief organists; the elder, referred to as 'the licentiate Thomas de Herrera, priest', died shortly before 25 February 1682, and was immediately succeeded by the younger.

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R. Stevenson: *The Music of Peru: Aboriginal and Viceroyal Epochs* (Washington DC, 1960), 72, 227
C. Vega: 'Un códice peruano colonial del siglo XVII', *Revista musical chilena*, xvi, nos.81–2 (1962), 54–93, esp. 80–81
R. Stevenson: 'Cuzco Cathedral', *Inter-American Music Review*, ii/2 (1979–80), 1–27, esp. 12–13

ROBERT STEVENSON

**Herrerius, Michael.** *See* HERRER, MICHAEL.

**Herresthal, Harald** (*b* Neuwied, Germany, 15 Jan 1944). Norwegian musicologist and organist. He completed studies in organ and church singing at Oslo Conservatory in 1966 and the MA in musicology at Oslo University in 1968; he also studied the organ with Grunenwald in Paris and Flor Peeters in Mechelen (1967–8). He was appointed lecturer (1964) at the Oslo Conservatory, and was made full professor of organ and chair of the department of church music and musicology in 1978; he also served as the president of the school, 1980–82. At the same time he was an active performer and was appointed organist of the Majorstua Kirke in Oslo in 1974. He has been editor of *Studia musicologica norvegica* (1990–93), the series Nordens Musikkhistorie and Masterpieces of Nordic Music. His writings focus on church music and Norwegian music of the 19th and 20th centuries and he has written music criticism for the *Morgenbladet*, *Verdens Gang* and *Aftenposten*.

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*Rhapsodie norvegienne: la Norvege musicale en France au temps d'Edvard Grieg* (Caen, 1994)
*Johan Svendsen, 'Karneval in Paris': eine Werkmonographie* (Bremerhaven, 1997)

KARI MICHELSEN

**Herreweghe, Philippe** (*b* Ghent, 2 May 1947). Belgian conductor and chorus director. In Ghent he pursued studies in both medicine and music, taking piano and organ lessons with Marcel Gazelle. In 1969 he founded his own choir, Collegium Vocale. The excellence of this group was noticed by Nikolaus Harnoncourt and Gustav Leonhardt, who invited it to collaborate in their recordings of the complete sacred cantatas of Bach. In France Herreweghe was invited to form a comparable ensemble to interpret French 17th- and 18th-century music, which led in 1977 to the founding of the Chapelle Royale choir and orchestra. With these groups he has recorded not only music of the *grand siècle*, including works by Lully, Lalande and Rameau, but also Classical and Romantic repertory by composers as disparate as Mozart, Mendelssohn, Berlioz and Bruckner. More recently, Herreweghe has further diversified his interests: in 1988 he formed the Ensemble Vocal Européen, comprising between five and 12 singers, to perform Renaissance polyphony, and in 1991 he founded the Orchestre des Champs-Elysées, a period-instrument ensemble specializing in late Classical and Romantic music.

As well as directing his own groups, Herreweghe is regularly invited to conduct established symphony orchestras, including the Concertgebouw and the NDR SO. In 1982 he was appointed artistic director of the early music festival at Saintes in south-west France. He has been honoured both in his native Belgium and in France, where in 1994 he was made an Officier des Arts et des Lettres. Although he has been admired in performances and recordings embracing a wide repertory, his recordings of Bach and of Romantic choral works have received special acclaim.

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NICHOLAS ANDERSON

**Herrgott, Hans.** *See* HERGOT, HANS.

**Herrgott, Kunegunde** (*d* Nuremberg, 7 Feb 1547). German printer and wife first of HANS HERGOT and later of GEORG WACHTER.

**Herrick, Christopher** (*b* Bletchley, 23 May 1942). English organist. A boy chorister at St Paul's Cathedral, he sang with the choir at the Coronation in 1953. After studying at Oxford and with Adrian Boult at the RCM, he was assistant organist at St Paul's Cathedral from 1967 to 1974. He spent the next ten years at Westminster Abbey (from 1979 to 1984 as sub-organist), playing at royal and state occasions and giving more than 200 recitals. In 1984 he embarked upon a solo career which has taken him all over the world; at home he gave the solo organ concert in the centenary Proms season (1994). In addition to his concert and broadcasting schedule, Herrick has made highly individual recordings of all Bach's organ works on Metzler organs in Switzerland, flanked by an acclaimed series of virtuoso organ 'fireworks' on notable instruments in many countries. He broke new ground by recording the 12 Daquin *Noëls* on the restored 1739 Parizot organ in St Rémy, Dieppe.

STANLEY WEBB

**Herrmann, Bernard** (*b* New York, 29 June 1911; *d* Los Angeles, 24 Dec 1975). American composer and conductor. In 1929, while still a student at DeWitt Clinton High School, he enrolled for classes in composition and conducting at New York University. The subsequent year he followed his conducting teacher Albert Stoessel to the Juilliard School of Music, where he was taught composition by the Dutch émigré Bernard Wagenaar. He left the Juilliard School after less than two years, apparently because he found the institution too conservative, and returned informally to New York University during the academic year 1932–3 to attend a course in composition and orchestration given by Percy Grainger. Grainger's eclectic approach revealed to Herrmann the range and diversity of the musical materials available to the contemporary composer. Early in 1933, he formed the New

Chamber Orchestra from a group of unemployed musicians as a vehicle for his talents as both conductor and composer. The orchestra's repertory brought together contemporary compositions (including those of Ives, with whom Herrmann formed a lasting friendship) and works by English composers such as Purcell and Elgar, symptomatic of his anglophile tendencies.

In 1934 Herrmann was appointed assistant to Johnny Green, a conductor and composer at CBS, and from 1936 to 1940 composed a considerable quantity of incidental music for the radio series 'The Columbia Workshop' (1936–7, at least 75 shows), 'The Mercury Theater on the Air' (1938, 22 shows directed by Orson Welles) and 'The Campbell Playhouse' (1938–40, 56 shows, also directed by Welles). During his apprenticeship in radio theatre he developed a musical style which was immediate and economical, both in terms of the instrumental resources employed and melodic and harmonic language. The partnership he forged with Welles resulted in his first film score, *Citizen Kane*, composed in 1940 and released by RKO in 1941. In 1942 he scored a second film for Welles, *The Magnificent Ambersons*, but refused to let his name appear in the credits after the savage cutting of his music following poor audience response to the preview.

In the subsequent 12 years, Herrmann composed a number of scores for Fox studios, but it was his partnership with Alfred Hitchcock at Paramount and MGM (1955–64) which cemented his reputation. *Vertigo* (1958), *North by Northwest* (1959) and *Psycho* (1960) are generally held to represent the summit of his film scoring achievement; the infamous shower scene of *Psycho*, which Hitchcock initially intended to be unscored, is one of the most frequently referenced and influential cues in cinematic history. Throughout this period he composed cues and stock scores for CBS TV series such as *Rawhide*, *The Twilight Zone* and *The Alfred Hitchcock Half Hour*. In 1966 Herrmann felt unable and unwilling to acquiesce to Hitchcock's demand for a more overtly popular score for *Torn Curtain*, and composed no further music for him thereafter. During the final ten years of his career, he worked with the directors François Truffaut (*Fahrenheit 451*, 1966, and *La mariée était en noir*, 1967), Brian de Palma (*Sisters*, 1973, and *Obsession*, 1976) and ultimately Martin Scorsese on *Taxi Driver* (1976).

For Herrmann, orchestration was a composer's musical thumbprint. Unlike most other Hollywood composers of his generation he orchestrated his own music rather than passing a short score to a team of orchestrators. His instrumentation was often unusual: *The Day the Earth Stood Still* (1951) uses two theremins (an electronic instrument previously used by Miklós Rózsa in his 1945 scores for *The Lost Weekend* and *Spellbound*), electronic violin, bass and guitar, four harps, four pianos, percussion and brass; *Psycho* is scored for string orchestra; *Journey to the Center of the Earth* (1959) requires five organs; *On Dangerous Ground* (1951) has a solo part for viola d'amore. Herrmann generally avoided the 'leitmotif' system adopted by many film composers, finding that short phrases were less limiting to the composer than the closed forms of 8- and 16-bar melodies. Ostinato figures built around one- or two-bar units feature prominently in his later scores, often being associated with obsessive behaviour. Although Herrmann's musical language is fundamentally tonal, he makes sustained use of dissonance and chromatic embellishment, and employs complex harmonic units such as the superimposed E♭ minor and D major triads near the beginning of *Vertigo*.

Despite his wide acclaim as a film composer, Herrmann's concert works and operas have not had the same level of public success. His opera *Wuthering Heights* (1943–51) is perhaps his finest and most sustained achievement in this field. A complex and enigmatic figure who could be egotistical and irascible, refined and sentimental by turns, who hustled at the centre of the American culture industry, yet yearned for the English pastoral, he remains one of the central figures of film-music composition.

### WORKS

#### FILMS

*director in parentheses*

Citizen Kane (O. Welles), 1941; All That Money Can Buy (W. Dieterle), 1941; The Magnificent Ambersons (Welles), 1942; Jane Eyre (R. Stevenson), 1943; Hanover Square (J. Brahm), 1945; Anna and the King of Siam (J. Cromwell), 1946; The Ghost and Mrs Muir (J.L. Mankiewicz), 1947; The Day the Earth Stood Still (R. Wise), 1951; On Dangerous Ground (N. Ray), 1951; Five Fingers (Mankiewicz), 1952; The Snows of Kilimanjaro (H. King), 1952; Beneath the Twelve Mile Reef (R.D. Webb), 1953; King of the Khyber Rifles (King), 1953; White Witch Doctor (H. Hathaway), 1953; The Egyptian (M. Curtiz), 1954 [collab. A. Newman]; Garden of Evil (Hathaway), 1954; The Kentuckian (B. Lancaster), 1955; The Trouble with Harry (A. Hitchcock), 1955; Prince of Players (P. Dunne), 1955

The Man in the Gray Flannel Suit (N. Johnson), 1956; The Man who Knew Too Much (Hitchcock), 1956; Williamsburg, the Story of a Patriot (G. Seaton), 1956; The Wrong Man (Hitchcock), 1956; A Hatful of Rain (F. Zinnemann), 1957; The Naked and the Dead (R. Walsh), 1958; The Seventh Voyage of Sinbad (N. Juran), 1958; Vertigo (Hitchcock), 1958; Blue Denim (Dunne), 1959; Journey to the Center of the Earth (H. Levin), 1959; North by Northwest (Hitchcock), 1959; The Three Worlds of Gulliver (J. Sher), 1960; Psycho (Hitchcock), 1960; Cape Fear (J. Lee Thompson), 1961; Mysterious Island (C. Endfield), 1961; Tender Is the Night (King), 1961; The Birds (Hitchcock), 1963 [as sound consultant]

Jason and the Argonauts (D. Chaffey), 1963; Marnie (Hitchcock), 1964; Joy in the Morning (A. Segal), 1965; Fahrenheit 451 (F. Truffaut), 1966; Torn Curtain (Hitchcock) 1966 [rejected score]; La mariée était en noir [The Bride Wore Black] (Truffaut), 1967; Twisted Nerve (R. Boulting), 1968; The Battle of Neretva (V. Bilajic), 1969; The Road Builder [The Night Digger] (A. Reid), 1971; Endless Night (S. Gilliat), 1971; Sisters (B. de Palma), 1973; It's Alive (L. Cohen), 1974; Obsession (de Palma), 1976; Taxi Driver (M. Scorsese), 1976

#### TELEVISION AND RADIO

Television (all series or compilations partly scored by Herrmann): The Alfred Hitchcock Half Hour; Alfred Hitchcock Presents; The Americans; Collector's Item; Convoy; Ethan Allan; Forecast; Gunsmoke; Have Gun Will Travel; House on 'K' Street; Impact; The Kraft Suspense Theatre; Landmark; Pursuit; Rawhide; Studio One; The Twilight Zone; The Virginian

Radio: The Campbell Playhouse; Columbia Presents Corwin; The Columbia Workshop; Crime Classics; Mercury Summer Theatre; The Mercury Theater on the Air; Orson Welles Show; Suspense; others

#### VOCAL

Ops: Wuthering Heights (op, L. Fletcher, after E. Brontë), 1943–51; A Christmas Carol (M. Anderson, after C. Dickens), 1954 [television]; A Child is Born (after S.V. Benét), 1955 [television]

Musical: The King of Schnorrers (D. Lampert and S. Wencelberg after I. Zangwill), 1968

Cants.: Moby Dick (W.C. Harrington, after H. Melville), solo vv, male chorus, orch, 1937–8; Johnny Appleseed, solo vv, chorus, orch, 1940, incomplete

Other: The Fantasticks (N. Breton), song cycle, S, A, T, B, chorus, orch, 1942

#### INSTRUMENTAL

Orch: Variations on Deep River and Water Boy, 1933; Currier and Ives, suite, 1935; Nocturne and Scherzo, 1936; Sym., 1939–41; For the Fallen, 1943; Welles Raises Kane, suite, 1943

Chbr: Aria, fl, hp, 1932; Marche Militaire, chbr orch, 1932; Aubade, 14 insts, 1933 [rev. as Silent Noon, 1975]; Prelude to Anathema, 15 insts, 1933; Sinfonietta, strs, 1935; Echoes, str qt, 1965; Souvenirs de voyage, cl, str qt, 1967

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DAVID COOPER

**Herrmann, Gottfried** (*b* Sondershausen, 15 May 1808; *d* Lübeck, 6 June 1878). German pianist, violinist, organist, composer and conductor. He was born into a family of musicians; his father, J.H.W. Herrmann, was a Nordhausen town musician. He studied the piano with Seebach (the local organist), the piano and organ with Mühling and the violin with his father, and subsequently in Kassel he had free violin lessons with Spohr (1826–7) and studied theory and composition with Hauptmann. On Spohr's recommendation he became first violinist in the Hanover Hofkapelle (1827), continuing his studies with the court organist and pianist Aloys Schmitt. In 1829 he joined the Frankfurt municipal orchestra as first violinist and formed an excellent string quartet which made several concert tours.

After a period in Nordhausen during the aftermath of the July Revolution (1831) he moved to Lübeck as deputy organist of the Marienkirche (1832, organist from 1833), and in 1833 the post of city music director (with responsibility for sacred and secular music and music education) was created for him. In the same year he obtained citizenship and in 1835 married his singing pupil Luise Bruhns. From 1834 he conducted regular subscription concerts, in which he promoted contemporary works, and he became acquainted with such visiting performers as Loewe, Ole Bull, Clara Wieck and Liszt. He also conducted the Gesangverein, Alte Liedertafel, Cäcilienverein and the municipal theatre orchestra, initiated the Norddeutscher Musikfestverein (1839) and gave private lessons.

During a concert tour to Paris (1843) Herrmann was rated a better violinist than Vieuxtemps and was apparently considered as prospective organist at the Madeleine. However, he subsequently became royal Kapellmeister at Sondershausen (1844), where he introduced works by Wagner as well as Spohr, Berlioz and Liszt, and founded a chamber-music society, Euterpe (1849). In 1852 he returned to Lübeck as city director of secular music; he directed opera and theatre performances, giving the first Wagner performance in Lübeck (*Tannhäuser*, 1855), and organized an annual series of eight chamber concerts (from 1853). On visits to Hamburg he got to know Brahms (1859, 1860) and gave two concerts of his own compositions (1862, 1874). In Altenburg (1868) his String Octet was performed twice on successive days. At his memorial concert (9 Nov 1878) his choral work *Heilig* and Second Symphony were heard.

Herrmann was not recognized as a composer during his lifetime. His operas failed because of their untheatrical texts, but their music has dramatic power and melodic invention. Spohr's influence is obvious, though not excessive, in the concertos and chamber music and Beethoven's in the symphonies. His weightiest work, the First Symphony (*Sinfonia patetica*, 1841), has been considered (Göhler) to equal Schumann's and Mendelssohn's symphonies in stature and to anticipate Wagner's *Tristan* style and the technique and instrumentation of Brahms.

Gottfried's brother Carl (*b* Sondershausen, 10 March 1810; *d* Sondershausen, 17 Feb 1890), a violinist and oboist, followed him to Frankfurt and Lübeck, playing in the municipal and theatre orchestras; from 1834 he was royal Kammermusikus of the Sondershausen Hofkapelle and retired in the late 1870s. Carl's daughter Clara (*b* Sondershausen, 18 May 1853; *d* Lübeck, 28 Feb 1931) was a gifted pianist and continued Gottfried Herrmann's Lübeck chamber concert series until 1921.

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W. Stahl: *Gottfried Herrmann* (Leipzig, 1939/*R*)
R. Krempien: 'Louis Spohrs pädagogisches Wirken: dargestellt am Beispiel seiner Beziehungen zu Gottfried Herrmann', *Louis Spohr: Festschrift und Austellungskatalog zum 200. Geburtstag*, ed. H. Becker and R. Krempien (Kassel, 1984), 53–64

HANS HAASE

**Herrmann, Hugo** (*b* Ravensburg, 19 April 1896; *d* Stuttgart, 7 Sept 1967). German composer and organist. Having no systematic music education, he intended originally to follow his father as a provincial schoolteacher, but after war service he studied at the Stuttgart Conservatory and then at the Berlin Hochschule für Musik under Gmeindl and Schreker. He worked as an organist and choral conductor in Balingen and Ludwigsburg (1919–23) and then went to the USA for two years, serving as organist of the Church of the Holy Redeemer, Detroit. Back in Germany he worked in Reutlingen (1925–9, 1932–5), held a position at the Wiesbaden Staatstheater (1929–32) and was from 1935 director of the Trossingen Städtische Musikschule, where he was made professor in 1950. A composer of *Gebrauchsmusik*, he was particularly active during the 1930s in directing music festivals such as Donaueschingen (1934–7) for the purpose of creating community music. At Hindemith's suggestion, he composed the *Sieben neue Spielmusiken* (1927) which is generally regarded as the first work of musical importance written for the accordion. This was followed by several other works of substance for the instrument (concertos, duos and solo pieces). Herrmann was also an enthusiastic proponent of the harmonica.

WORKS
(*selective list*)

Stage works: Gazellenhorn (chbr op, 1, E. Rupp-Gerdes), Stuttgart, 20 Mar 1929; Der Rekord (school op, Seifer), 1930; Vasantasena (2, L. Feuchtwanger), Wiesbaden, 11 Nov 1930; Der Überfall (Knabenspiel, H. Barth), *c*1931; Das Wunder (1, G. Schmückle), Stuttgart, 14 Nov 1937; Paracelsus (3, M. Sills-Fuchs), Bremen, 27 May 1943; Das Heinzelmännchen (Tanzspiel), spkr, accdn orch, 1945; Picknick (chbr op, 1, E. Rupp-Gerdes), unperf., unpubd.

Choral: Minnespiel, op.4, female vv, hp, 1922; Totentänze, op.20, 1926; Landknechtsleben, op.21, 1926; Marienminne, op.22*a*, madrigal, 5vv, 1926; Das hohe Lied der Liebe, op.27, 1928; Galgenlieder, chbr cant., op.44, 1928; Chorpastorale, op.63, 1928; Jesus and seine Jünger, orat, op.80, 1931; Chinesisches-Suite (H. Bethge), op.38, v, vc, 1938; Des Friedens Geburt, festival play, 1947; Grusswort, 1954; Cantata primavera, 1956; masses

Syms.: op.32, 1928; op.56, 1929, 1950, 1951, 1955
Other orch: Vorspiel zu einer hohen Feier, op.7, 1925; Chbr Sym., op.12, 19 insts, 1926; Org Conc., op.29*a*; Sym. Musik, op.29*b*, 1927; Org Conc., op.37, 1928; Vn Conc., op.75, 1930; Hpd Conc., op.76, 1931; Va da gamba Conc., op.79*c*, 1931; Wach auf, Du deutsches Land, Variations, tpt, str orch, 1936; Conc., accdn, hp, orch, 1951; Sym. Metamorphosen, 1953; Die Maschine, Sinfonietta, op.69, chbr orch; An meine Heimat, symphonisches Werk II, op.94
Accdn with orch: Drei kleine Feiermusiken, 1936; Romantischer Nachtmusik, 1938; Dorfsonntag, 1939; Feierlicher Eingang, 1939; Kleines Mayenkonzert, 1939; Morgenstimmung, 1939; Ov. zu einem Märchenspiel, 1939; Abendmusik, 1940; Altwiener Musik, 1940; Morgenmusik, 1940; Windmühlenmusik, 1940; Accdn Conc. 1941; Der gute Kamerad, 1941; Strassburger Turmmusik, 1942; Das Meer-Suite, 1943; Int, 1943; Kleine Alpenmusik, 1943; Accdn Conc., 1944; Pastorale francaise, 1945; Der tönende Spielzeugkasten, 1947; Russische Fantaisie, 1947; Preludio-sacrale, Ciacona e fuga, 1950; Cupido-Ov., 1951; Variationen-Suite über 'Viel Freuden mit sich bringet, 1952; Zwischen Berg und Tal, Rondo, 1954; Irland-Suite, 1955
Other accdn: 7 neue Spielmusiken (1927); Schwaebischer Dorfmusiken (1933); Jahrmarktsmusik (1935); Musikalische Bewegungsspiele (1936); Rondoletto (1937); Phantasie (1938); Frühlingssonatine (1940); Liedvaration über 'All mein Gedanken' (Locheimer Liederbuch 1452, 1941); Pastorale und Rondo, accdn, hp, 1941; Toccatta, 1941, Kleines Konzert für Akkordeon, 1943, Stimmungen, 1943, Häusliche Musik, accdn, vn, 1944; Konzert-Etuden, 1946; Bolero concertante, 1947; Neuen Tanzmusiken im Zeitstil, 1947; Gemütliche Hausmusik, vn, accdn, 1948; Altes and Neues zu zweien, accdn, pf, 1950; Passacaglia, 1951; Ov. alla zingarese, 1954; Allegro moderato, 1957; Vivace, 1957
Harmonica: Sieben Märchen, 1941; Concertino, mouth org, pf, 1948; Morgenklang und Sonnenreigen, mouth org orch, 1952; Vom Himmel hoch, ein weihnachtlisches Spiel, mouth org orch, 1953
Other works: 4 str qts; Sonata, vn, pf; Pf Trio, op.31, vc, 1938; Apokalypse 1945, 2 solo vv, str, 1945
Principal publishers: André, Böhm, Boosey & Hawkes, Bote & Bock, Breitkopf & Härtel, Eulenburg, Hochstein, Hohner, Hug, Kistner und Siegel, Schott, Sikorski, Tischer & Jagenberg, Tonos

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JOHN MORGAN/ERIK LEVI

**Herrmann, Jakob Zeugheer.** *See* ZEUGHEER, JAKOB.

**Herrmann, Karl-Ernst** (*b* Neukirch, Upper Lusatia, 1936). German director and designer. He studied design and scenography with Rudi Wagner and Willi Schmidt at the Hochschule für Bildende Kunst in Berlin. He began designing for the theatre in Ulm (1961) and in 1969 encountered the director Peter Stein in Bremen, beginning a long association with him with a sensational production of Brecht's early play *Im Dickicht der Städte*. After working with Stein at the Berlin Schaubühne, Herrmann left in 1978 to work as a freelance opera and theatre designer. His first major opera production was *Das Rheingold* (directed by Stein), the first part of the Paris Opéra *Ring* of 1976 (which proceeded only as far as *Die Walküre*, directed by Klaus-Michael Grüber, before the cycle was abandoned). In 1978 Herrmann designed *Così fan tutte* for Luc Bondy at the Théâtre de la Monnaie, Brussels, which has since been the centre of his activities. There he made his début as the director as well as the designer of an opera, in Mozart's *La clemenza di Tito*. The success of that production led to a cycle of Mozart operas (*Don Giovanni*, *Die Entführung aus dem Serail*, *La finta giardiniera*, *Die Zauberflöte* and *Le nozze di Figaro*), which has been hailed as one of the most original in the 1980s and early 1990s. He has also directed *La traviata* and Gluck's *Orfeo ed Euridice* there. Herrmann's work, in close conjunction with his wife, Ursel Herrmann, and Geoffrey Layton, is characterized by a strong neo-classical visual vocabulary and the creation of a temporary ensemble of actor-singers. His productions formed the keystone of Gérard Mortier's régime at La Monnaie. Significantly, Mortier imported his Brussels versions of *La clemenza di Tito* and *La finta giardiniera* for his inaugural Salzburg Festival in 1992.

HUGH CANNING

**Hersant, Philippe** (*b* Rome, 21 June 1948). French composer. He studied at the Paris Conservatoire, where he was a pupil of Jolivet, subsequently receiving bursaries to work at the Casa Velazquez, Madrid (1970–72), and the Villa Médici, Rome (1978–80). He became a producer at Radio France in 1973. His many awards have included the Prix Arthur Honegger (1994), the Prix Maurice Ravel (1996) and three SACEM prizes, including the Grand Prix de la Musique Symphonique (1998). Between 1998 and 2000 he was composer-in-residence with the Orchestre National de Lyon.

Hersant has composed in a variety of genres, tackling each with a rigour that never clouds the originality of his imagination and lyricism. A common structural device in his music is the projection throughout a composition of a single stable idea, such as a chord, a recurrent motif or a pedal note. Stylistic references to the past, whether to Tallis or Monteverdi, Liszt or Bartók, are always closely tied in with the atmosphere of the work as a whole. His vocal works set the most challenging poetry – writers such as Hölderlin, Leopardi and Heiner Müller – in a way that allows each text to condition the form of the composition differently. He has developed a mastery of orchestration which is as apparent in his handling of the full orchestra as in his skilful, and often original, exploitations of specific instrumental groups (as in the Cello Concerto no.1 and *Landschaft mit Argonauten*); significantly in his opera *Le château des Carpathes*, it is the orchestra that structures the course of the dramatic action.

WORKS
(*selective list*)

Op: Les visites espacées (chbr op), 1982; Le château des Carpathes, 1989–91
Vocal: Missa brevis, 12vv, chbr orch, 1986; Lebenslauf (F. Hölderlin), 6 mélodies, S, ens, 1992; Landschaft mit Argonauten (cant., H. Müller), mixed chorus, 8 trbn, 1991–4; L'infinito, 12vv, 1993; Aus tiefer Not (Ps cxxx), chorus, va da gamba, positive org, 1994; Paysage avec ruines, Mez, orch, 1999
Orch: Stances, 1978–92; Méandres, vn, orch, 1981; Aztlan, 1983; Vc Conc. no.1, 1989; Vc Conc. no.2, 1996–7; 5 pièces, 1997
Chbr and solo inst: Mouvement, pf, 1979; Str Qt no.1, 1985; Pavane, va, 1987; Nachtgesang, cl, vn, vc, pf, 1988; Str Qt no.2, 1988; Elégie, str qt, 1990; Sextet, cl, bn, vn, va, vc, pf, 1994; 8 pièces, bn, ens, 1995; 8 duos, va, bn, 1995; 5 miniatures, a fl, 1995; Chants du Sud, vn, 1996; Pf Trio, 1998

Principal publisher: Durand

MYRIAM SOUMAGNAC

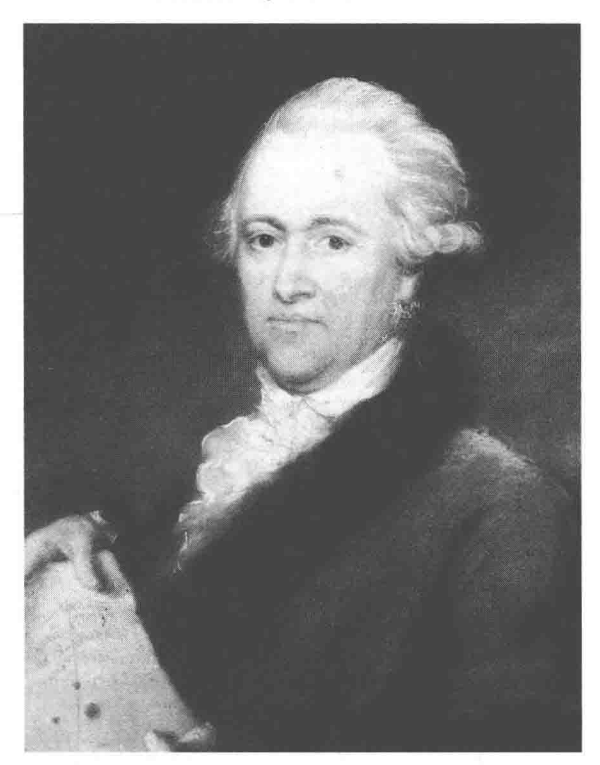
**Herschel,** Sir **William** [Friedrich Wilhelm] (*b* Hanover, 15 Nov 1738; *d* Slough, 25 Aug 1822). English musician and astronomer of German birth. The son of the violinist and

oboist Isaac Herschel (*b* 14 Jan 1707; *d* 22 March 1767), he was born Friedrich Wilhelm Herschel and became a naturalized English citizen on 30 April 1793 with the name William Herschel. As a young boy he excelled at scientific studies but was soon engaged by the Hanover Guards as an oboist and violinist (1 May 1753). 'This engagement', he said, 'furnished the means for my improvement not only in music, which was my profession, but also in acquiring a knowledge of the French language, with the advantage of studying above two years under a very well informed teacher [Hofschläger], who . . . encouraged the taste he found in his pupil for the study of philosophy, especially logic, ethics and metaphysics.'

In 1756 the Seven Years War began and in April the Hanover Guards were posted to England in anticipation of possible attack by the French. On their return to Germany that autumn Herschel and his father found the conditions severe. Following the Battle of Hastenbeck Isaac's concern for his son's safety led him to discover that on account of the latter's youth he had not been sworn in and therefore could be easily granted dismissal from military service. This was quickly procured.

Later that year, William and his elder brother, Jacob (*b* 20 Nov 1734; *d* 1792), returned to England and tried to establish themselves as musicians. William soon found work as a music copyist while Jacob, after taking on some private pupils, returned to Hanover in 1759. William 'found [himself] in great difficulties, and seeing no likelihood of doing well in London [he] intended to try for better success in the country'. The best opportunity was as head of a small band for a regiment of militia in Yorkshire. The band consisted of only two oboes and two french horns but Herschel considered them excellent performers and composed military music 'on purpose to show off our instruments'. These were his first known compositional efforts and their success can be judged by the fact that he produced a substantial number of works over the next five years. Compositions extant from 1759 include two viola concertos and one oboe concerto, all undoubtedly reflecting his performing ability. Between 1760 and 1766 Herschel wrote many more compositions, including 18 symphonies, which he rehearsed with groups he conducted, often also appearing as soloist. His several autobiographical accounts, together with his methodical grouping and dating of manuscripts, give a clear picture of a talented and energetic young man intent on establishing himself in the Newcastle area. In 1761 he conducted a band of 30 musicians in Newcastle to honour the King's coronation day and in 1762 he became manager of the subscription concerts in Leeds.

In March 1766 Herschel was appointed organist at St John the Baptist, Halifax, where he remained for just three months, and in late 1767 he became organist at the Octagon Chapel, Bath. By now he was well established in musical circles in the important centre of Bath but his interests focussed increasingly on his scientific, and particularly astronomical, activities. In 1777 he commented that 'Musical business carried on as usual. All my leisure time was given to preparing telescopes and contriving proper stands for them. I kept a regular account of any experiments of polishing'. On 13 March 1781 he famously discovered Uranus (then named Georgium Sidus, after King George III). The following spring, the King awarded Herschel an annual stipend of £200 so that



*William Herschel: portrait by John Russell, pastel on blue paper, 1794 (National Maritime Museum, London)*

he might devote himself entirely to astronomy and he gave up his musical career.

So compact is Herschel's compositional career that it is perhaps surprising to find in it stylistic change. The earliest works (1759–62) are heavily influenced by the North German tradition from which he had sprung. They are full of common elements of the *empfindsamer* and *Sturm und Drang* styles. Duckles cites the slow movements of the d-minor viola concerto (1759) with its melodic style, abrupt contrasts of dynamic and sudden changes of texture suggesting an improvisatory quality. In 1762 the style changed profoundly to a much more *galant* or Italianate style that was superficially pleasing but lacked depth.

His brother, Jacob, was also a composer. During his stay in England he published a sinfonia in Robert Bremner's Periodical Overture series (it has often been incorrectly accounted a composition by William); Jacob also published in London *Six sonates à deux violons et la basse* (1769) and *Six quartettos* (after 1783) for strings (probably the same works as the *Six quartettos for two violins, a tenor and violoncello*, London, n.d.), and in Amsterdam *Sei quartetti per il cembalo obbligato, due violini e violoncello* op.1 (1771–2). Two of his violin concertos survive in manuscript (in *GB-Lbl*) and another symphony (in *D-RUl*).

WORKS

*most MSS autograph*

Syms. (all in *GB-Lbl*): nos.1–6 (G, D, C, d, f, B♭), str, bn, hpd, 1760; nos.7–12: 5 *a* 4 (d, c, F, g, F), 1 *a* 10 (D), 1761; nos.13–18: 2 *a* 4 (E♭, E♭), 4 *a* 8 (D, E, C, E♭), 1762; nos.19–24, for Grand Orch (c, C, b, a, D, C), 1762–4: nos.2, 5, 13 ed. in The Symphony 1720–1840, ser. E, iii (New York, 1983)

Concs (all *US-BEm*, unless otherwise stated): E♭, ob, str, bc, May 1759; d, va, str, bc, Aug 1759; F, va, str, bc, Oct 1759; a, vn, str,

bc, bns, July 1760; G, vn, str, 1761; C, vn, str, bc, Sept 1762; d, vn, str, bc, July 1764; C, ob, str, bc; C, ob, str, 2 hn, 2 bn; Allegro, C, ob, str [possibly opt. 3rd movt to preceding conc.]; C, vn, str, hns; C, inc., vn, str [last movt not scored]; D, org, str, G, org, orch [with alternative Andante 2nd movt], both 1767, in S. Jeans's private collection, now in *GB-Lbl*: ob concs. all ed. W. Davis Jerome (Philadelphia, 1998)

Chbr and solo inst: 6 sonate, hpd, vn, vc (Bath, 1769) [also for hpd alone]; 3 sonatas, hpd, *US-BEm* [may be identical with 3 of above entry]; Andantino, arr. 2 basset-hn, 2 ob, 2 hn, 2 bn, *GB-Lbl*; XII Solos, vn, bc, *c*1763, 10 in *US-BEm*; 24 capriccios, sonata, vn solo, *BEm*

Kbd (all *GB-Eu*, unless otherwise stated): 6 fugues, org; 24 Sonatas, org [14 extant]; 33 Voluntaries and Full Pieces, org, inc.; 24 Full Pieces, org [2 sets, some inc.]; 12 Voluntaries, org [1 extant]; 25 Variations upon the Ascending Scale of the Treble, *US-BEm*; 2 minuets, see Lubbock

Vocal: The Favorite Eccho Catch Sung at the Vauxhall Gardens (London, *c*1780); Service in A, *GB-WRsg*; TeD and Jub, *Lcm*; 4 ps settings, 4vv, *Lcm*; numerous anthems, etc., perf. Bath, Octagon Chapel, 1767–82, most lost; vocal works, vv, orch, *Cpl*

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A.J. Turner: *Science and Music in Eighteenth Century Bath*, Holburne of Menstrie Museum, 22 Sept 1977 – 29 Dec 1977 (Bath, 1977) [exhibition catalogue]
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T. HERMAN KEAHEY

**Herschkowitz, Philip** [Herşcovici, Filip; Gershkovich, Filip] (*b* Iaşi, 7 Sept 1906; *d* Vienna, 5 Jan 1989). Romanian-born composer and music theorist. After graduating from the conservatory in Iaşi, Herschkowitz went to Vienna in 1927 and matriculated at the Music Academy, but soon left to study privately with Alban Berg (1928–31), and attended various conducting courses under Hermann Scherchen (1932 onwards). He adopted twelve-note composition at the age of 22, and thus belonged to the first generation of composers to employ a fully developed serial technique from their earliest works. *Fugue* for chamber orchestra (1930) demonstrates the contrapuntal and formal maturity he already commanded.

After a period of critical self-examination, Herschkowitz decided to undergo a second course of study, this time with Anton Webern. (His letters to Berg indicate that regular tuition from Webern began in 1935.) Webern's influence gave his musical thought a systematic orientation that formed the basis of the theory of musical form that he himself elaborated four decades later. He worked for Universal Edition as a freelance editor during the 1930s, and thus came to be entrusted with proofreading and editing Berg's last works. Herschkowitz was unable to leave Vienna immediately after the Nazi occupation of Austria in 1938, and went on seeing Webern regularly until September 1939. He then fled to Bucharest, where he lived for a year without any financial resources. He took Soviet citizenship in order to avoid persecution as a Jew and in 1940 moved to Czernowitz, where he taught harmony at the conservatory. He continued to compose but the works of this period have not been found. He was due to make his public conducting debut on 22 June 1941, but the German invasion of the Soviet Union on that day prevented it. Herschkowitz again fled before the German advance and reached Central Asia, eventually settling in Moscow in 1946. He had joined the Soviet Composers' Union in 1942, but was expelled in 1949.

The compositions surviving from the early period in Moscow do not reveal any concessions to the directives of Soviet musical ideology. His works were not performed, and he earned his living as a music editor and orchestrating film scores for the Cinematographic SO. From the 1960s onwards he gave private tuition in musical analysis and form, but not in composition. He gave a lecture on the musical views of Anton Webern to the Leningrad Composers' Union in 1966, and followed it with series of lectures to the Kiev and Yerevan conservatories in 1968 and 1969. He also began to compose again in 1960; the music he wrote in Moscow during the last three decades of his life builds on the achievements of the Second Viennese School, to which Herschkowitz remained loyal in all circumstances.

His teaching eventually prompted Herschkowitz to undertake theoretical writings. Mostly in Russian, in number they had reached an impressive total by the time of his death; they included memoirs of his teachers Berg and Webern, treatises on the relationships of tonality and serialism to each other and of both to musical form, and detailed analysis of works by Mozart, Beethoven, Schubert, Mahler, Schoenberg and Webern. Beethoven studies form the core of Herschkowitz's theoretical works, which make up what may well be the most comprehensive, connected corpus of writing based on Webern's theories ever conceived. He was able to publish only two of these works in his lifetime, in Estonia (Tartu). His widow began publishing a complete edition in 1991, in Moscow.

Herschkowitz, who always wanted to return to Vienna, applied for an exit visa for Israel in 1979 but was not allowed to emigrate until 1987 after an invitation by the Alban-Berg-Stiftung to visit Vienna. He lived in Vienna until his death, and there wrote his last composition, *Drei Gesänge mit Begleitung eines Kammerensembles* (Three Songs with Chamber-Ensemble Accompaniment), settings of poems by García Lorca, Rilke and Celan. To Herschkowitz, the fact that the texts were in different languages mirrored the vicissitudes of his career. In spite of the often catastrophic changes of fortune that he endured, he never ceased to think of himself in his heart of hearts as a specifically Viennese composer. The influence of the Viennese masters reigned above all in the foundations of his musical thinking, not in the external features of his style. He heard very little of his music performed – there are records of only one performance of one of his works before the 1960s (in 1933 in Vienna). So far as he had any reputation at all, it was as a theorist. He did not live

to witness the belated appreciation of his unusual significance as a composer.

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(*selective list*)

VOCAL

Wie des Mondes Abbild zittert (H. Heine), 1v, pf, 1932
4 Lieder (P. Celan), Met, pf, 1962: Schlaf und Speise, Espenbaum, Der uns die Stunden zählte, Leuchten; all arr. Met, 2 fl, 2 cl, b cl, 2 bn, 4 hn, small drum, pf, 4 vn, 2 va, 2 vc, early 1970s; Espenbaum arr. Met, fl, 2 cl, perc, pf 4 hands, 6 va, db, early 1970s; Leuchten arr. Met, 2 fl, 2 cl, b cl, 2 bn, 4 hn, pf, 4 vn, 2 va, 2 vc, early 1970s
3 lieduri (I. Barbu), 1v, pf, 1965–6: Margini de seară [On the Edge of Evening], Grup [Group], Lemn sfînt [Holy Wood]
Brandmal (Celan), 1v, pf, 1960s, arr. Mez, fl, 2 cl, pf 4 hands, perc, 6 va, db, 1971
Malaya kamernaya syuita [A Small Chbr Suite], Met, 2 cl, vn, 2 va, vc, pf, 1979: Moderate; Derevo pesen [Tree Songs] (F. García Lorca); Dama pered zerkalom [The Lady In front of the Mirror] (R.M. Rilke)
Madrigalïi, 1983: Dame ver dem Spiegel (Rilke), Mez, 2 cl, vn, va, vc, pf; Der Alchimist (Rilke), Mez, 2 cl, b cl, 2 va, 2 vc, pf; Derevo pesen (García Lorca), Mez, 2 cl, 2 va, pf; Automne (G. Apollinaire), Mez, 2 fl, 2 ob, 2 cl, b cl, 2 bn, 4 hn, 2 tpt, perc, 12 vn
3 Gesänge, after 1987: Derevo pesen (García Lorca), Mez, 2 cl, 2 va, pf; Dame vor dem Spiegel (Rilke), Mez, 2 cl, vn, va, vc, pf; Brandmal (Celan), Mez, fl, 2 cl, b cl, perc, pf 4 hands, 2 vn, 2 va, vc

INSTRUMENTAL

Fugue, fl, ob, cl, b cl, bn, hn, tpt, a sax, hp, perc, vn, va, vc, db, 1930
Vesenniy tsvetï [Spring Flowers], pf, 1947
4 Stücke, vc, pf, 1968
Klavierstiück, 4 movts, 1969;
3 Klavierstücke, in 1960s, nos. 2–3 arr. as Kleine Kammer-Suite, 2 cl, vn, va, vc, pf, in 1970s
3 Stücke, vc, pf, in 1970s

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'Tonal'nïye istoki shyonbergovoy dodekafonii' [The tonal sources of Shoenberg's dodecaphony], *Trudï po znakovïm sistemam*, vi (1973), 344–79; It. trans. in *NRMI*, viii (1974), 540–78
'Some Thoughts on Lulu', *The International Alban Berg Society Newsletter*, no.7 (1978), 11 only
'Ob odnoy inventsii Ioganni Sebastiana Bacha: k voprosu o proiskhozhdenii klassicheskoy venskoy sonatnoy formï' [About a Bach invention: towards an answer regarding the origin of classical Viennese sonata form], *Trudï po znakovïm sistemam*, xi (1979), 44–70
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K. Linder: 'Philip Herschkowitz: Drei Gesänge', *Schüler der Wiener Schule*, ed. Internationale Musikforschungsgesellschaft (Vienna, 1995), 80–85

KLAUS LINDER

**Herşcovici, Philipp.** *See* HERSCHKOWITZ, PHILIP.

**Hersee, Rose** (*b* London, 1845; *d* London, 26 Nov 1924). English soprano. She was the daughter of Henry Hersee (1820–96), teacher, critic of *The Observer* until 1894, librettist of Cowen's *Pauline* (1876), and translator into English of *Die lustigen Weiber von Windsor*, *Carmen*, *Aida* and other operas. She studied with her father and made her début at the age of 11 at the St James's Hall, London, in a concert with Sims Reeves. After singing small roles, including the Mermaid in *Oberon*, with Mapleson's company at Her Majesty's and Drury Lane in the 1860s, she toured the USA with the Parepa-Rosa company from 1865 to 1871. She then returned to England and joined the new Carl Rosa Opera Company, singing Susanna in its opening performance of *Le nozze di Figaro* at the Princess's Theatre, London, in September 1875. She subsequently toured Australia, where in 1879 she sang the title role in *Carmen* every night for three weeks in the opera's first production in that country. In 1884 she appeared in a season of opera in English at Covent Garden, on 7 January singing in the first London performance of Nessler's *Der Rattenfänger von Hameln* (in a translation by her father). She also appeared frequently at the Covent Garden Promenade Concerts and at the Crystal Palace. After retiring from the stage she became a successful teacher.

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HAROLD ROSENTHAL

**Herseth, Adolph** (*b* Lake Park, MN, 25 July 1921). American trumpeter. He studied under Marcel LaFosse and Georges Mager at the New England Conservatory from 1946 to 1948. In 1948 he became first trumpeter with the Chicago SO, a position he held for some 50 years, thus becoming the longest-serving American principal trumpeter. Perhaps the most respected American orchestral trumpet player, he has influenced countless musicians. Among the innovations adopted by the Chicago SO trumpet section during his time are the use of four identical trumpets (Vincent Bach large-bore C trumpets with no.229 bell), resulting in a previously unknown homogeneity of sound, and, from 1965, the use of German rotary valve trumpets (J. Monke, L.A. Schmidt) in certain older works for reasons of timbre. Herseth was elected a charter member of the Trumpet Hall of Fame in Denver, Colorado, in 1970. (See M. Tunnell: 'Adolph Herseth: in a Class by Himself', *International Trumpet Guild Journal*, xxii/3 (1997–8), 5–23.)

EDWARD H. TARR

**Hert** (*fl c*1440–60). Composer. He is known for his arrangement of Dunstaple's *O rosa bella* in *I-TRmp* 1377 (olim 90). To the original discantus he added a duetting tenor at the same pitch which employs frequent and sometimes ill-mannered imitations; a contratenor in lower register makes fuller harmony but may be omitted. A similar discantus by Ockeghem on the next page of the manuscript has nothing to do with Hert's arrangement. The editors of DTÖ, vii, Jg.iii (1896/*R*; p.233), attempted to fit Ockeghem's discantus into Hert's version. Even the revisers of MB, viii (1970) were unclear about the distinction (p.200).

Hert may have been the John Herte who was a member of the Gild of Parish Clerks in London and died soon after 1457. Otherwise the name may be from the Netherlands; there were two Herts living in Bruges. One of them, Bartholomaeus, became a chaplain at St Donatian on 9 February 1453 and later became a curate of Nieuwpoort (now Belgium), where he fostered the practice of polyphonic music (Strohm).

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BRIAN TROWELL

**Hertel.** German family of violinists and composers.

**(1) Jakob Christian Hertel** (*fl c*1667–*c*1726). He was Kapellmeister in Oettingen from about 1667 until the turn of the century, and then held the same position in Merseburg. An orchestrally accompanied ode for Duchess Christina Ludovica of Brunswick, attributed to him and dated 24 July 1667, survives in the Herzog-August-Bibliothek, Wolfenbüttel.

**(2) Johann Christian Hertel** (*b* Oettingen, 25 June 1697; *d* Neustrelitz, Oct 1754). Viol player, violinist and composer, son of (1) Jakob Christian Hertel. He studied theology at Halle University (1716) and came into contact with the musician Johann Kuhnau in Leipzig. After studying the viol with Ernst Christian Hesse in Darmstadt (1717), he was hired in 1718 as a viol player in Duke Johann Wilhelm's court orchestra in Eisenach. Throughout his career he made concert tours in Germany and Holland, including a visit to J.S. Bach in Leipzig in 1726. He was Konzertmeister and director of music in Eisenach from 1733 until the dissolution of the Hofkapelle in 1741. On Franz Benda's recommendation he came to the Mecklenburg-Strelitz court as Konzertmeister, but there, as in Eisenach, the Kapelle was dissolved (in 1752), and he retired.

Hertel was one of the best viol players of his time and a prolific composer of instrumental music, although much of it is lost. While at Eisenach he pursued the French style, but during his time at Neustrelitz he adopted the more eclectic taste of the Berlin school. Apart from six published sonatas for violin and viol or harpsichord (op.1, 1727) his only extant compositions are in manuscript. These include two overtures, eight orchestral suites, 22 symphonies, eight violin concertos, one trio for flute, violin and basso continuo, one sonata for flute, viol and harpsichord (in *D-SWl*), one overture and 11 sonatas for flute and basso continuo (in *D-ROu*), one trio for flute, violin, cello, and harpsichord, and one suite for harpsichord (in *D-Bsb*). Four overtures in Darmstadt are lost.

**(3) Johann Wilhelm Hertel** (*b* Eisenach, 9 Oct 1727; *d* Schwerin, 14 June 1789). Violinist, keyboard player and composer, son of (2) Johann Christian Hertel. Destined at first to be a lawyer or theologian, he nevertheless received an early musical education from Bach's pupil J.H. Heil (1706–64) and by the age of 12 he accompanied his father as harpsichordist on concert tours. In 1742–3 he was a violin pupil of Carl Höckh, the Konzertmeister in Zerbst, and in 1744 he was violinist and harpsichordist at the Strelitz court, where his father was also employed. He had contacts with leading Berlin musicians such as Franz Benda, C.H. and J.G. Graun, and C.P.E. Bach; Franz Benda taught him the violin and C.H. Graun encouraged him to compose. After the Strelitz Hofkapelle was dissolved (1752) he became court composer in Schwerin in 1754, and worked at times as organist and church music director in Stralsund (1759–60). He was Princess Ulrike's private secretary from 1764 and when the Hofkapelle moved to Ludwigslust in 1767 Duke Friedrich dismissed him from it so that he could remain in Schwerin. From 1770 he was the privy councillor in the service of Princess Ulrike but continued to compose, arrange concerts at the court and give music instruction. In his last years he gave up the violin and devoted himself to keyboard instruments.

In his youth Hertel was considered one of the best violinists of Franz Benda's school; he composed an impressive series of nine violin concertos as well as chamber music and trio sonatas. His 17 keyboard concertos, rich in invention and distinguished by fluent passage-work, are important north German achievements in this genre and rank beside C.P.E. Bach's and A.C. Kunzen's. His sonatas and other works for keyboard, mostly still typical of harpsichord composition, are markedly inferior to the concertos. His 40 symphonies occupy a major place in his creative output. While his symphonic writing at first adopted the style of the Berlin school of Hasse and Graun, after 1760 it underwent a stylistic change unique in north Germany at the time by absorbing south German influences. Scored mainly for strings, horns, oboes and flutes, his symphonies are notable for their uncomplicated, straightforward technique and an almost aphoristic, rhythmically succinct and brilliant handling of thematic material. He also wrote incidental music for stage works, overtures and other instrumental concertos including ten oboe concertos.

It was undoubtedly Hertel's extremely rich vocal compositions, however, that caused Gerber to place him among the 'most tasteful composers' of the second half of the 18th century. He wrote in many vocal genres for the Schwerin court, including masses, settings of the Passion, sacred cantatas, secular festive cantatas, and arias and chorales with orchestral accompaniment. Indeed very little of his vocal production was known outside Schwerin; only one aria and two collections of lieder (1757–60) were published, apart from songs in contemporary anthologies or periodicals. The two lieder collections (with texts by J.F. Löwen, court secretary in Schwerin) show the influence of C.P.E. Bach, Telemann, J.V. Görner and A.C. Kunzen; they contain folklike, light-textured songs which can also be played on the piano alone. His literary works include a treatise on thoroughbass, three autobiographies and a collection of essays by Voltaire and others.

WORKS

VOCAL

Lieder: Johann Friedrich Löwens [24] Oden und Lieder (Leipzig, 1757); Johann Wilhelm Hertels Musik zu 24 neuen Oden und Lieder aus der Feder des Herrn Johann Friedrich Löwen (Rostock, 1760); 5 in Unterhaltungen, vii–x (Hamburg, 1769–70); 5 in D.B. Münter: Sammlung geistlicher Lieder, i (Leipzig, 1773); 2, *D-SWl*; 2 vols., *B-Bc*

Other secular: 12 festival cantatas (J.F. Löwen), most for 2 S, T, B, orch, 1754–7, *Bc*, *D-SWl*; Il vero omaggio (Metastasio), 1761, *B-Bc*; more than 40 arias (most by Metastasio), 1v, orch, *Bc*, *D-ROu*, *SWl*; Divertissement, 4vv, orch, 1767, *B-Bc*; 2 serenatas: 1 for 1v, orch, 1763 *D-SWl*; 1 for 1v, choir, orch, *B-Bc*, *D-SWl*

Sacred cants., all *B-Bc*, *D-SWl*, for 2 S, T, B, orch: Das traurige Schicksal der Grossen auf Erden (Palitzsch), 4vv, orch, 1753, *B-Bc*; Die Geburt Jesu Christi (H.J. Tode), 1777; Die Gabe des Heiligen Geistes (Tode), 1777; Die Himmelfahrt Christi (Tode), 1778; Das Vertrauen auf Gott (Tode), 1778; Der Ruf zur Busse (Tode), 1781; Kirchen-Musik zur Feyer des Friedens-Festes, 1763

Other sacred: Der sterbende Heiland (J.F. Löwen), passion, S, A, T, B, orch, 1764, *B-Bc*, *D-SWl*; Passion in 4 parts (Tode), incl. Jesus in Gethsemane, 1780, Jesus in Banden, 1782, Jesus vor Gericht, 1782, Jesus in Purpur, 1783, all *B-Bc*, *D-SWl*; Mass a 8, choir, str qt, *SWl*; Ky, Gl, 4vv, org, *B-Bc*; Herr, wie lange (Ps xiii), solo vv, choir, orch, 1777; Wie lieblich sind deine Wohnungen (Ps lxxxiv), solo vv, choir, orch, 1775; Jauchzet dem Herrn alle Welt (Ps c), choir, orch, 1780, *SWl*, *B-Bc*; 11 choral cants., solo vv, choir, orch, 1768–76, *B-Bc*, *D-SWl*; Freuet euch, motet, 4vv, *B-Bc*; Ich

halte dich, motet, 4vv, org, *Bc*, *D-SWl*; many chorales, 4vv, orch, *SWl*

INSTRUMENTAL

Incid music: Richard III, Romeo und Julia, both (C.F. Weisse, after W. Shakespeare), 1767

Syms.: 6 sinfonie, 2 vn, va, b, 2 ob, 2 fl, 2 hn, bc (Hamburg, 1766); 2, 1755, *D-DS*, lost; 40, *B-Bc*; 15, *D-SWl*

Other orch: 15 kbd concs., others *Bsb*, *SWl*; 9 vn concs., *B-Bc*; 22 concs. for various solo insts, orch, *Bc*; 2 ovs., *Bc*; 3, minuets orch, *Bc*

Chbr: Partita I–III, org, ob, bc, 1762, *Bc*, *D-SWl*; 5 trios, *B-Bc*; 6 marches, wind insts, *Bc*, *D-SWl*; 19 sonatas for vn, bc, *B-Bc*; sonata a 4 and concerto a 5, wind insts, *Bc*

Kbd: 6 sonate, hpd, op.1 (Nuremberg, 1756); sonata, hpd in Oeuvres mêlées, iii (Nuremberg, 1757); other kbd sonatas, incl. 22 in *B-Bc*, 1 each in *D-Bsb*, *Mbs*, *SWl*

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*Gründliche Anweisung, wie man den General bass recht tractiren soll* (MS, 1748, *B-Br*)

*Abhandlung von der Musik* (MS, 1749, *Br*)

*Zusätze zum Walterschen musicalischen Lexicon, vorzüglich den historisch-biographischen Teil betreffend* (MS, 1752–60, *Br*)

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DIETER HÄRTWIG

**Hertman, Corneille** (*fl* early 17th century). French printer who inherited the firm formerly owned by PIERRE HAULTIN.

**Hertz (Hz).** The unit of frequency, equal to one cycle per second. *See also* SOUND, §4.

**Hertz, Alfred** (*b* Frankfurt, 15 July 1872; *d* San Francisco, 17 April 1942). American conductor of German birth. He was educated at the Hoch Conservatory in his native city, and then held posts in Halle (1891–2), Altenburg (1892–5) and Barmen-Elberfeld (1895–9). In 1899 he conducted concerts in London, then went to the Breslau Opera for three years. In 1902 he went to the Metropolitan Opera, New York, making his début with *Lohengrin* and staying until 1915 as principal conductor of German opera. There he conducted, on Christmas Eve 1903, the first *Parsifal* outside Bayreuth (to the displeasure of Cosima Wagner – Hertz never again appeared in a German theatre), the American premières of *Salome* and *Der Rosenkavalier*, and the world premières of Humperdinck's *Die Königskinder* and of all the American works brought out during his time there.

He was with the company in San Francisco at the time of the 1906 earthquake; nonetheless, after disagreements over artistic policy with Gatti-Casazza, he was happy to succeed Henry Hadley as conductor of the four-year-old San Francisco SO. Under his direction (1915–30), it became a professional orchestra playing a full season. It was one of the first American orchestras to record and the first to take women players (other than harpists). Hertz, hospitable to new talents among composers and performers, was also the first conductor in the USA to give a regular concert series for radio. In summer 1922 he inaugurated the concerts at the Hollywood Bowl. After he retired from the San Francisco SO, in addition to his radio and Hollywood Bowl commitments he took on the directorship of the Federal Music Project for Northern California and conducted the San Francisco Federal SO, remaining the dominant figure on the San Francisco musical scene. Hertz Hall, on the campus of the University of California at Berkeley, and the Hertz scholarships for advanced studies in music owe their existence to his bequest. He was married to the Austrian lieder singer Lilly Dorn. His diverting autobiography appeared posthumously in the *San Francisco Chronicle* in 30 instalments, between 3 May and 14 July 1942.

MICHAEL STEINBERG

**Hertz, Michał** (*b* Warsaw, 28 Sept 1844; *d* Warsaw, 8 Jan 1918). Polish composer, pianist, conductor and teacher. He studied the piano at the Warsaw Music Institute with Ferdynand Dulcken, and composition with Adam Minchejmer, then studied the piano in Breslau with K. Mächtig, and in Leipzig with Moscheles, Reinecke, E. Wenzel and L. Plaidy; he also studied conducting with Hans Richter and Hans von Bülow in Munich. From 1870 to 1872 he conducted at the Polish Theatre in Poznań, later becoming professor of piano at the Stern Conservatory in Berlin (1872–?1878); he also studied composition in Berlin with Kiel and Kullak.

From 1878 Hertz lived permanently in Warsaw, taking an active part in the city's musical life. He taught the piano at the Music Institute and the Aleksandryjsko-Maryjski Institute; from 1883 he also taught at the music school of the Warsaw Music Society. For over 20 years he was assistant director of the Warsaw Music Society, and he also conducted the society's amateur orchestra (1895–8, 1899–1900). From 1890 he was accompanist and répétiteur at the Warsaw Opera. To a large extent he was responsible for staging Wagner's works in Warsaw at that time. He also wrote music reviews in the Warsaw journals *Kłosy* and *Kurier poranny*.

Most of Hertz's works are vocal or theatrical. His songs, symphonic pieces and occasional stage works enjoyed great popularity during his lifetime. Like most Polish composers of his time he worked within the stylistic framework of the first half of the nineteenth century, and he employed rhythmic patterns from Polish dance forms, especially in his songs. His choral songs *Wędrówka lirnika* ('The Lyrist's Wandering'), *Rolnik podolski* ('The Podolian Peasant'), *Straż nad Wartą* ('The Guard on the Wartą ') and *Wiatr* ('The Wind') won the prize offered by the Warsaw choir Lutnia in 1888. A number of his works were published in Warsaw, Kraków, Poznań and Leipzig (by Hofmeister).

WORKS

Stage: Gwarkowie [The Miners] (op, 4, F. Schober, after T. Körner: *Die Bergknappen*), Warsaw, Wielki, Nov 1880, *PL-Wtm*; Bogna, córka wygnańca [Bogna, the Exile's Daughter] (op, 4, M. Radziszewski), composed *c*1890, vs, printed privately (Leipzig, *c*1900); Syrena [The Mermaid] (ballet), frags. *Wtm*, Adagio arr. pf, pubd in *Echo muzyczne, teatralne i artystyczne*, x (1893), no.503, appx; Kwiat paproci [The Fern Flower] (ballet); Lekcja śpiewu [The Singing Lesson] (incid music, Szober), Warsaw, 28 Aug 1868; Jak się wam podoba [As You Like It] (incid music, W. Shakespeare), Warsaw, 1895, *Wtm*; Szklana góra [The Glass Mountain] (incid music, Jarnecki), Kraków, 22 Dec 1895, *Wtm*; much other incid music, frags. *Wtm*

Vocal: choral songs incl. Wędrówka lirnika [The Lyrist's Wandering], Rolnik podolski [The Podolian Peasant], Straż nad Wartą [The Guard on the Wartą], Wiatr [The Wind], 1888; Ave Maria, 1v, pf, before 1895 (Poznań, n.d.); over 100 other solo songs

Inst: Marsz uroczysty [Solemn March], C, orch, *c*1879, *Wtm*; Mazur symfoniczny [Symphonic Mazurka], A, orch, pts. *Wtm*; Wielki polonez jubileuszowy [Grand Jubilee Polonaise], A, orch, before 1900, *Wtm*; Marsz [March], A, orch, *Wtm*; Krakowiak, D, orch, *Wtm*; Bajka o wilku [fairy tale about a wolf], pf, orch, *Wtm*; Thema con variationi et Finale, str qt, *Wtm*; pf pieces

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ZOFIA CHECHLIŃSKA

**Hertzmann, Erich** (*b* Krefeld, 14 Dec 1902; *d* Berkeley, 3 March 1963). American musicologist of German birth. He studied musicology at the University of Berlin under Wolf (as well as Schering, Sachs, Hornbostel and Blume), and later with André Pirro in Paris. In 1931 he received a doctorate from Berlin with a dissertation on the secular polyphony of Adrian Willaert. At first he worked as a music critic (1930–33), but with the advent of Hitler he left Germany; after a visit to the USA in 1936, he settled there permanently in 1939. Except for his last months, when he taught at the University of California, Berkeley, and occasional periods of residence in Princeton, he taught at Columbia University from 1939 until his death, becoming full professor in 1956. In 1952 he married the singer and teacher Evelyn Chamberlain.

Though Hertzmann's interests ranged from medieval music to the 19th century, they centred particularly on Renaissance music and on the study of the creative process in the works of Mozart and, particularly, in Beethoven. His first major publication was his dissertation, with which were associated his early essays on the basse danse and on polychoral music of the earlier 16th century. In later years his most important publication was his study of the autograph manuscript of Beethoven's *Rondo à capriccio* ('Rage over a Lost Penny'), op.129. This was only a small part of Hertzmann's work in the transcription and interpretation of Beethoven's sketches and autographs. At his death he left uncompleted a full-length study and transcription of the papers of Mozart's pupil Thomas Attwood, the most important surviving document of Mozart's teaching practice. The publication was completed after Hertzmann's death by Alfred Mann and Daniel Heartz.

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LEWIS LOCKWOOD

**Hertzmann [Gertsman], Yevgeny Vladimirovich** (*b* Odessa, 22 Jan 1937). Russian musicologist. He graduated from the Odessa State Conservatory in 1962 and the Far East Pedagogical Institute in 1970. In 1971 he undertook postgraduate work at the Gnesin Academy of Music with Yury Tyulin. He received the doctorate in 1991 from the Institute of Art History in Moscow for his book on Byzantine musicology. He was a senior teacher at the Far East Pedagogical Institute (1970–78) but was forced out of his position on the instructions of the KGB (1978–83). He resumed work as a teacher of the piano and history of music (1983–88) and subsequently became a scholar at the Institute of Theatre, Music and Cinematography in St Petersburg and a professor in the department of ancient Russian music and musical palaeography at the St Petersburg Conservatory. Hertzmann's main area of study is the history and theory of Ancient Greek and Byzantine music. His discoveries include the previously unknown manuscript *Synopsis musicae*, and biographical details on Glykys and Koukouzeles. He has prepared Russian translations of treatises by Boethius, Pollux and Cassiodorus, and compiled the first catalogue of Greek manuscripts in the National Library of Russia.

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MARINA GEORGIYEVNA YERMAKOVA

**Hertzog.** *See* HAMMAN, JOHANN.

**Hervé** [Ronger, Florimond] (*b* Houdain, 30 June 1825; *d* Paris, 3 Nov 1892). French composer, singer and conductor. On his father's death in 1835, his mother took him to Paris. He found employment at the church of St Roch, where he learnt the rudiments of singing, organ and harmony; he then briefly studied harmony with Elwart at the Conservatoire and later composition with Auber. From 1839 to 1845 he was organist at the Bicêtre asylum and began a music class for the patients, writing songs, choruses and other entertainments for them. For eight years from 1845 he was organist at St Eustache.

For his theatrical career he took the name Hervé, gradually gaining recognition through his *Don Quichotte et Sancho Pança* (1848) and engagements at the Théâtre de l'Odéon and Théâtre du Palais-Royal, where he appeared as author, composer, conductor, actor, tenor *buffo* singer and producer, as required. His five-act *Folies dramatiques* (1853), satirizing various operatic and other musical conventions, led him to open his own small theatre, the Folies-Concertantes (later Folies-Nouvelles) in 1854; there he produced many short musical farces of his own as well as works by Offenbach, Delibes and others. From 1859 to 1862 Hervé was conductor at the Délassements-Comiques, and later went on tour with his own company to the provinces and Cairo. He was then for some years conductor at the Eldorado *café-concert*, for which he wrote many short vocal pieces and dances. At the same time he was increasing his reputation through more substantial operettas culminating in *L'oeil crevé* (1867), *Chilpéric* (1868; with Hervé himself in the title role) and *Le petit Faust* (1869; a parody of *Faust*). His later operettas achieved little success until in 1879 he began a series of vaudeville operettas including his most durable work, *Mam'zelle Nitouche* (1883). In 1878 he appeared as Jupiter in Offenbach's *Orphée aux enfers*. He had close connections with London, having homes (and families) on both sides of the Channel: he learnt English in order to star in *Chilpéric* in London, wrote *Aladdin the Second* for the Gaiety (1870), conducted at the promenade concerts at Covent Garden in 1874 and was musical director at the Empire Theatre from 1886. Hervé's compositions were mostly written for unsophisticated audiences and often hastily produced. Though the books and situations display considerable comic and satiric invention, the music lacks the sparkle and technical resource of Offenbach.

WORKS

STAGE

(*selective list*)

*first performed in Paris, with librettos by the composer, unless otherwise stated; many publications in vocal score in Paris shortly after first performance*

*pantomimes, revues etc. excluded. For full list see GroveO*

PBP – *Théâtre des Bouffes-Parisiens*
PFC – *Théâtre des Folies-Concertantes*
PFN – *Théâtre des Folies-Nouvelles*
PV – *Théâtre des Variétés*

L'ours et le pacha (vaudeville-opérette, 1, E. Scribe and Saintine [J.X. Boniface]), Bicêtre, March 1842
Don Quichotte et Sancho Pança (tableau grotesque, 1, after M. de Cervantes: *Don Quixote*), Opéra, 5 March 1848
Les folies dramatiques (vaudeville-opérette, 1, P. Dumanoir and Clairville), Palais-Royal, 2 March 1853
La perle d'Alsace (pastorale-opérette, 1), PFC, 24 Feb 1854
Le compositeur toqué (bouffonerie musicale, 1), PFC, 11 April 1854
La fine fleur de l'Andalousie (excentricité musicale, 1), PFN, 21 Oct 1854
Agamemnon, ou Le chameau à deux bosses (tragédie étrange, 1), PFN, 24 April 1856
Vadé au cabaret (1, H. de Kock), PFN, 1857
Le voiturier (1), Deburau, 3 Sept 1858
Les noces de Bigaro (parodie, 1), Délassements-Comiques, 24 Dec 1858
La belle Nini (folie-vaudeville), Palais-Royal, 28 Jan 1860
Entre deux vins (pochade musicale), Eldorado, 1860
Les toréadors de Grenade (vaudeville, 1), Palais-Royal, 15 June 1863
Le joueur de flûte (1, J. Moinaux), PV, 16 April 1864
La liberté des théâtres (pièce musicale, 5, Clairville), PV, 10 Aug 1864
Une fantasia (1, C. Nuitter and N. Désarbres), PV, 12 Nov 1865
La biche au bois (féerie, 5, H. and T. Cogniard), Porte-St-Martin, 1865
Les chevaliers de la table ronde (3, H. Chivot and A. Duru), PBP, 17 Nov 1866
Les métamorphoses de Tartempion (ob, 1, L. Quantin), Eldorado, 1866
L'oeil crevé (ob, 3), Folies-Dramatiques, 12 Oct 1867
Clodoche et Normande (saynète, 1), Eldorado, 1867

Le gardien du sérail (scène comique), PV, 8 March 1868
Trombolino (ob, 1, P. Renard and C. de Saint-Piat), Eldorado, 9 May 1868
Chilpéric (ob, 3), Folies-Dramatiques, 24 Oct 1868; rev. version (Hervé and P. Février), PV, 2 Nov 1895
Le roi Amatibou (vaudeville, 4, E. Labiche and E. Cottinet), Palais-Royal, 27 Nov 1868
Le petit Faust (ob, 4, A. Jaime and H. Crémieux), Folies-Dramatiques, 23 April 1869
Les Turcs (ob, Jaime and Crémieux), Folies-Dramatiques, 23 Dec 1869
Aladdin the Second, or A New Light on an Old Lamp (operatic extravaganza, 5 scenes, A. Thompson), London, Gaiety, 23 Dec 1870; as Le nouvel Aladin, PFN, 23 Dec 1871
Le trône d'Ecosse (ob, 3, Jaime and Crémieux), PV, 17 Nov 1871
La veuve du Malabar (ob, Crémieux and A. Delacour), PV, 26 April 1873
Alice de Nevers (ob, 4), Folies-Dramatiques, 22 April 1875
La belle poule (ob, 3, Crémieux and A. de Saint-Albin), Folies-Dramatiques, 30 Dec 1875
Estelle et Némorin (ob, 3, A. de Hallais), Menus-Plaisirs, 2 Sept 1876
La marquise des rues (ob, 3, Siraudin and G. Hirsch), PBP, 23 Feb 1879
Panurge (ob, 3, Clairville and O. Gastineau), PBP, 10 Sept 1879
La femme à papa (comédie-opérette, 3, A. Hennequin and A. Millaud), 3 Dec 1879
Le voyage en Amérique (ob, 4, M. Boucheron and H. Raymond), Nouveautés, 16 Sept 1880
La mère des compagnons (ob, 3, Chivot and Duru), Folies-Dramatiques, 15 Dec 1880
La roussotte (vaudeville-opérette, 3, H. Meilhac, L. Halévy and Millaud), PV, 26 or 28 Jan 1881, collab. Lecocq and M. Boullard
Lili (comédie-opérette-vaudeville, 3, Hennequin and Millaud), PV, 11 Jan 1882
Mam'zelle Nitouche (vaudeville-opérette, 3, Meilhac and Millaud, PV, 26 Jan 1883
Le vertigo (ob, 3, H. Crisafulli and H. Bocage), Renaissance, 29 Sept 1883
La cosaque (comédie-vaudeville, 3, Meihac and Millaud), PV, 1 Feb 1884
La nuit aux soufflets (2, A.P. D'Ennery and P. Ferrier), Nouveautés, 18 Sept 1884
Mam'zelle Gavroche (comédie-opérette, 3, E. Gondinet, Blum and Saint-Albin), PV, 24 Jan 1885
Frivoli (comedy-operetta, 3, W.B. Kingston), London, Drury Lane, 29 June 1886
Fla-Fla (vaudeville, 3, Hirsch and Siraudin), Menus-Plaisirs, 4 July or Sept 1886
Bacchanale (3, G. Bertel and J. Lecocq), Menus-Plaisirs, 22 Oct 1892
La cabinet Piperlin (3, Raymond and Burani), Athénée Comique, 17 Sept 1897
Several unperf. operettas, not pubd

The Ashantee War, dramatic sym., London, Covent Garden Promenade Concerts, 1874, not pubd
Many ballets, perf. Paris, Folies-Bergère, and London, Empire Theatre, mostly not pubd

OTHER WORKS
*for fuller list see Schneider*

Songs, duets, dramatic monologues, dances, marches, perf. Paris, Eldorado, *c*1863–70, many pubd
Church music [as 'Florimond Ronger'], incl. several masses, unpubd

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ANDREW LAMB

**Hervé, Paul.** *See* PHILIPP, ADOLF.

**Hervelois, Louis de Caix d'.** *See* CAIX D'HERVELOIS, LOUIS DE.

**Hervey, Arthur** (*b* Paris, 26 Jan 1855; *d* London, 10 March 1922). English composer, author and critic of Irish parentage. He was educated at the Oratory, Birmingham, and studied music with Berthold Tours and Edouard Marlois. He was intended for the diplomatic service, but from 1880 took up music as a profession, serving as music critic to *Vanity Fair* from 1889 to 1892 and *Morning Post* from 1892 to 1908. Enjoying some success with his festival commissions and with the song *Once*, arranged for many different combinations, he was best known for his writings. Particularly well-informed about French music, he kept up-to-date with its latest trends. His own music, conventional at first, experimented with French techniques and he was critical of much contemporary English music which he found all too often to be 'dull imitations of Brahms'. A committed Wagnerite, he was critical of the tardy acceptance of Wagner by the French and could not accept Nietzsche's view that Bizet and Wagner were opposites. He regarded Bizet as a seminal figure and traced the 'vérisme' of Bruneau and Charpentier back to *Carmen* which he greatly admired. He was an early champion of Bruneau, and Saint-Saëns was another enthusiasm; he saw Saint-Saëns's belief that one should be 'of one's own time and of one's own country' as a unifying maxim. He was critical of 'decadent' composers, of whom he considered Debussy the 'high priest', believing the realists to be of a 'healthier growth'. Ultimately he was a critic whose viewpoint, from across the channel, is remarkable for its open-minded acceptance that music has, in his own words, 'many mansions'.

WORKS

Stage: The Fairy's Post-box (op, 1, Palgrave Simpson), London, Court Theatre, 1885; Ilona (op), London, Court Theatre, 12 May 1914
Orch: Love and Fate, dramatic ov., St James's Hall, 1890; 2 Tone Pictures, 1 On the Heights, 2 On the March, sym. poem, Cardiff Festival, 1902 (1903); Youth, concert ov., Norwich Festival, 1902 (1903); In the East, sym. poem, Cardiff Festival, 1904 (1907); Life Moods, symphonic variations, Brighton Festival, 1910 (1911)
Instr: Dans ma nacelle, pf (1875); Eglantine, pf (1875); Paquita, pf (1875); Reverie, vn/fl/vc, pf (1882); 6 Album Leaves, pf (1888); Cantilène, vc, pf (1895); Légende espagnole, vc, pf (1895); A basso porto, pf (1900); Berceuse, vn, pf (1900); Elevation, vn, pf (1902); 3 Pieces, pf (?1915)
Vocal: The Gates of Night (descriptive ballade), Bar, orch, Gloucester Festival, 1901 (1901); 6 Liebeslieder (Heine) (London, 1883); Herzens-Stimmen, 6 songs (Heine) (London, 1884); Neue Liebeslieder, 8 songs (London, *c*1890); 12 Songs of Heine (*c*1895); many individual songs to texts by various poets

WRITINGS

*Masters of French Music* (London, 1894/*R*)
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*Alfred Bruneau* (London, 1907)
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*Saint-Saëns* (London, 1921/*R*)

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J.A. FULLER MAITLAND/RICHARD LANGHAM SMITH

**Hervig, Richard B(ilderback)** (*b* Story City, IA, 24 Nov 1917). American composer and educator. He studied English at Augustana College, Sioux Falls, South Dakota (BA 1939), and after teaching for a time in the public schools, studied composition with Clapp at the University of Iowa (MA 1942, PhD 1947). He joined the faculty there in 1955 and became the founding director of the Center for New Music in 1966. Upon his retirement in 1988, he was appointed to a post at the Juilliard School. His pupils have included Charles Dodge and William Hibbard, among others. He has received commissions from the National Music Council, the National Federation of Music Clubs and numerous performers.

Hervig's compositions, most of which are instrumental and tonal, show a disciplined approach to standard forms and an exploration of timbral possibilites. In two early works, the Clarinet Sonata no.1 and the String Quartet, he casts sections in conflicting rhythms, exploiting the resulting tensions. In the Chamber Music for Six Players, he continued his concern for establishing relationships between the parts while maintaining a separate musical personality for each instrument; in this way, his compositional approach takes on concerns more readily associated with the theatre.

WORKS

Orch: Music for a Concert, 1959; Sym., 1960; A Diversion, band, 1963; Iowa Festival, band, 1964; The President's Fanfare, band, 1964; In Those Days, 1987; In Summer Season, str, 1988; Conc., vn, chbr orch, 1992

Vocal: Ubi sunt? (*The Wanderer*, anon., medieval), SATB, brass qt, 1964; Quid est musica? (Cassiodorus: *Musica enchiriadis*), chbr chorus, 12 insts, 1972; 5 Romantic Songs (Byron, P.B. Shelley, W. Wordsworth, A. Tennyson), medium v, pf, 1982; 3 Modern Parables (S. Crane), SATB, 1983; Epitaph (B. Franklin), SATB, 1985; Woman with a Torch (T. Jefferson, E. Lazarus), SATB, pf, 1986; 3 Sandburg Songs (C. Sandburg), SATB, org, 1987; see also CHBR AND SOLO INST [The Subtle Thief, arr. 1997]

Chbr and solo inst: Sonata no.1, cl, pf, 1953; Str Qt, 1955; Music, wind, perc, 1960; Diversion, trbn, perc, 1969; Sonata no.2, cl, pf, 1971; Chbr Music for Six Players, fl, cl, vn, db, pf, perc, 1976; An Entertainment, cl, vib/mar, 1978; Sonata, vn, pf, 1979; Lyric Piece, tpt, hp, 1981; Suite, vib/mar, 1981; Airs and Roulades, cl, wind, 1982; The Tree, 9 insts, 1984; Blue Horns, 6-pt hn choir, 1990; The Subtle Thief, fl, cl, vn, va, vc, 1990 [arr. (J. Milton), Mez, pf, 1997]; Off Center, cl, vc, perc, 1991; 4 Impressions, gui, 1993; Toccata, pf, 1997

MSS in *US-IO*

Principal publishers: ACA, Associated, Columbia, Southern

J. GOTTLIEB

**Hervortretend** (Ger.: 'coming forward'). A direction to bring out a part that might otherwise be buried in the texture. Various qualifications appear: for instance, Bruckner used *immer deutlich hervortretend*, *sanft hervortretend* and *zart hervortretend* ('always coming out clearly', 'coming out gently', 'coming out sweetly'). □

**Herwart** [Hörwart], **Johann Heinrich** (*b* Augsburg, 1520; *d* Augsburg, 28 July 1583). German collector of music. He came from one of the oldest patrician families of Augsburg, where his father Georg was mayor. As a judge and a member of the higher and lower councils he was one of the most influential men in Augsburg public life. Through large-scale commercial and banking businesses, partly in collaboration with the house of Habsburg and with Anton Fugger, he and his brother Johann Paul amassed a considerable fortune. In 1548 they were ennobled, along with another brother, Johann Jakob. Herwart's descendants lived in Augsburg until 1801 and the male line continued uninterrupted in Prussia until the early 20th century. The Herwart brothers used part of their wealth to acquire works of art, books and musicalia. After his death Johann Heinrich's valuable collections passed to Duke Wilhelm V of Bavaria in 1585 and 1594; they included over 400 items of printed and manuscript music (the nucleus of the collection in *D-Mbs*). A book of songs with an 'ex libris' bearing the name Hans Heinrich Herwart, begun in 1458 and completed in 1513 by the town piper of Augsburg Jakob von Hurlach, contains 80 sacred and secular songs by Hofhaimer, Senfl, Heinrich Finck and others (now in *D-As*).

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I. Bezzel: *Bayerische Staatsbibliothek München: Bibliotheksführer: Geschichte und Bestände* (Munich, 1967), 9, 69, 72
G.F. von Pölnitz: *Anton Fugger*, ii/2 (Tübingen, 1967), 576, 620; iii/1 (1971), 21, 368
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ADOLF LAYER

**Herz, Daniel** (*b* Munich, 4 June 1618; *d* Wilten, 28 May or 5 June 1678). Tyrolean organ builder. He settled in Brixen (now Bressanone) in 1646, became court organ builder in Innsbruck in 1656 at the latest and established his workshop in Wilten, near Innsbruck, in 1671. His first known work was the reconstruction of the organ at Klausen (now Chiusa; 1641–3). Among his new organs are: Sillian (1644); the Liebfrauenkirche, Brixen (1648–9; only parts survive); an organ for the Brotherhood of Corpus Christi, in St Michael, Brixen (1650); Brixen Cathedral (positive, 1651–2); Stilfes (also Stilves; 1656); Trens (1656); Tschengls (also Cengles; contract 1657); Latsch (also Laces; 1659); Maria Waldrast (1660); St Martin in Passeier (also S Martino in Passiria; 1660–61); Niederdorf (also Villabassa; contract 1664); Belluno Cathedral (1665); Partenkirchen (before 1671); Meran (also Merano) parish church (1671–2); Virgen (contract 1675); St Laurentius, Wilten (1676; a positive after the extensions system with nine stops out of three ranks); Strigno (undated); and Jerusalem (undated). Herz was the most important Tyrolean organ builder of the 17th century; his reputation spread widely outside the country. The traditions of the Herz workshop were carried on in Brixen by Jacob Köck (1630–73) and in Wilten by Johann Hackhofer (1645–88).

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ALFRED REICHLING

**Herz, Gerhard** (*b* Düsseldorf, 24 Sept 1911; *d* Louisville, KY, 4 Sept 2000). American musicologist of German birth. He studied at the universities of Freiburg (under Wilibald Gurlitt) and Berlin (under Curt Sachs and

Friedrich Blume), and received the doctorate in 1934 from the University of Zürich, to which he had transferred because of the political climate in Germany, with a dissertation on J.S. Bach. From 1934 to 1936 he worked as a freelance music critic in Düsseldorf, where he reviewed concerts in the city's synagogue, and in Florence, where he covered the Maggio Musicale of 1935 for the newspaper *Jüdische Rundschau* in Berlin and the *Frankfurter Zeitung*. Aided by recommendations from Albert Schweitzer, he emigrated to the USA in December 1936, and in 1938 became the first instructor of musicology at the University of Louisville. He was chairman of the university's music history department (1956–78), and held visiting appointments at Indiana University (1945) and the University of Chicago (1965). He was the first chairman of the American chapter of the Neue Bach-Gesellschaft, established in 1972. Other distinctions include receiving honorary membership of the Neue Bach-Gesellschaft, the American Bach Society and the Riemenschneider Bach Institute, and the honorary doctorate from Baldwin-Wallace College in 1982 and three years later the Albert Schweitzer International Prize for Music. In 1998 the Louisville Chamber Music Society honoured him as one of its original founders in 1938 and for his 60 years of service as a trustee.

Herz's scholarly writings and editions have focussed on the music of J.S. Bach, its sources, reception and performance. Based upon scrutiny of Bach's autograph scores, he discovered new clues clarifying the solo-tutti principle in the B minor Mass and other choral works, and his elucidation of Bach's use of Lombard rhythm has been established as standard practice in modern performances and editions. In addition, through his introduction to the Norton edition of Cantata no.140, the new chronology of Bach's works established by Alfred Dürr and Georg von Dadelsen was first published in English. He has also lectured widely to general audiences, particularly on Mozart, Beethoven and 20th-century music. His interest in the last profoundly influenced the character of the musical culture of Louisville, specifically through the inspiration he gave for the conception of the Louisville Orchestra First Edition Recordings. He was a member of the committee that selected composers to be commissioned by the Louisville Orchestra for the project, and served on the board of the orchestra from 1946 to 1965.

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SUSAN PARISI

**Herz, Henri** [Heinrich] (*b* Vienna, 6 Jan 1803; *d* Paris, 5 Jan 1888). Austrian pianist, composer and teacher, active in France. His earliest music lessons were with his father, and he later studied in Koblenz with the organist Daniel Hünten. He was a prodigy, performing and composing from the age of eight. In April 1816 he gained admission to the Paris Conservatoire, where he studied with Pradher (piano), Dourlen (harmony and composition) and Reicha (counterpoint and fugue) and later became a professor of piano (1842–74). With his brother Jacques Simon Herz (*b* Frankfurt, 31 Dec 1794; *d* Nice, 27 Jan 1880), he founded the Ecole Spéciale de Piano de Paris.

Herz became one of the most famous virtuosos and popular composers in Paris in the 1830s and 40s. He travelled widely, touring the European continent (including Russia), South America and the USA, which he crossed three times (1845–51), and wrote a memoir of his experiences. His compositions consist largely of variations and fantasies on themes by other composers, but they also include eight piano concertos, various dances, salon pieces and exercises, amounting to some 225 works with opus numbers, and the same number again without.

In the early 1830s Schumann used Herz's Piano Concerto no.1 as the model for his own (unfinished) Piano Concerto in F (Macdonald), and took a theme by Herz as the basis of his *Phantasie satyrique*. However, his later perception was that Herz's compositions exemplified

the hollow state of the Parisian virtuosos in the second third of the 19th century, and he levelled sharp criticism at Herz in his reviews in the *Neue Zeitschrift für Musik*. Many of Herz's works are nevertheless of considerable merit; in particular the first two of the *Trois nocturnes caractéristiques* (1828) are fine examples of the genre. His variations on 'Non più mesta' from Rossini's *La Cenerentola* (*c*1831) were particularly popular with his contemporaries; each variation exhibits a different facet of the pianist's technical skill, including glissandos in 3rds, rapid scales and arpeggios and taxing dotted-note passages. Along with Chopin, Czerny, Pixis and Thalberg, Herz was asked by Liszt to contribute to *Hexaméron*, a set of variations on a theme from Bellini's *I puritani*, intended for performance at a benefit concert for Italian refugees in 1837. Herz's variation (the fourth) was cast in a *legato e grazioso* style, in *moto perpetuo*.

Herz was also involved in piano manufacture, establishing his own factory in 1851. His instruments were regarded by his contemporaries as equal to those of Erard and Pleyel, and one of his pianos won first prize at the Paris Exhibition of 1855. Although he was later accused of pirating another's invention, he also invented and marketed the 'dactylion', designed to strengthen pianists' fingers.

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STEVE LINDEMAN

**Herz, Joachim** (*b* Dresden, 15 June 1924). German director. He was educated at the Kreuzschule, Dresden (1934–42), and studied the piano, clarinet and theory privately. He then attended the Musikhochschule in Dresden (1945–50) and the Humboldt University, Berlin (1949–51), where he studied musicology. From 1953 to 1956 he assisted Felsenstein at the Komische Oper, Berlin, returning, after appointments in Cologne (1956–7) and Leipzig (1957–77), as Intendant (1976–81). He was principal director of productions at Dresden from 1985 to 1990.

Herz's first important production was of Richard Mohaupt's *Die Bremer Stadtmusikanten* at the Dresden Staatstheater (1950), with students of the Musikhochschule and Palucca School; the choreographer was Ruth Berghaus. The first of his productions at the Komische Oper was of Joseph Haas's *Die Hochzeit des Jobs* (1953) and at the Dresden Staatsoper of *Albert Herring* (1955). His *Meistersinger* (his first Wagner production) opened the new opera house at Leipzig in 1960; his *Fliegender Holländer* in 1963 was the first work to be produced at the Bol'shoy by a foreigner; his *Katerina Izmaylova* at Leipzig in 1965 was the first performance of the work in East Germany; and his *Freischütz* opened the restored Semper Oper in Dresden in 1985. For a large part of his career his work was scarcely known outside East Germany, but his *Guillaume Tell* at the Colón in 1966 initiated a series of productions there, and his *Ring* (Leipzig, 1973–6) was influential in the establishment of the new wave of socially critical stagings of Wagner: several of its ideas (for example the setting of Act 2 of *Walküre* inside Valhalla) became commonplace in subsequent productions. His first production in Great Britain was of *Salome* for the ENO in 1975, in which the princess expired 'having attained her fulfilment' rather than being crushed by the soldiers' shields. Further productions there were a powerfully theatrical *Fidelio* (1980) that emphasized the contemporaneity of the work's revolutionary aspirations, and a *Parsifal* (1986) that offered a radical reappraisal of the role of Kundry (who participated actively in the final Grail ceremony) and of womankind generally. Herz has also staged *Madama Butterfly*, restoring some of the original music (1978) and *Forza del destino* (1981) for the WNO. His production of *Lulu* at the Komische Oper in 1980 was the first staging of this opera in the former East Berlin.

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BARRY MILLINGTON

**Herzmansky, Bernhard.** Austrian music publisher. *See under* DOBLINGER.

**Herzog, Benedictus.** *See* DUCIS, BENEDICTUS.

**Herzog, Eduard** (*b* Vienna, 8 June 1916; *d* Prague, 26 Feb 1997). Czech musicologist. He studied at the Bratislava Academy (1934–6) and at the Prague Conservatory (1936–40), where he was a pupil of Pavel Dědeček (conducting) and Jaroslav Řídký (composition). After the war he took his final examinations (1946) and studied musicology with Hutter at Prague University, where he took the doctorate in 1947 with a dissertation on the meaning of 4th chords. Except for the years 1948–52, when he worked as a music producer for Czechoslovak radio, he taught in the music department of the Prague University faculty of education (1947–8, 1952–61). After teaching for a while at general art schools in Benešov and in Prague he became a music producer at the Supraphon gramophone company, later serving as head music producer and then deputy editor-in-chief. During his musicological studies he had considered questions of contemporary compositional techniques, successfully combining creative insight with rigorous theoretical argument partly derived from the principles of Mukařovský's structural aesthetics. The paucity of his output is outweighed by the inspiration it has provided for musicologists and composers with whom he was in close contact, and whose new stylistic orientations he has helped to direct. With Vladimír Lébl he held courses in electronic music (1965–7) organized in Prague and Plzeň by Czechoslovak radio and the Union of Czechoslovak Composers. His study of 12-note rows containing every

interval produced valuable results, described in his manuscript study *Zwölftonallintervalreihe* (1958).

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JOSEF BEK

**Herzog, George** (*b* Budapest, 11 Dec 1901; *d* Indianapolis, 4 Nov 1983). American ethnomusicologist of Hungarian birth. He studied at the Royal Academy of Music, Budapest (1917–19), at the Berlin Hochschule für Musik (1920–22) and with Egon Petri (piano) in 1921; while at Berlin University (1922–4) he was an assistant to Hornbostel at the Phonogramm-Archiv. On emigrating to the USA in 1925 he took a postgraduate course in anthropology at Columbia University, where he was influenced by Franz Boas; he was a research associate in anthropology at the University of Chicago (1929–31) and at Yale University (1932–5), participating in the University of Chicago Anthropological Expedition to Liberia (1930–31). In 1935 and 1947 he was awarded Guggenheim Fellowships. He took the doctorate at Columbia University in 1938 with a dissertation on the musical styles of Pueblo and Pima and also worked there as a visiting lecturer (1936–7), visiting assistant professor (1937–8) and assistant professor of anthropology (1939–48). It was mostly through Herzog's efforts that Bartók came to the United States of America and eventually to Columbia University. In 1948 he became professor of anthropology at Indiana University, bringing with him the Columbia University Archives of Folk and Primitive Music (established by him in 1936), which became the Indiana University Archives of Traditional Music, modelled on the Berlin Phonogramm-Archiv. He retired as emeritus professor in 1962.

Herzog was a founder of ethnomusicological studies at American academic institutions. Besides teaching courses in linguistics and cultural anthropology he introduced courses in primitive and folk music (1936) and comparative musicology (1941) at Columbia, later amalgamating them as a course in folk, primitive and oriental music (1944). He was one of the leading authorities on North Amerindian music, having engaged in field research among such tribes as the Apache, Comanche, Dakota, Maricopa, Navaho, Pima, Pueblo, Yuma and Zuni. His interest in methods of transcription and analysis extended his research into European folk music (Greek, Irish, Spanish and south Slav) and to the study of Jewish (Babylonian, Yemenite and Judeo-Spanish), Peruvian and Javanese traditions. Besides building up an archive of commercial and field recordings, he undertook invaluable bibliographical surveys of published materials and compiled descriptive catalogues of archives in museums, institutions and private collections. His entry on 'Song' in the *Funk & Wagnalls Standard Dictionary of Folklore* (1950) furnishes important insights concerning the functional aspects of folksong.

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ISRAEL J. KATZ

**Herzog, Johann Georg** (*b* Hummendorf, nr Kronach, 5 Aug 1822; *d* Munich, 3 Feb 1909). German organist and composer. He was educated at Altdorf and followed his career first in Munich, where in 1843 he became organist and in 1848 Kantor at the Evangelical church. From 1850 he also taught the organ at the conservatory: Rheinberger was one of his pupils. In 1854 he moved to Erlangen to become director of the university's new institute for church music; he served as organist of the university church and taught singing at the Gymnasium (1859–79). In 1861 he established a series of historical organ concerts. He was awarded an honorary doctorate in 1866 and retired in 1888. Herzog was an outstanding organ virtuoso and a prolific composer of organ music and sacred vocal works. His pedagogical books, e.g. *Praktisches Hilfsbuch für Organisten* op.10 (Mainz, n.d.), *Präludienbuch* op.30 (Erfurt, n.d.), *Orgelschule* op.41 (Erlangen, 1867), were long in use throughout Europe.

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HERMAN FISCHER

**Herzogenberg, (Leopold) Heinrich (Picot de Peccaduc),** Freiherr von (*b* Graz, 10 June 1843; *d* Wiesbaden, 9 Oct 1900). Austrian composer. The son of an Austrian court official, he received his education in the humanities at the Gymnasien in Feldkirch (Vorarlberg), Dresden and Graz. From 1862 to 1865 he studied law at the University of Vienna as well as composition at the conservatory with Felix Otto Dessoff, through whom his lifelong friendship with Brahms was formed. In 1868 Herzogenberg settled in Graz as a freelance composer, but moved to Leipzig in 1872. There he founded the Bach-Verein with Philipp Spitta and Alfred Volkland in 1874, and became its leader in 1875. In 1885 he succeeded Friedrich Kiel as professor of composition at the Hochschule für Musik in Berlin, where he also gave a masterclass in composition. After an absence from his teaching activities caused by ill-health, he lost his position at the Hochschule to Woldemar Bargiel in 1889. In 1891 he also gave up his masterclass, and he became a member of the Senate in 1892. After Bargiel's death in 1897 he took over his work at the Hochschule and the Akademie der Künste. Further illness forced him to retire in the spring of 1900.

Herzogenberg was one of the most distinguished composers from the circle of conservative Berlin academics. He had an all-round training, his musical activity being influenced by the various movements of the 19th century. A few of his early works, especially the dramatic cantata *Columbus* op.11, bear witness to his clash with Wagner, and his piano works and songs were initially influenced by Schumann, and later, increasingly, by Brahms, on whose chamber works he modelled his own. Herzogenberg's interest in earlier music, especially that of Bach, was principally nurtured by Spitta. It found its expression in his own Protestant church music, which Herzogenberg, though of Catholic upbringing, had emphasized in his output since 1893 when he came under the influence of the theologian Friedrich Spitta (1852–1924), Philipp's brother. The cantata *Totenfeier* op.80 stands at the transition to this period, the central focus of which is made up of the three church oratorios, *Die Geburt Christi* op.90, *Die Passion* op.93 and *Erntefeier* op.104. In 1868 Herzogenberg married Elisabeth (*b* Paris, 13 April 1847; *d* San Remo, 7 Jan 1892), daughter of Bodo Albrecht von Stockhausen (a diplomat of the Hanoverian Court); she was a pianist and a former pupil and close friend of Brahms.

WORKS

*all published in Leipzig unless otherwise indicated*

SACRED CHORAL

Requiem, chorus, orch, op.72 (1891); Totenfeier, cant., solo vv, chorus, orch, op.80 (1893); Mass, solo vv, chorus, orch, op.87 (1895); Die Geburt Christi, oratorio, solo vv, chorus, children's chorus, ob, str, harmonium, org, op.90 (1895); Die Passion, oratorio, solo vv, chorus, str, harmonium, org, op.93 (1896)

Erntefeier, oratorio, solo vv, chorus, orch, org, op.104 (1899); Gott ist gegenwärtig, cant., chorus, orch, op.106 (1900); 2 biblische Scenen: Der Seesturm, Bar, chorus, str, org, Das kananäische Weib, S, Bar, male vv, org, op.109 (1903)

Motets, psalms, liturgical songs, other works (most unacc.): opp.28, 34, 60, 71, 81, 88, 92, 99, 102, 103

SECULAR CHORAL

Orch acc.: Nachthyme, Bar, 1869, unpubd; Columbus, dramatic cant., T, Bar, B, male vv, op.11 (1872); Der Stern des Lieds, ode, op.55 (1887); Die Weihe der Nacht, A, op.56 (1887); Nannas Klage, S, A, op.59 (1887)

Pf acc.: Deutsches Liederspiel, solo vv, chorus, pf 4 hands, op.14 (1872); 4 notturnos, op.22 (1876); 6 Mädchenlieder, 3 female vv, pf, op.98 (1897)

Unacc.: Lieder, op.10 (Vienna, 1870); Lieder und Romanzen, 4 female vv, pf ad lib, op.26 (1879); 12 deutsche Volkslieder, op.35 (1882); 6 Gesänge, op.57 (1888)

OTHER VOCAL WORKS

Duette, S, T, pf, op.38 (1883); 3 Gesänge, 4vv, pf, op.73 (1891); 3 Duette, S, B, pf, op.74 (1893); 5 Kanons, 3 S, pf ad lib, op.79 (1893)

*c*150 solo songs and ballads: opp.1–2 (1865); op.8 (Vienna, 1871); opp.29–31 (1881); opp.40–41 (1883); opp.44–5, 47–8 (1885); op.51 (1886); opp.65–6 (1890); op.69 (1891); op.82 (Berlin, 1894), hpd acc.; op.89 (1896), vn, org acc.; op.91 (1895); opp.96–7 (1897); opp.100–01 (1898); op.105 (1900); op.108 (1901)

ORCHESTRAL AND CHAMBER MUSIC

Orch: 3 syms., 'Odysseus', op.16 (1873), no.1, op.50 (1885), no.2, op.70 (1890); 5 syms., unpubd; Humoreske, 1873, unpubd; Serenade, fl, ob, cl, 2 bn, 2 hn, str orch, 1879, unpubd; Vc conc., 1880, unpubd; Vn conc., 1889, unpubd

Chbr: Pf Qnt, op.17 (1876); Qnt, pf, ob, cl, hn, bn, op.43 (1884); Qnt, 2 vn, 2 va, vc, op.77 (1892); 2 pf qts, op.75 (1892), op.95 (1897); 5 str qts: op.18 (1876), 3 as op.42 (1884), op.63 (1890); 2 pf trios, op.24 (1877), op.36 (1884); Trio, pf, ob, hn, op.61 (1889); 2 str trios, op.27 (1879); 2 pf qts, 2 pf trios, 2 str qts, all unpubd

2 insts: Fantasia, vn, pf, op.15 (1873); 3 vn sonatas, op.32 (1882), op.54 (1887), op.78 (1892); Legenden, va/vc, pf, op.62 (1890); Duo, vc, pf, op.12 (1872); 3 vc sonatas, op.52 (1886), op.64 (1890), op.94 (1897)

KEYBOARD

For 2 pf: Theme and Variations, op.13 (Vienna, 1872)
For pf 4 hands: Waltzes, 2 bks, op.53 (1887), op.83 (1896); 4 variation sets, op.23 (1876), opp.84–6 (1896); other works, opp.33, 76
For pf solo: Pf Pieces, 4 bks, op.25 (1879), op.37 (1883); op.49 (1885), op.68 (1891); other works, opp.3–6 (1866), op.7 (Berlin, 1866), op.9 (Vienna, 1870), op.58 (1889), op.107 (1900); sonata, 1881, Fantasia quasi sonata, 1895, both unpubd
For org: 2 fantasias, no.1 'Nun komm, der Heiden Heiland', op.39 (1883), no.2 'Nun danket alle Gott', op.46 (1885); 6 Choräle, op.67 (1890)
Opp.19–21 not known

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OTHMAR WESSELY/BERND WIECHERT

**Heš, Vilém** [Hesch, Wilhelm] (*b* Týnec nad Labem, Bohemia, 3 July 1860; *d* Vienna, 4 Jan 1908). Czech bass. His naturally developed and even voice enabled him to make a successful début as Kecal in *The Bartered Bride* in Brno on 5 December 1880 with no more training than a few lessons from Jan Ludvík Lukes and František Pivoda (1877–82). He became a member of the Pištěk Theatre Company and in 1882 joined the Prague National Theatre, with which he achieved great success in 1892 at an international theatre festival in Vienna. In 1894 he was engaged by the director Pollini for Hamburg, and from 1896 he was a soloist with the Vienna Hofoper. During his time in Hamburg he became a friend of Mahler, for whom he was to be a useful co-worker in the staging of Smetana's operas; after the production of Janáček's *Jenůfa* in Brno (1904) he tried unsuccessfully to persuade Mahler to stage it in Vienna. In both Prague and Vienna he quickly attained prominence through his vocal accomplishment and his unusually colourful characterizations. His repertory included serious and comic parts, of which *buffo* roles suited his talents better. He excelled as Smetana characters, especially Kecal, and also as Mephistopheles, Rossini's Bartolo, Beckmesser, Papageno, Leporello and Sarastro. Recordings show him to have had a dark voice and authoritative delivery.

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ALENA NĚMCOVÁ/R

**Hesbert, René-Jean** (*b* Sorel-Moussel, 22 Jan 1899; *d* Saint-Wandrille, 2 March 1983). French scholar of plainchant. After taking a degree in mathematics at the Sorbonne (1922) he entered the abbey of Solesmes, where he took vows in 1924. In 1929 he was assigned to Paléographie Musicale and began work on the critical reconstruction of Gregorian melodies. He developed an objective method based on the classification of manuscripts, whereas his predecessors had confined themselves to reconstruction 'by guesswork'; the problem is discussed in the introduction to volume xiv of Paléographie Musicale, which he prepared. Subsequently he applied his method to the Antiphonal of the Mass (*Antiphonale missarum sextuplex* presents the six earliest Gregorian examples) and later to the Antiphonal of the Office (the monumental *Corpus antiphonalium officii* provides a reconstruction of its archetype: its general plan and the composition of each of its formularies, with a critical reconstruction of each of their parts, texts and melodies). Hesbert was also editor-in-chief of the collection of manuscripts and studies Monumenta Musicae Sacrae (1952–81).

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

**Hesch, Wilhelm.** *See* HEŠ, VILÉM.

**Hesdin, (Nicolle des Celliers de)** (*d* Beauvais, 21 Aug 1538). French composer. The name Hesdin – none of the sources for his music identifies him further – probably indicates his place of birth. Speculations on his identity and career by Fétis and Huber appear to have no documentary foundation. The only record of his full name comes from the epitaph on his tomb in Beauvais Cathedral, where he served as master of the choirboys from at least 1536 until his death. The opening words of the epitaph – 'Atropos … thinking to have robbed Hesdin too early of his life' – suggest that he died young, which could explain the rather modest size of his output. His music began to circulate in the late 1520s; by 1533 he had acquired sufficient reputation for Lanfranco (*Scintille di musica*) to place him alongside Costanzo Festa, Jacquet of Mantua and Willaert as one of the eminent 'moderni'. Since the others mentioned by Lanfranco all worked in Italy at the time, it seems conceivable that Hesdin too spent some of his career there.

An unusually high percentage of the works found under Hesdin's name have conflicting attributions. For the masses and chansons these prove relatively easy to resolve, for the motets considerably less so. The attribution of the *Missa 'Benedicta es celorum regina'* to Willaert in two manuscripts has little credibility, since the sources that assign the piece to Hesdin include the Ferrarese choirbook *I-MOe* α.N.1.2, a volume copied in the mid-1530s by a scribe who had worked with Willaert in the Este *cappella*. On the other hand, several reliable sources attribute the *Missa 'Veni sponsa Christi'* to Lupus Hellinck; the ascription to Hesdin in *I-Rvat* C.S.17 probably reflects nothing more than a confusion between the two names. A similar confusion may account for the publication of a contrafactum from a mass by Lupus under the name 'Lupus Hesdin'. The chanson *Dueil, double dueil*, reliably credited to Hesdin in a number of Parisian prints, appears as a work of Johannes Lupi in the Flemish collection RISM 1544[10], probably because of a failure to distinguish between this piece and Lupi's six-part setting of the same text, which share some melodic material. Another Flemish source, *F-CA* 125–8 (dating from 1542), calls Hesdin the author of *Grace et vertu*, but more trustworthy Parisian prints attribute it to Roquelay.

No fewer than five motets have multiple ascriptions. The attribution of *Sancta et immaculata* to Gombert – from whose style it differs markedly – occurs in a source of no particular authority for that composer, and probably results from a confusion with his five-part setting of the same text; it surely cannot match the combined testimony of the Parisian and Ferrarese prints (RISM 1534[6] and 1538[5]) that ascribe the work to Hesdin. Gombert also seems unlikely as the composer of *Alleluia spiritus Domini*, included in the first edition of a print devoted to his five-voice motets: he does not appear to have played any part in assembling the collection, and the transparent texture of the music, with its frequent antiphonal writing, contrasts sharply with his normal practice. The motet accords stylistically with Hesdin's more securely attributed compositions, however, so its attribution to him in the Ferrarese print RISM 1539[7] probably deserves credence. Two other pieces ascribed to Hesdin in this source, *Ego sum qui sum* and *Salus populi ego sum*, pose more difficult problems. The first appears under Mouton's name in one manuscript and under Richafort's in two Netherlandish choirbooks; although the pervasively imitative style of the work surely excludes Mouton, who never wrote for five voices in this manner, the sources would seen to favour Richafort – who worked mostly in the Netherlands – over Hesdin. Attaingnant (RISM 1535[5]) credited *Salus populi ego sum* to 'G. Cadeac'; other sources assign it to 'Cadeac' and 'Pierre Cadeac'. The dense and sometimes awkward counterpoint of the piece seems atypical of Hesdin, and it probably does not belong

to him. *Ecce odor filii mei*, published under Hesdin's name in the Flemish print RISM 1547[5], clearly belongs to Manchicourt, who included it in the volume of his own motets brought out by Attaingnant.

The bibliographic confusion surrounding Hesdin's output seems specially regrettable in view of the prevailing high quality of his music, which shows a sensitivity to sonority and a sure feeling for structural articulation. His writing has considerable variety. The masses and the motets in Italian sources adopt a predominantly imitative syntax, while the sacred music published by Attaingnant uses a looser blend of free imitation and homophony. (The stylistic distinction between these two bodies of work might lend further support to the assumption of an Italian phase in Hesdin's career.) The chansons range from pieces in the 'Parisian' manner – used with particular eloquence in *Dueil, double dueil* – to swift patter songs. Like several of his contemporaries in the generation between Josquin and Palestrina, Hesdin deserves more attention than he has received.

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Missa brevis, 4vv, *E-MO* 771
Missa 'Hic est vere martir', 4vv, 1544[1], 1544[2], *I-MOe* α.N.1.2, *PCd* MS partbooks without call-number
2 Agnus, 2vv, Benedictus, 2vv, Crucifixus, 2vv, Domine Deus, 2vv, Et resurrexit, 2vv, 2 Pleni sunt celi, 2vv; all 1543[19], 1553[26]
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Andreas Christi famulus, 4vv, 1534[9]; S vii
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Argentum et aurum, 5vv, 1534[5], 1538[3], *CZ-HKm* II A 21, *I-CMac* D(F); S iii
Ave Maria, 4vv, 1532[10], 1534[6], 1540[6], *D-LEu* 51, *Mu* Art.401; S iv
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Epiphanium Domino, 5vv, 1534[10], 1553[2], S viii
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CHANSONS

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Ego sum qui sum, 5vv, attrib. Hesdin in 1539[7]; attrib. Mouton in *I-Bc* Q27/I; attrib. Richafort in *E-Tc* 22, lost, *NL-L* 1439 [B]; anon. in *CZ-HKm* II A 29, 30; ed. in SCMot, xiv (1995); probably by Richafort
Grace et vertu, 4vv, attrib. Hesdin in *F-CA* 125–8; attrib. Roquelay in 1536[3], 1537[3]; anon. in *c*1528[5], *D-Usch* 237, *F-Pc* rés.255, *I-Fl* Ashb.1085, several lute intabulations; probably by Roquelay
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JOSHUA RIFKIN

**Heseltine, James.** *See* HESLETINE, JAMES.

**Heseltine, Philip.** *See* WARLOCK, PETER.

**Heses** (Ger.). B♭♭; *see* PITCH NOMENCLATURE.

**Hesiod** (*fl* ? late 8th century BCE). Greek poet. He was clearly later than Homer, whose work he used. His particular genre was the didactic epic, in which he retained much Homeric diction as well as dactylic hexameter; unlike Homer, however, he was an explicit teacher and thus dispensed with the objective narrative method. Two major works are attributed to Hesiod, the *Works and Days* and the *Theogony*. The first of these, a kind of

versified farmer's almanac, contains half a dozen references to music centred on the Muses. Givers of glory through song (1), they have taught Hesiod the art (657–62), and he begins by bidding them sing the praise of Zeus (2). The rivalry of bard with bard (26), which had remained implicit in the *Odyssey*, is directly commended. In the *Theogony*, or 'Genealogy of the Gods', references to music are confined to the long initial invocation of the Muses (1–115), who appear once again as singers (10, 36–41, 60–69) and this time as dancers too (4, 70). It is they who grant 'lovely song' (104); with Apollo, they are the patrons of bards and kithara players (94–5). The power of music is acknowledged: men forget their sorrows 'when a singer ... chants the glorious deeds of men of old' (98–103). Hesiod's own gift of song was imparted to him during a single brief visitation by the Muses.

The opening portion (1–56) of the *Shield of Heracles*, an obvious imitation of *Iliad*, book xviii, may conceivably be Hesiodic. The remainder, however, must be attributed to his successors; and it is here that specific references to musical instruments occur – to Apollo's phorminx (202–3), and elsewhere (278–81; cf 283) to syrinx and aulos. The syrinx, or shepherd's panpipe, is mentioned outside a pastoral context, as once in Homer (*Iliad*, x.13; cf xviii.526). (*See also* LINUS.)

In the works that may with reasonable confidence be assigned to Hesiod, instrumental music is mentioned only once (*Theogony*, 95). His silence reflects the fact that he was not writing for an audience of aristocrats who would gather at feasts to listen to a kithara-playing bard or a girl aulos player. He set forth a plebeian ethic, profoundly different from the feudal standards of Homeric heroism yet not inferior to them. Plato recognized this: in the *Laws* (ii, 658d6–e3) he wrote approvingly of awarding the prize to recitations of Homer or Hesiod in a competition among both bards and rhapsodes. His comment serves to emphasize the point that, despite various references to singing, Hesiod represented the first evidence in Greek literature of rhapsodes, the professional reciters of poetry (*see* AOIDOS). Originally they accompanied their recitations on the kithara; later, when musical accompaniment had been abandoned, they held a staff instead (Pausanias, ix.30.iii, explicitly associated Hesiod with the later stage, but also asserted, in x.7.3, that Hesiod was debarred from the Pythian games because he could not accompany himself on the kithara). So, in the *Theogony* (30), the Muses present Hesiod with a staff as they fill him with their inspiration. It is a moment of transition, and not an insignificant one, in the musical history of Greece.


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WARREN ANDERSON/THOMAS J. MATHIESEN

**Hesitation waltz.** *See under* BOSTON (ii).

**Hesletine, James** (*b* *c*1692; *d* Durham, 20 June 1763). English organist and composer. One of the last boys trained by Blow in the Chapel Royal choir, he was appointed organist of Durham Cathedral in January 1711. Hawkins said he was also organist of St Katharine-beside-the-Tower, London, executing this office by deputy; and further that on account of some pique he tore all his own compositions out of the Durham Cathedral choirbooks. That destruction was not complete, and other copies, owned by his nephews, have come to light (in *GB-DRc* and *Ob*). Also extant is the verse anthem, 'Unto thee will I cry', composed in 1707 shortly before he finished as a chorister (*Lbl* Add. 30860, holograph). Consequently, of the seven extensive verse anthems whose texts are given in *A Collection of Anthems* (Durham, 1749), only two have no surviving settings. A letter from Hesletine to one Mickleton, promising to furnish copies of church music from Durham, presumably for Tudway's collection, also survives (*Lbl* Harl.3779). Another letter, from Hesletine's nephew Granville Sharp inviting him to musical activities in London, is a compilation of phrases from operas and songs (*GLr* D3549).


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WATKINS SHAW/BRIAN CROSBY

**Hesperinos** (Gk.: 'evening'). An evening Office in the Greek Orthodox Church, equivalent to Vespers of the Roman rite. Together with ORTHROS, the morning Office, it is one of the principal hours in both the urban and monastic rites.

1. History and development. 2. Structure.

1. HISTORY AND DEVELOPMENT. Although the observance of evening prayer independent of any vigil had become customary in Christian communities in the East by the 4th century, it was only some 200 years later that a specifically Eastern liturgy for the evening Office developed, distinct from that celebrated in the Western Church. An account of the evening Office as it was performed on the Sinai peninsula during the 6th century includes the name of a Greek hymn, *Phōs hilaron* ('O gladsome light'), whose words are still sung at Hesperinos today.

In the 6th century differences emerged in the way the Byzantine Office was celebrated in monasteries and in urban churches. Each of these liturgical traditions evolved within two distinct geographical and ecclesiastical regions: the monastic Office developed in the south, in the Laura of St Sabas near Jerusalem; and that of the urban churches in the north, in the political centre of Constantinople. The Great Church of Hagia Sophia in the imperial capital performed its own special urban or 'chanted' rite (ASMATIKĒ AKOLOUTHIA), while the liturgical practice in Greek monasteries was influenced by the Palestinian traditions at St Sabas.

The Great Church of Hagia Sophia maintained its authority over the chanting of the urban Office among metropolitan areas in the empire until 1204 when its elaborate Greek services were suppressed by Latin crusaders. Even before this date, however, the Office liturgy of Hagia Sophia had already begun to merge with the

monastic tradition of St Sabas. By 1453, when the Byzantine Empire fell to the Turks, a hybrid rite had emerged composed of elements from both the urban and monastic traditions. This rite, the culmination of nine centuries of liturgical conflict and reconciliation in the East, reached its maturity only in the late empire; it proved to be a lasting tradition and the antecedent of the Office of Hesperinos observed in the Greek Orthodox Church today.

Descriptions of the urban Office survive only from the end of the 14th or the beginning of the 15th century. Archbishop Symeon of Thessaloniki wrote his treatise *Peri tēs theias proseuchēs* (*De sacra precatione*, *PG*, clv, 535–670) 200 years after the urban rite of Constantinople had ceased to exert its influence, and described this rite not as it was celebrated in Hagia Sophia in the imperial capital but as he performed it in his own church of Hagia Sophia in Thessaloniki. By then the urban service was more a vestige of past imperial splendour in a provincial city than a living rite. Although a few 14th-century AKOLOUTHIAI manuscripts transmit the melodies of chants for Hesperinos and Orthros, in this archaic form the anonymous repertory of the urban liturgy stands outside the musical developments during the last two centuries of the empire. There is a prose description of the Offices of the new mixed rite in the *Diataxis tēs hierodiakonias* (*Ordo sacri ministerii*; *PG*, cliv, 745–66) written before 1379 by Philotheos, Patriarch of Constantinople. This document provides a detailed account of the liturgical actions of the priest and deacon and is the most comprehensive commentary on the Byzantine Office from the late empire. A second, more cursory description is contained in a 15th-century work, the *Exēgēsis tēs ekklēsiastikēs akolouthias*(*Expositio officii ecclesiastici*, *PG*, clx, 1163–94) by Markos Eugenikos, Archbishop of Ephesus.

At the beginning of the 14th century the fully developed mixed rite received attention from Byzantine composers. The oldest extant sources that transmit the new musical repertory for the Byzantine Office are the two early 14th-century manuscripts *ET-MSsc* 1256 and 1257 (copied in 1309 and 1332 respectively) and the earliest extant akolouthiai manuscript *GR-An* 2458 (copied in 1336). These three manuscripts show that at the beginning of the 14th century JOANNES KOUKOUZELES revised the musical repertory of the Office and transformed both the musical vocabulary and the performing practice. This process of musical enrichment continued throughout the 14th and 15th centuries and even beyond. In each successive akolouthiai manuscript, newly composed chant melodies were increasingly attributed to contemporary Byzantine composers.

2. STRUCTURE. The Ordinary chants and psalmody for Hesperinos are generally found in the akolouthiai manuscripts, while the music for the Proper chants is supplied from the STICHĒRARION. The order of Hesperinos on Saturday evenings and the evenings before important feasts in the fully developed mixed Byzantine rite runs as follows:

(*i*) The *prooimiakos* (Psalm ciii): a selection of verses from Psalm ciii, beginning with verse 28*b* and concluding with 24*b*, and the refrain *Doxa soi, ho Theos* ('Glory to Thee, O God'); it is preceded by a short, anonymous invitatory. The two halves of the choir sing the verses antiphonally in a relatively simple psalmodic style. Some of the verse melodies in the akolouthiai manuscripts are anonymous, but others are newly composed and attributed to specific composers. In the older, traditional chants the unembellished refrain is no more than a brief appendage after a line from the psalm. With the appearance in the 14th century of new melodies for Psalm ciii, both the text and the music of the simple refrain were gradually expanded. Originally the refrain consisted of the repetition of one or two words, but by the 15th century it overshadowed and in some cases dominated the psalm text and reflected subtle theological nuances in its tropes. Vocal range was also expanded in the new repertory (the older chants were predominantly conjunct). For the final verse and the doxology the choir united in a more florid setting.

(*ii*) The *kathisma*: a division of the Psalter (approximately one-twentieth of the complete text). As the entire Psalter was sung once a week, starting at Great Hesperinos on Saturday, selected verses from Psalms i–iii, the first division (*stasis*) of the first *kathisma* are found in the akolouthiai manuscripts, beginning with *Makarios anēr* (Psalm i.1*a*). A number of traditional anonymous and local melodies are preserved together with 'quasi-traditional' settings ascribed to named composers. Most akolouthiai manuscripts also contain an additional repertory of kalophonic ('beautified') verses for Psalm ii. Compared with the simple psalm settings, the kalophonic chants are extensive, melismatic works with a rhapsodic vocal style (*see* KALOPHONIC CHANT, and BYZANTINE CHANT §12).

(*iii*) The *Kyrie ekekraxa*: a complex of psalms (cxl, cxli, cxxix and cxvi), of which the first two verses only (the *kekragarion*) are provided with melodies in the akolouthiai manuscripts; the melodies for the rest of the chant were probably generated from these relatively simple psalmodic settings. In the manuscripts a *kekragarion* is supplied for each of the eight modes. Depending on the importance of the feast, *stichēra* (*see* STICHĒRON) were interpolated between the last ten, eight, six or four verses of the psalm complex.

(*iv*) The *Phōs hilaron*: an ancient Christian hymn dating from the 6th century at least. Its melody was transmitted orally until the 17th century, when notations show that a single very simple and rather monotonous melody in the 4th plagal mode probably lay behind all the earliest notated settings.

(*v*) A PROKEIMENON: a chant sung before the evening readings. The psaltika and akolouthiai manuscripts contain a set of eight *prokeimena*, one for Hesperinos on each day of the week and one for Sunday morning. These psalm verses were performed responsorially in the 'psaltikon' style. The melodies of the refrains (the *dochai*) are contained in the asmatikon manuscripts.

(*vi*) The *aposticha*: a selection of *stichēra* with single psalm verses and a concluding doxology.

(*vii*) The TRISAGION.

(*viii*) The *troparion apolytikion* (see TROPARION).

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

**Hespèrion XX.** Ensemble dedicated to the performance of early music. It was founded in 1974 by JORDI SAVALL (stringed instruments), Montserrat Figueras (singer), Lorenzo Alpert (wind and percussion) and Hopkinson Smith (plucked strings), with the prime aim of reviving unknown and neglected European and, especially, Spanish repertory of the Middle Ages, Renaissance and Baroque. The ensemble has toured in Europe, the USA, South America, Mexico, Australia, New Zealand and Japan, presenting programmes such as 'Music in the Age of Cervantes', 'Neapolitan Music of the Renaissance', 'Sephardic Romances' and 'Songs of the Troubadours'. Hespèrion XX has made more than 50 recordings, ranging from vocal works by Encina, Morales, Cabezón and Victoria through Purcell and François Couperin to Bach's *Art of Fugue*.

MARICARMEN GÓMEZ

**Hespos, Hans-Joachim** (*b* Emden, 13 March 1938). German composer. Musically self-taught, he first aroused attention when he won the 1967 Gaudeamus Foundation composition prize. A scholarship took him to the Villa Massimo in Rome (1972–3), and he returned to teach in Delmenhorst. During 1981 and 1982 he gave masterclasses in Israel, the USA, Brazil and Japan. In 1990 he was visiting professor at the Academy of Arts and Music in Bremen, and he became a member of the Free Academy of Arts in Hamburg in 1991. He works as a freelance composer in Ganderkesee near Bremen.

Hespos's music initially revealed closer ties to Schoenberg than to Webern, especially to Schoenberg's Expressionism. He differs from Schoenberg, however, in that composing is for him not a matter of the re-ordering of given material, as with serialism, but the creation of sounds. The disjunct nature of Hespos's work arises from a concentration on the particular sound; each phrase is precisely articulated, often requiring a frankly Expressionist delivery ('like a scream', 'agitated', 'mangled').

WORKS
(*selective list*)

Stage: Das triadische Ballett, 1976; spot, 1979; itzo-hux, 1980-81; za'khani, 1984; Arâ, 1985–6; nachtvorstellung, 1986; AUGEN DER WÖRTER, 1991

Orch and vocal-orch: mouvements, 1969; sound, 1970; ka, 1972; mouvements 2, 1974; pleuk, 1975; che, 1975; stoub, 1977; taff-zeitwinde für orchester, 1985–6; wuniof'k, 1989; paròl, Mez, orch, 1993; câche, S, orch, 1995; arOma, S, orch, 1995; topAi, S, orch, 1996; Acap, S, Mez, T, orch, 1996; annA, S, Bar, orch, 1996; VITU, B, orch, 1996; schnitt 53/3, S, orch, 1997; alioliva, S, T, orch, 1998; spiral, T, B, orch, 1998; pianissimo-Arie, S, orch, 1999

Ens: keime und male, 1965; einander-bedingendes, 1966; frottages, 1967; break, 1968; dschen, 1968; passagen, 1969; druckspuren-geschattet, 1970; en kin, 1970; point, 1971; scappa, 1974; tetok, 1977; go, 1978; break 2, 1978; passagen 2, 1979; gelb, 1979; conga, 1979; dlja …, 1981; esquisses itinéraires, 1984; donaia, 1986; VIF-bi, 1987; UPEX, 1988; bi 7 à trois, 1988; ifi, 1990; spink, 1993; dit, 1995; hystérie de silence, 1995; kammerszene-mirli-, 1995

Chbr: endogen, str trio, 1967; splash, db, perc, 1969; palimpsest, 1v, perc, 1970; Zeitschnitte, str trio, 1970; fahl-brüchig, pic-heckelphon, basset-hn, vc, 1971; profile, wind qnt, 1972; koss, brass qnt, 1980; tecum, 6 perc, 1981; prestunissimo, va, vc, db, 1981; tja, 2 pf, 1981; poogri-blues, tuba, db, 1984; tagal, 1v, cl, va, vc, db, perc, 1984; ganifita-blues, db, perc, singende Säge, ondes martenot, 1984; zerango, bajan, vn, vc, 1985; ruhil, cornet, t tuba, b trbn, 1985; HM, 2 pf, perc, 1987; xina, 3 pfmrs, 1987; spilak, 3 trbn, 1991; FOUR CHILDREN, pf, fl, 1992; Black Beauty, perc, actress, 1993; MusikBoxen, fl, cl, gui, perc, vc, 1995; DuOH, 2 pf, 1995; Li-lâ, 2 alphorns, 1996

Solo inst: Für cello-solo, 1964; Traces de …, org, 1972; Harry's Musicke, b cl, 1972; SNS, org, 1975; cANG, cymbal, 1976; Z/dor, indetermined, 1977; Bratschgeschloif, va, 1977; nai, 1v, 1979; padouk, mar, 1980; abutak, bajan, 1983; tiff, euphonium, 1985; tras, 1v, 1987; yárrah, ondes martenot, 1989; via … MQW, org, 1992; bic, b sax, 1993; aref, 1v, 1994; rop, trbn, 1994; splisse, tpt, 1995; douka, b rec, 1995; ritual, timp, 1996

Choral unacc.: NYKAYÉ, BIMA, 1987; sla, 1989; geleut, 1994; joie, 1996; còrogrammi, 1999

Choral with ens: decay, 1987; 625 Stadtkantate, 1995

Scenic: ohrenatmer, 1981; mini mal!, 1982; ankle beat, 1982; seiltanz, 1982; CLAY-man's-VERT, 1986; man/scafala, 1987; LUFFIO, 1988; striggles, 1988; fulaar, 1989; tan, 1991; air, 1992; KriZ, 1993; zeitwasser, 1994; FOYER, 1994; pAp, 1994; eine ganz andere Geschichte, 1995; Op!, 1996; laco, 1997

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CLYTUS GOTTWALD

**Hess, Joachim** (*b* Leeuwarden, 24 Sept 1732; *d* Zeist, 27 Dec 1819). Dutch organist, writer and composer. Born of German parents, he began his musical career as organist of the Lutheran church in Leeuwarden (playing an organ made by Arp Schnitger); on 1 November 1749 he was appointed organist of the Lutheran church in Gouda (playing the former organ of the Grote Kerk there, built by Heinrich Niehoff in 1552–6). In November 1753 he became organist of the Grote Kerk in Maassluis (with an organ made by Rudolf Garrels, 1732), and in January 1754 of the Grote Kerk in Gouda (with an organ made by Jacob François Moreau, 1736). He held this last position until his retirement in 1813. He spent his last years in the Moravian Community (Hernhutters) in Zeist.

Hess's views constantly changed during his life. His education was founded on the classic principles of organ playing. An anonymous addition to Hess's autobiography (MS, 1818, Zeist, Broedergemeente PA 11, R 7, 6) reports that he had an unusual ability for improvising a fugue according to strict rules, a talent for which he was famous throughout the country. He evidently preferred imitative or illustrative music. During a visit by William V, Prince of Orange, to the Grote Kerk in Gouda on 27 August 1768, Hess played a battle piece (*veldstuk*) during the entry of the company, an improvisation on the Vox humana during the tour of the stained-glass windows,

and a fantasy for full organ during its departure. The registration examples in his *Luister van het orgel* demonstrate a preference for these genres. As a composer he wrote music in the Moravian tradition for the inaugurations of new organs, especially those built by his brother Hendrik Hermanus Hess (1735–94); he also wrote 14 melodies for the *Evangelische gezangen* (1806), the first official Dutch chorale book.

Hess's organological works are still important today. His *Luister van het orgel* and *Over de vereischten in eenen organist* were intended mainly to give information concerning correct performance on the organ. His description of the organ in the Grote Kerk in Gouda, originally published anonymously in Gouda and ascribed by some to Hess, later appeared as a supplement to his *Dispositien der merkwaardigste Kerk-orgelen*; his continuation of the same work and his *Korte schets van de allereerste uitvinding* are extremely important sources for the history of organ building. Hess examined many instruments personally, but he also used information from others, not always sufficiently critically. Modern Dutch organography owes much to his work.

THEORETICAL WORKS

Korte en eenvoudige handleiding tot het leeren van 't clavecimbel of orgel-spel (Gouda, 1766, 5/1792/*R*)
Luister van het orgel (Gouda, 1772/*R*)
Dispositien der merkwaardigste Kerk-orgelen, welken in de zeven Vereënigde Provincien, als mede in Duytsland en Elders aangetroffen worden (Gouda, 1774/*R*)
Over de vereischten in eenen organist (Gouda, 1807)
Korte schets van de allereerste uitvinding en verdere voortgang der orgelen tot op dezen tijd (Gouda, 1810)
Dispositien van kerk-orgelen welke in Nederland worden aangetroffen (MS, *c*1815, Gemeente-museum, The Hague); ed. J.W. Enschedé (Amsterdam, 1906) [suppl. to *Dispositien*, 1774]

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MAARTEN ALBERT VENTE/GERT OOST

**Hess, Marjorie Ann.** *See* BOSCH, MAURA.

**Hess,** Dame **Myra** (*b* London, 25 Feb 1890; *d* London, 25 Nov 1965). English pianist. She first studied with Julian Pascal and Orlando Morgan at the GSM before winning an Ada Lewish scholarship at the age of 12 to study with Tobias Matthay – a lifelong friend and influence – at the RAM. Her début came in 1907 when she played Beethoven's Fourth Concerto and Saint-Saëns's Fourth Concerto with Beecham at the Queen's Hall, London, giving Chopin's F♯ minor Nocturne and A minor Etude op.25 no.11 as encores. In 1908 she first appeared at the Promenade Concerts, playing Liszt's E flat Concerto with Sir Henry Wood, the first of 90 collaborations. Partnerships with Nellie Melba, Lotte Lehmann, Fritz Kreisler and Joseph Szigeti followed, and she also formed a piano duo with her cousin Irene Scharrer. In 1912 Hess achieved a major success playing the Schumann Concerto with Mengelberg in the Netherlands, and by 1920 she was playing nearly 100 concerts a year in Britain and Europe. In 1922 she made her début in the USA, where she enjoyed particular acclaim. At the start of World War II, when all London's concert halls were closed, she commenced her legendary daily lunchtime recitals at the National Gallery. Playing 146 concerts to full houses, she joyfully proclaimed 'never have I played more and practised less'. She was created a CBE in 1936 and a DBE in 1941. After the war she resumed her regular visits to the USA, giving 14 concerts at Carnegie Hall between 1946 and 1954. In 1951–2 she played at Casals' Prades Festival. She suffered a heart attack in 1960 and that year gave her last public performance, of Mozart's A major Concerto K488. Her final years were clouded by rapidly declining health.

Hess's repertory, initially wide and enterprising, centred increasingly on the Viennese Classics; Beethoven's Fourth Concerto, his last three sonatas and many of the Mozart concertos seem inseparably associated with her warmth, poetry and regal authority. Among her many piano transcriptions of Baroque music, that of J.S. Bach's chorale-prelude 'Jesu, joy of man's desiring' (Cantata 147) attained worldwide popularity. She disliked recording ('when I listen to myself play, I feel I am going to my own funeral'), but the few discs she did make have been greatly admired. A performance of Chopin's F minor Fantasie taken from a 1941 University of Illinois recital shows her scintillating virtuosity, while a 1951 performance of Brahms's Second Concerto with Bruno Walter finds her more than equal to its rigours. Beethoven's sonatas opp.109 and 110 and Schumann's Concerto, *Carnaval* and *Etudes Symphoniques* were among her greatest successes in the recording studio. Hess's students included Ann Schein and Stephen Kovacevich.

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BRYCE MORRISON



*Myra Hess*

**Hess, Willy** (i) (*b* Mannheim, 14 July 1859; *d* Berlin, 17 Feb 1939). German violinist. He studied with his father, a pupil of Spohr. In 1865 he went to the USA to continue his studies and, at the age of nine, he toured with the Thomas Orchestra. In 1872 he left for the Netherlands, moved to Heidelberg and then went to Berlin in 1876 to complete his studies with Joachim. He led the opera and museum concerts orchestra at Frankfurt (1878–86) and in 1886 became a professor at the Rotterdam Conservatory. Hess moved to Manchester to lead the Hallé Orchestra (1888–95), to Cologne as a professor at the conservatory (1895–1903), and then to London to the RAM (1903–4). From 1904 to 1910 he led the Boston SO. He eventually settled in Berlin and taught at the Hochschule für Musik (1910–28).

Hess was distinguished as a leader, a 'passionate and inexhaustible' teacher (according to Flesch), and a quartet player (he played in the Hess Quartet in Boston and the Halíř Quartet in Berlin). An intelligent and sensitive musician, whose playing was strongly influenced by Joachim, he produced a rich, full tone and led with a certain impetuosity of attack. His fine violin was by G.B. Guadagnini.

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WATSON FORBES

**Hess, Willy** (ii) (*b* Winterthur, 9 Oct 1906; *d* Winterthur, 9 May 1997). Swiss musicologist and composer. He studied the piano and music theory with Andreae, Paul Müller and Walter Frey at the Zürich Conservatory, and musicology at Zurich University (1926–9). After studying in Berlin (1929–30) he resumed piano lessons with Frey. During the years 1942–71 he was a bassoonist in the Winterthur Stadtorchester and was also active as a music teacher, composer, music critic and musicologist. His work centred on Beethoven: with the primary object of bringing unknown compositions to light he published a definitive catalogue (1957), and contributed over 400 publications to Beethoven studies. Between 1959 and 1971 he published 14 volumes of supplements to the complete Beethoven edition, as well as numerous editions of separate works. His writings were otherwise chiefly concerned with questions of musical form and the works of Bruckner, but he also wrote on modern music and the Swedish explorer of Asia, Svan Hedin. Hess composed a large number of tonal works based on various Classical models.

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JÜRG STENZL

**Hesse.** *See* HASSE family.

**Hesse, Adolf Friedrich** (*b* Breslau, 30 Aug 1809; *d* Breslau, 5 Aug 1863). German organist and composer. He was taught by F.W. Berner in the Silesian Bach tradition, and on his first major concert tour in Germany met Hummel in Weimar and Spohr in Kassel. In Darmstadt he met Rinck, who had studied with Bach's pupil J.C. Kittel, and with whom he studied for six months in the winter of 1828–9. From 1831 until his death Hesse was organist of the Bernardine church in Breslau. In 1844 he inaugurated the Doublaine-Callinet organ at St Eustache in Paris, where his interpretation of Bach's organ works, hitherto almost unknown there, created as great a sensation as his own virtuosity. In 1851 he played very successfully in the Crystal Palace and elsewhere in London. Hesse was the first 19th-century German organist to win international recognition as a touring virtuoso, even before Mendelssohn. His concert programmes consisted mainly of his own compositions and works by Bach, including fugues from *Das wohltemperirte Clavier*. Doubt has recently been cast on the significance of Hesse's teaching of J.N.

Lemmens, whom Fétis regarded as Hesse's heir and thus a link between the tradition of Bach and the modern French school.

Hesse's compositions combined fugal polyphony modelled on Bach with rich, Romantic harmonies influenced by Spohr, whom he greatly admired. While his organ works were widely distributed, his orchestral and choral compositions were little known outside Breslau. During the last 15 years of his life, feeling dissatisfied at the direction of 'modern music', he hardly composed at all.

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MARTIN WEYER

**Hesse, Ernst Christian** (*b* Grossgottern, Thuringia, 14 April 1676; *d* Darmstadt, 16 May 1762). German composer and viol player. While still at school in Langensalza and at Eisenach he became known as an excellent viol player. The Landgrave Ernst Ludwig of Hesse-Darmstadt heard him play in 1692 and attached him to his court in Giessen, where he also studied law at the university. In 1694 he went with the court to Darmstadt, becoming an assistant in the government chancellery, playing in the court orchestra and studying music with the elderly Kapellmeister, W.C. Briegel. Between spring 1698 and autumn 1701 he developed his instrumental technique still further under Antoine Forqueray and Marin Marais in Paris at the Landgrave's expense.

After his return to Darmstadt he was installed as viol player and secretary for war. On 3 December 1701 he married Anna Katharina Merck, a member of the well-known family of pharmacists. Tours as a concert virtuoso took him in 1705 to Hamburg (where he made friends with Handel), then to the Netherlands (where he played before the Duke of Marlborough) and afterwards to London. He played before Queen Anne and appeared at concerts with J.E. Gaillard and Thomas Clayton. In Darmstadt early in 1707 he directed musical festivities in honour of the Elector of Hanover, later King George I of England, and on the strength of this he was appointed by the Landgrave as his Kapelldirektor. In 1708 Hesse went to Mantua with Prince Philipp, Ernst Ludwig's brother, to study Italian operatic style under the prince's Kapellmeister, Vivaldi, and he subsequently gave concerts throughout Italy. In April he was in Rome taking part in Handel's oratorio *La Resurrezione*. After a short spell in Darmstadt, where J.C. Graupner had recently taken charge of the musical establishment, Hesse undertook further journeys between September 1709 and the beginning of 1710, visiting Dresden and Vienna, where he played with Pantaleon Hebenstreit before Emperor Joseph I and was highly praised. He declined invitations to profitable appointments but then secured a good permanent position in Darmstadt as from 1 June 1710.

In 1713, soon after the death of his wife (by whom he had six children), he married the well-known singer JOHANNA ELISABETH DÖBRICHT. In 1714, when quarrels developed between the women singers in Darmstadt, Hesse resigned his post as Kapelldirektor but was given a military appointment and was able to undertake concert tours with his wife. In 1726 he was promoted to the war council; besides this, he devoted himself to his lucrative wine business and to his property. Later he withdrew still further from musical life, suffering acutely from gout.

About 1712 his Italian opera *La fedeltà coronata* was performed. It includes arias according to 'Lombardian taste', expressive recitatives and an important ensemble. His divertimento *Apollo in tempe* dates from a later period and shows a French style of orchestration and greater integration of the individual numbers. The flute sonata and the duo for bass viol and continuo are skilfully written, with a pleasant vein of melody.

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La fedeltà coronata (op, 3), *D-DS*
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Conc., ob, b viol, bc, *HRD*, inc.
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ELISABETH NOACK/STEFFEN VOSS

**Hesse, Johann Heinrich** (*b* c1712; *d* Eutin, bur. 29 June 1778). German composer. In 1733 he was appointed Kantor and organist in Eutin (near Lübeck), and he may also have been the director of the small Kapelle in Eutin of Prince-Bishop Adolph Friedrich (later king of Sweden). There he was also active as a composer of lieder. His first collection, *Lieder mit Melodien* (1755, manuscript in *D-SWl*), was apparently never published, though some of the pieces may have been taken into his first published collection, *Lieder zum unschuldigen Vergnügen* (Lübeck, 1757), two years later. He also published two volumes of lieder to texts by Gellert (Eutin, 1766, and Hamburg, 1774), besides sets of *Moralische Oden und Lieder* (both Eutin, 1777, 1780, now lost), few of which rise above the level of mediocrity. His *Kurze, doch hinlängliche Anweisung zum General-Basse* (Hamburg, 1776) seems to have been his most popular work.

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RAYMOND A. BARR

**Hessenberg, Kurt** (*b* Frankfurt, 17 Aug 1908; *d* Frankfurt, 17 June 1994). German composer. He studied in Leipzig with Raphael and Teichmüller (1927–31), and in 1933 he was appointed to teach composition at the Hoch Conservatory (renamed 'Musikhochschule' in 1937) in Frankfurt; he remained there throughout his career and was made professor in 1953. Among the many awards made to him were the National Composition Prize (1940) and the Robert Schumann Prize given by the city of Düsseldorf (1951). He composed in almost every genre but opera, and choral music forms a substantial part of

his oeuvre. While his music is deliberately academic and conventional in general, he combines a fluent contrapuntal skill (developed from his study of Baroque music) with a quite individual tonal harmonic style. His slow movements have a delicately woven poetry, together with – in his music for voices – a very smooth melodic line. His first major successes were with the Concerto grosso and the Second Symphony, both first conducted by Furtwängler.

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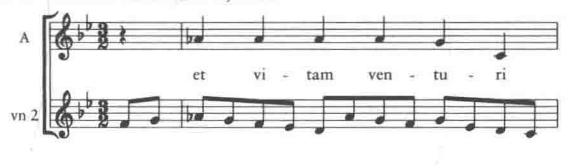
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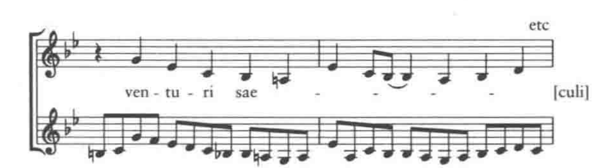
KLAUS KIRCHBERG

**Heterophony** (from Gk. *heteros*: 'other', 'different' and *phōnē*: 'voice'). Term coined by Plato, of uncertain meaning; now used to describe simultaneous variation of a single melody. Plato used the word (*Laws*, vii, p.812) when discussing the unsuitability of music for lyre and voice in musical education. It is not clear if he meant that the 'other voice' (the lyre) provided a contrasting melody, a harmonization of the vocal part or deliberate variations on it. Thus its meaning could range from reference to minute discrepancies in singing or playing in unison or octaves (even, for instance, those produced unintentionally within the first violins of an orchestra) to the most complex of contrapuntal writing.
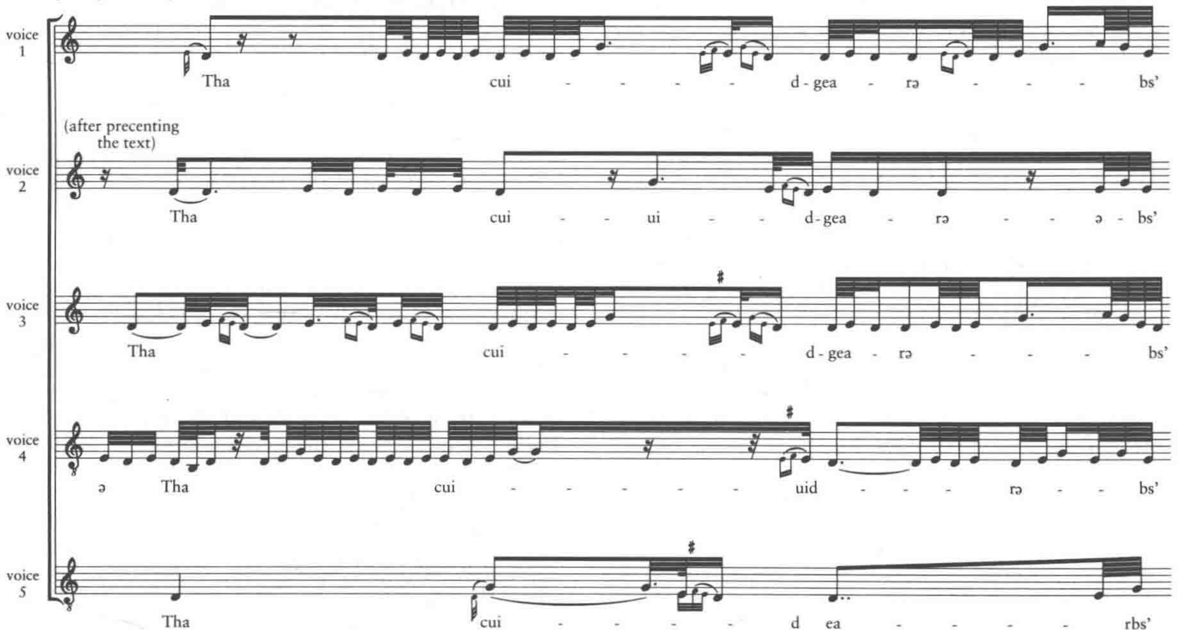
In modern times the term is frequently used, particularly in ethnomusicology, to describe simultaneous variation, accidental or deliberate, of what is identified as the same melody. Ex.1, from Beethoven's *Missa solemnis*, illustrates the practice of distributing the same melody among different voice or instrument parts with different rhythmic densities. While this is a common enough occurrence between the cello and double bass parts in European orchestral writing, it is basic to some non-European music, for example the gamelan music of south-east Asia (*see* INDONESIA).

**Ex.1** Beethoven: *Missa solemnis*, Credo







**Ex.2** Opening of 'Martyrdom', Isle of Lewis, Hebrides (Knudsen)



The term 'heterophony' is also used in discussion of much accompanied vocal music of the Middle East and East Asia, where the instrument provides an embellished version of the vocal part. One instance is the relationship between *lyra* and voice in the performance of Kleftic ballads (*see* GREECE, §IV, 1(iv)). Heterophony is also likely to occur frequently in group singing within orally transmitted monophonic traditions, as in ex.2, where the highly individual and ornamental treatment given to a straightforward metrical psalm tune is explained as the work of 'individual people, who in the singing fellowship reserve the freedom to bear witness to their relation to God on a personal basis' (Knudsen).

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PETER COOKE

**Heteš, Jan.** *See* HATAŠ family.

**Hets** [Khets]. Mongolian FRAME DRUM, also known as *hengereg*. Mongol shamanic drums have a single head stretched over a wooden frame and are held by an interior wooden handle. There are two such frame drums displayed in Ulaangom Museum, Uvs *aimag* ('province'), Mongolia. The drum-handle of one of these, belonging to Badalgarav shaman from Züünhangai *sum* ('district'), comprises two crossed wooden sticks. In addition, a twisted wire stretches along the back from which hang a row of small percussive devices (*holbogo*) in the shape of weapons. The handle of the second frame drum, belonging to a Tuvan shamaness, Yamaan, from present-day Naranbulag *sum*, is a single wooden stick representing the shaman's ancestor-spirit (*ongon*). The head and chest of the carved figure are coloured pink, its crown black, and its eyes and forehead bright red. The lower end of the figure/handle, with its red and blue patterns, give the impression of a costume. Along the wire that serves as 'arms' hang eight *holbogo*; others are attached to the drum's frame and also dangle as earnings of the *ongon*. Nine anklebones are fitted around the 185 mm-deep frame over which deer-skin is stretched. The beaters of both instruments are similar: one side bears percussive metal devices attached to a metal strip running like a spine down its leaf-shape; the other is made partly of single and partly of double hide.

Among Tsaatans of Hövsgöl *aimag*, north-west Mongolia, the frame and handle of the drum must be made from a larch tree struck by lightening. The instrument symbolizes the saddle animal on which the shaman travels or the mount that carries the invoked spirit to the shaman, and the animal is identified with that of the skin from which the single drumhead is made (Potapov). Among certain Mongol groups, the shamanic drum is called the 'black stag' (Heissig). That the Darhats of Hövsgöl *aimag* perceive the drum as a riding animal is indicated by the material used for it: horse-hair, reindeer's sinew, red cotton thread representing blood vessels, and anklebones; and the naming of its various parts: 'ear', 'heart', 'backbone', 'sacrificial ribbon', 'halter', 'rein' and so on (Diószegi). Drums are 'enlivened' during a special ceremony before being used for shamanizing. The skin of a Buryat Mongol shaman's drum in the possession of the Mongolian academic Tsoloo is decorated with representations of a moon and crow.

*See also* MONGOL MUSIC.

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CAROLE PEGG

**Hetsch, (Karl) Ludwig Friedrich** [Louis] (*b* Stuttgart, 26 April 1806; *d* Mannheim, 28 June 1872). German composer, conductor and teacher. In 1824 he went to Tübingen to study theology, but on leaving the seminary he set up as a music teacher; Princess Elisabeth of Württemberg was among his earliest pupils. He soon moved back to Stuttgart where his first large-scale work, the opera *Ryno*, was produced in 1833 and published soon afterwards. Hetsch became director of music at Heidelberg in 1846, and in 1856 director of the court theatre at Mannheim, where he had wider scope for his talents and where he remained until his death. The University of Tübingen gave him an honorary doctorate in 1867.

One of Hetsch's lifelong friends was the poet Eduard Mörike, with whom he shared an enthusiasm for Mozart and an antipathy to Wagner. His settings of the poems in Mörike's novella *Maler Nolten* (1832) were published in an appendix to the novella, and Mörike dedicated his short story *Mozart auf der Reise nach Prag* (1855) to Hetsch. Hetsch's songs are unpretentious but have some melodic charm. They include settings of *Der Feuerreiter* and *Das verlassene Mägdlein*. Other compositions include a setting of Psalm 130 for soloists, chorus and orchestra op.9 (1846), incidental music for *Die Jungfrau von Orleans*, masses and orchestral music.

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GWILYM BEECHEY

**Hettisch, Johann.** *See* HATAŠ family.

**Heuberger, Richard (Franz Joseph)** (*b* Graz, 18 June 1850; *d* Vienna, 28 Oct 1914). Austrian critic and composer. He gave up an engineering career in 1876 to devote himself to music, studying in Graz with W.A. Rémy. Moving to Vienna, he became director of the Academischer Gesangverein in 1876 and the Singakademie in 1878, was a teacher at the conservatory from 1902 and directed the Wiener Männergesang-Verein, 1902–9. He was also a music critic, writing for the *Neues Wiener Tagblatt* from 1881, the Munich *Allgemeine Zeitung* from 1889, and succeeding Hanslick on the important and influential *Neue freie Presse* (1896–1901); he also edited the *Musikbuch aus Österreich* (1904–6). Besides collections of his criticisms, he published a biography of

Schubert (1902). He composed two ballets, four operas and several operettas, and achieved considerable renown in his day with his choral and orchestral works; he is now remembered almost exclusively for his operetta *Der Opernball* (1898). This remains a mainstay of the German operetta repertory, esteemed especially for the insinuating duet 'Geh'n wir ins Chambre séparée' (for soprano and mezzo-soprano). Otherwise his stage works had little success, and when he was offered the libretto of *Die lustige Witwe* he was unable to supply music to suit the management of the Theater an der Wien, who thereupon handed it over to the young Lehár.

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ANDREW LAMB

**Heudelinne** [Heudeline], **Louis** (*fl* 1700–10). French composer and viol player. He published the first collection of pieces for treble viol in France: *Trois suites de pièces à deux violles* (Paris, 1701). In 1710, when he was living in Rouen, his *Second livre de pièces pour le dessus et basse de violle* was published in Paris. The first collection was also reprinted in Amsterdam (a unique copy with the composer's corrections is at *GB-DRc*). Each of the three suites of the 1701 collection, written for treble and seven-string bass viols, includes one or two preludes, an allemande, courante, sarabande, gigue, and several additional movements (some with *doubles*): gavotte, menuet, rondeau, chaconne, rigaudon or 'sonate'. A few may be played alone (the prelude, allemande and rondeau of no.1 and the prelude of no.2). The difficulty of Heudelinne's music is caused by its passages and broken rather than chordal figuration; a melody with few chords or double stops characterized for him the nature of the treble viol (*avertissement*: 'ce jeu tendre & brillant qui fait de propre caractère du dessus de viole'). His second collection includes 60 pieces, some of which are for two trebles and bass, grouped by keys (D, g, G, e, E, A, d). Some of these have descriptive titles, such as 'pièce luthée à petits coups d'archet', 'cloches ou carillons' and 'la villageoise'.

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MARY CYR

**Heugel.** French firm of music publishers. The Heugel family became associated with publishing on 1 January 1839, when Jacques-Léopold Heugel (*b* La Rochelle, 1 March 1815; *d* Paris, 12 Nov 1883) became a partner of Jean-Antoine Meissonnier (*b* Marseilles, 12 Dec 1783; *d* Paris, 6 May 1857). Before association with Heugel, Meissonnier, established in Paris from 1809, published a *Journal de guitare* (1822), *Le troubadour des salons* (1825) and other light music. He had bought the business of Savaresse (1835); on 10 August 1838 he moved to 2 bis rue Vivienne. When Meissonnier retired on 20 April 1842 Heugel became sole owner. In 1974 the firm moved to Galerie de Montpensier in the Palais Royal, and in 1980 was bought by Leduc.

The firm acquired the popular weekly journal *Le ménestrel* (12 Feb 1840) from Jules Lovy, who had founded it in 1833, and continued publication until 1940 except during the Franco-Prussian War of 1870 and World War I. Built at first on *Le ménestrel* and illustrated albums of popular songs, the catalogue expanded rapidly. Jacques-Léopold published several pedagogical works (including Cherubini's) and a significant collection of harpsichord works edited by Amedée Méreaux (1855–60). In 1857 Heugel founded *La maîtrise*, a journal dedicated to renewal of religious music and directed by d'Ortigue and Niedermeyer. In the mid-19th century Heugel's mainstay was theatre music. Among countless successful publications were works by David (*Le désert*, 1844; *La perle du Brésil*, 1851); Offenbach (*Croquefer*, 1857, then *Orphée aux enfers*, *Barbe-bleue*, *La belle Hélène* and many others); Thomas (*Mignon*, 1866; *Hamlet*, 1868); Delibes (*Coppélia*, *Sylvia*, *Lakmé*); and French versions of works by Johann Strauss (ii) and his brothers.

In 1883 Jacques-Léopold was succeeded by his son Henri-Georges Heugel (*b* Paris, 3 May 1844; *d* Paris, 11 May 1916), who had become a partner in 1876. By 1885 Heugel was publishing at least one work daily, and catalogue purchases provided further expansion: the remainder of Edmond Gérard (1887 and 1890, Jacques-Léopold having bought part in 1882), Hartmann (1891, numerous works by Franck, Lalo, Reyer and Massenet), Tellier (1898) and part of Pérégally & Parvy (1904). Henri's nephew Paul-Emile Chevalier (1861–1931) supplied the capital to buy Hartmann's catalogue and thereupon became Heugel's partner. Chevalier directed the firm from May 1916 until 1919, the succession of Henri's son Jacques-Paul Heugel (1890–1979) being

delayed by the war. Chevalier retired on 22 July 1919 and Jacques led the firm alone until 22 March 1944, when it became a 'société anonyme'. He was then appointed president and general director. His sons François Henri Heugel (*b* Paris, 22 Aug 1922) and Philippe Gérard André Heugel (*b* Paris, 8 July 1924; *d* 13 June 1992) were named artistic director and commercial director respectively in 1947.

Under Jacques Heugel and his sons publication of contemporary music was balanced with concern for earlier music. 20th-century composers prominent in Heugel's catalogue include Auric, Delannoy, Fauré, Hahn, Harsányi, Ibert, d'Indy, Jolivet, Milhaud, Poulenc, Schmitt, Tailleferre, Alexander Tcherepnin and Widor, as well as the later Amy, Arrigo, Boulez, Dutilleux, Hersant, Jolas, Martinet and Mihalovici. An extensive collection of practical editions of early music, *Le pupitre*, begun in 1967 under the direction of François Lesure, now extends to some 72 volumes. Heugel's catalogue contains the publications of the Societé Française de Musicologie (to *c*1980). From 1954 to 1974 Heugel's current activities were detailed in a semi-annual *Carnet de notes*. Since acquiring Heugel in 1980, Leduc has maintained its individual editorial policy. Many out-of-print works are being reissued, including vocal scores of famous operas with documentation and iconography. Heugel also publishes educational works and the choral collection of the Centre d'Études Polyphoniques d'Ile de France *DEMF*, ii

ROBERT S. NICHOLS/JEREMY DRAKE

**Heugel, Johannes** (*b* ? between 1500 and 1510; *d* Kassel, before 31 Jan 1585). German composer. His identity is unclear: according to Cramer, he could be 'Joannes Heugelius Wetteranus Hessus', born between 1510 and 1515 in Wetter, near Marburg, while Gottwald thinks he was born in the Strasbourg-Basle area. Nagel identifies him with 'Johannes Heygel ex Teckendor' (Deggendorf an der Donau), a student at Leipzig in winter 1513, but Pietzsch's research has largely disproved Nagel's theory. Heugel may have received his musical education in south-west Germany: he composed epitaphs for Thomas Sporer in Strasbourg in 1534 and Balthasar Arthopius, who worked in Weissenburg and Speyer, in 1535. Stylistic similarities between settings of *Christ ist erstanden* by Matthias Greiter and Heugel also suggest that Heugel, like Greiter, may have been a pupil of Sporer. Heugel had another link with the Palatinate, for from 1535 onwards he dedicated several compositions to the Palatine princes.

The earliest reference to Heugel as a musician is in a Kassel account book dating from the end of 1536, in which he is described as a 'companist' and, as in the accounts for the following year, listed among the trumpeters; he received the highest salary and seems to have been held in great esteem. His earliest dated compositions were written in 1534. However, he was commissioned by Philipp, Landgrave of Hesse, to set a satirical poem and an elegy on Zwingli, known to have been written in 1531 and 1532 respectively, and he would hardly have composed them later than 1533; he may therefore already have begun his service at the Hesse court at that time. As court composer it was Heugel's duty to build up a repertory for the court musicians by composing new works and copying the works of others. 12 of his manuscripts (mostly incomplete) survive in the Kassel Landesbibliothek. In 1547 Heugel's name headed the list of singers; he probably succeeded Georg Kern, Philipp's 'Gesangsmayster', although he did not adopt that title. He probably had the function of a Kapellmeister, taking responsibility for all the music at the court. During the whole of his time there he never had more than 13 singers (seven men and four to six boys) or 15 instrumentalists. A builder's clerk of the same name is mentioned in the documents for 1553 and 1578 but it seems unlikely that this could be the composer. When Landgrave Philipp died on 31 March 1567, it was Heugel who composed a lament. Philipp's successor Wilhelm IV retained Heugel in his service, but the latter appears gradually to have done less composing (his last datable composition is from 17 March 1577) and generally to have spent the last years of his life more quietly. In 1585 his salary was paid up to 30 April to his widow. On 1 May his successor Bartholomäus Clausius was appointed Kapellmeister.

In the 50 years or so that he worked at Kassel, Heugel produced a large and varied corpus of compositions, of which about 500 survive, though some are incomplete. They include motets for the most important festivals in the church year and for all the usual services, *Te Deum* and *Magnificat* settings, Latin psalms, a complete German psalter, German song motets and hymns, Latin occasional motets with political or personal texts for court, university and home use, and also German songs and instrumental pieces. Heugel composed in nearly all the forms then current, the only exceptions being the Mass (which was no longer celebrated at the Kassel court), dance music and keyboard music. He used a wide range of techniques and forces: his surviving works include motet-like compositions in seven to 12 parts for vocal or instrumental ensembles (or a combination of both), predominantly polyphonic four- to six-voice motets and songs, and two- or three-voice settings of humanist odes and other pieces. Though trained in the German tradition, Heugel increasingly adopted the Flemish style of the post-Josquin generation.

Heugel's earlier compositions include a group of important polyphonic works for voices and instruments from the 1530s and 1540s; they include canons and 'riddle' canons (for which detailed instructions are provided) and although the music draws heavily on the Flemish tradition of polyphony, it remains, particularly for the instruments, individual in style. The eight-voice *Consolamini, populе meus* (1539) is probably the earliest German piece for double choir. The seven-part *Lerman* is an unusual instrumental piece specifically for wind instruments. In contrast, the four-voice psalm motets, a Credo and the two Zwingli motets show the influence of a later, simpler Flemish style. The late works reveal a distinct preference for homophony; the *Querela* for Landgrave Philipp ranks with the best funeral music of its time. Another striking late work is the ten-part *Colloquium hospitis et nymphae* (1566), a rich, homophonic composition with written-out echo effects. Among the numerous motets, the setting of Burkhard Waldis's translation of the psalter deserves mention; Heugel used a variety of techniques in setting the psalms, though the melody is invariably in the tenor. The settings are motet-like and even sometimes instrumental in conception, and are far removed from the later homophonic chorale.

WORKS

22 Magnificat settings, 4vv, Magnificat, 5vv, *D-Kl* 4° Mus.9 (according to Kirsch at least 7 are not by Heugel)

29 motets, 7–12vv, *Kl* 4° Mus.38 (dated July 1535–Jan 1566; A II, T II lost)
16 motets, 5–6vv, *Kl* 4° Mus.91 (dated April 1544–Dec 1571; Sup II lost)
5 motets, 8vv, *Kl* 4° Mus.143 (dated 1566; 1 doubtful; only A ii and T extant)
88 motets, 5–9vv, *Kl* 4° Mus.118 (dated Feb 1534–March 1577; Sup lost)
11 motets, 4–5vv, *Kl* 4° Mus.142 (dated Dec 1540–May 1550; B lost)
22 motets, 4–5vv, *Kl* 8° Mus.4 (dated Oct 1534–Jan 1536; A lost)
16 psalm motets, 4–5vv, *Kl* 4° Mus.24 (dated Sept 1537–April 1550; Vagans lost)
156 German psalms, 4–5vv, *Kl* 4° Mus.94 (dated Feb 1562–1565, but probably incl. compositions from 1555–70)
61 sacred German songs, ?4–5vv, *Kl* 8° Mus.53, 1 (dated June 1534; only Sup extant)
2 sacred and 4 secular German songs, *B-Bc* XY 15.030 (MS score August 1836, ed. M. Hauptmann, probably from lost MS formerly in *D-Kl*)
2 German songs, *Kl* (single sheet of lost MS; only T I and T II extant)
55 various pieces, 4vv, *Kl* 4° Mus.43 (dated March 1534–Dec 1570)
6 various pieces, ?3vv, *Kl* 8° Mus.53, 2 (dated Feb 1534–Oct 1546; Sup only)
3 lost works, listed in *HEu* Pal.Germ.318

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WILFRIED BRENNECKE

**Heurteur, Guillaume (le).** *See* LE HEURTEUR, GUILLAUME.

**Heuschkel, Johann Peter** (*b* Harras, 4 Jan 1773; *d* Biebrich, 5 Dec 1853). German oboist, organist, composer and teacher. He was oboist at Hildburghausen in 1792, court organist in 1794, and music teacher to the children of Duke Frederic. In 1796 he taught Weber, who acknowledged that Heuschkel had given him, 'the true, best foundation for strong, clear, characteristic playing on the pianoforte and the equal training of both hands'. In 1818 he became court music teacher at Biebrich, where in later years he taught his grandson Wilhelm Dilthey. Heuschkel wrote wind music, oboe concertos and variations, piano sonatas and variations, and songs; in 1808 he published a book of choral music for use with the Hildburghausen hymnal of Wagner and Genssler. His later works were all published by Schott in Mainz, and include an arrangement for wind ensemble of his former pupil's *Euryanthe*, and one of the overture to *Der Freischütz* for piano duet.

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JOHN WARRACK/JOACHIM VEIT

**Heuss, Alfred (Valentin)** (*b* Chur, Switzerland, 27 Jan 1877; *d* Leipzig, 9 July 1934). German musicologist and critic. From 1896 to 1898 he was a student at the Stuttgart Conservatory; subsequently he attended the Munich Akademie der Tonkunst and studied at Munich University. From 1899 to 1902 he was a pupil of Kretzschmar at the University of Leipzig, and took the doctorate in 1903 with a dissertation on the instrumental music of Monteverdi's *Orfeo* and the Venetian opera sinfonia. From that time on he worked principally as a music critic, for the *Signale für die musikalische Welt* (1902–5), the *Leipziger Volkszeitung* (1905–12) and the *Leipziger Zeitung* (1912–18). In addition he was editor of the *Zeitschrift der Internationalen Musikgesellschaft* (1904–14) and the *Zeitschrift für Musik* (1921–9).

Heuss's lively intellect was turned both to questions of general criticism, whether of his own time or of earlier periods, and to more specific scholarly problems, which he pursued with characteristic vigour and enthusiasm. The starting-point for all his observations was the concept of music as something to be listened to, not merely seen on paper. This is understandable, since he was himself a composer. His general approach was a brilliant application of the interpretative analytical methods of his teacher Kretzschmar, and this often led him to arrive at highly idiosyncratic results on the basis of the most minute detail (e.g. the minor 2nd in Mozart's G minor Symphony), so that the chief fascination of his conclusions consists not infrequently in the enthuthiasm with which they are propounded. As a composer he devoted himself principally to song, a genre with which he also felt close sympathy as a scholar. He played a prominent part in German musical life of the 1920s, and strongly opposed the modern school of the time. As president of the Verband deutscher Musikkritiker he concerned himself, in a wide variety of publications, with contemporary musical matters of every sort.

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'Mozarts "Idomeneo" als Quelle für "Don Giovanni" und "Die Zauberflöte"', *ZMw*, xiii (1930–31), 177–99
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F. Stege: 'Ein Abschiedswort dem unvergesslichen Freunde', *ZfM*, Jg.101 (1934), 815 only

ANNA AMALIE ABERT

**Heuzenroeder, Moritz** (*b* Ottersburg, 15 July 1849; *d* Tanunda, S. Australia, 9 Nov 1897). Australian pianist and composer of German birth. He first visited Australia about 1865, but returned to Stuttgart for advanced musical training at the Musikschule, where he studied composition with Lebert before moving permanently to Adelaide in 1872. He took singing and keyboard pupils, gave numerous private concerts and wrote and directed works including several German operettas (1882–3) for the chorus and concert orchestra of the South Australia German Club. He established the Adelaide Harmonie Society and performed light operas, among which his own Australian opera *Immomeena* (two acts, H. Congreve Evans, 1893) successfully combined current operatic conventions with a local realistic setting. His other compositions include songs, patriotic odes and piano pieces, but his main contributions were his extensive teaching, recitals and pioneering activities in the German musical societies of Gawler and the Barossa Valley, where shortly before his death he formed an orchestral and choral society.

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ELIZABETH WOOD

**Heve, Alphonse d'.** *See* EVE, ALPHONSE D'.

**Heward, Leslie (Hays)** (*b* Littletown, Yorks., 8 Dec 1897; *d* Birmingham, 3 May 1943). English conductor and composer. The son of an organist, he was educated at Manchester Cathedral Choir School, becoming assistant organist at the cathedral and, in 1914, organist of St Andrew's, Ancoats. He moved to London in 1917 with a composition scholarship to the RCM, became assistant music master at Eton College, and undertook a variety of other work ranging from playing as a cinema organist in Brighton to writing music for the theatre and conducting the British National Opera Company. He was appointed musical director of the South African Broadcasting Corporation and conductor of the Cape Town Orchestra (1924–7); he significantly raised its standard and performed with it at the 1925 Empire Exhibition at Wembley and at a command performance at Buckingham Palace. Returning to England in 1927, Heward succeeded Boult as conductor of the City of Birmingham Orchestra in 1930, with which he broadcast a wide range of works. He showed a predilection for Dvořák, and enjoyed a deserved reputation as an exponent of Sibelius and of contemporary British composers. His pioneering recording of Moeran's Symphony in G minor has won deserved acclaim. He seldom conducted his own works, many of which he destroyed; they include a symphonic poem, two unfinished operas, a string quartet, choral works and numerous songs and partsongs.

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ERIC BLOM/R

**Hewitt, Angela (Mary)** (*b* Ottawa, 26 July 1958). Canadian pianist. Born into a musical family, she first studied the piano with her mother (her parents have been a profound influence throughout her career) before studying from the age of six at the Royal Conservatory of Music in Toronto, where her teachers included Myrtle Rose Guerrero. Her most important teacher was Jean-Paul Sévilla, with whom she studied at the University of Ottawa. She graduated at the age of 18, and after a seven-year spell in Paris settled in London in 1985. That year she won first prize at the Toronto International Bach Piano Competition, and it is as an interpreter of Bach that she has laid the bedrock of her reputation. Her Bach has a poetic verisimilitude that transcends the issue of instrumental representation. As her recordings illustrate, her playing is infused with rhythmic vitality and tonal clarity, and shows an idiomatic empathy that has drawn comparisons with some of the most exalted Bach pianists, including Rosalyn Tureck and Edwin Fischer. Her large repertory extends far beyond Bach, and she is especially renowned for her warm and colourful playing of French music, particularly Ravel and Messiaen.

TIM PARRY

**Hewitt, Helen (Margaret)** (*b* Granville, NY, 2 May 1900; *d* Denton, TX, 19 March 1977). American musicologist. She took the BA at Vassar College in 1921 and the MusB at the Eastman School of Music in 1925. She completed graduate degrees at Union Theological Seminary (MSM 1932) and Columbia University (MA 1933) and then went to Europe, where she studied under Besseler at the University of Heidelberg. She took the doctorate at Harvard in 1938; she also studied the organ with Widor and harmony with Boulanger at the American Conservatory, Fontainebleau (1926), and the organ with Lynwood Farnam at the Curtis Institute (1928–30). After teaching at the State Normal School, Potsdam, New York (1925–8), Florida State College for Women (1938–9) and Hunter College (1942), she was appointed to the faculty of North Texas State University in 1942, where she taught until her retirement in 1969. She prepared exemplary editions of two of Petrucci's three chanson collections, *Harmonice musices odhecaton A* and *Canti B*. For each of these important Renaissance anthologies she provided a scholarly introduction with extensive lists of sources, concordances and textual and musical analyses. She was also compiler of the first four editions of *Doctoral Dissertations in Musicology* (1952), the comprehensive listing of American theses.

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PAULA MORGAN

**Hewitt, James** (*b* ?Dartmoor, 4 June 1770; *d* Boston, 2 Aug 1827). American conductor, composer and publisher of English birth, father of JOHN HILL HEWITT. Apart from family records giving his place and date of birth, the first documented information about him is that he occupied 12 Hyde Street, Bloomsbury, London, during 1791–2. He arrived in New York on 5 September 1792. Although he advertised himself there as having had concert experience in London under 'Haydn, Pleyel, etc.', no evidence of this has been found. He lived in New York until 1811, his longest period of residence at one address being from 1801 to 1810 at 59 Maiden Lane. From 1792 until the end of March 1808, he was conductor of the orchestra at the Park Street Theatre, where his duties included arranging and composing music for many ballad operas and other musical productions. He also operated his own 'musical repository', where he gave lessons and sold musical instruments and music composed by himself and others.

Although his musical activities in Boston began as early as 1805, the family did not move there until 1811. He pursued the same musical interests there as in New York, conducting the orchestra at the Federal Street Theatre, giving lessons, and composing and publishing music; he was also the organist at Trinity Church. In 1816 he returned to New York, taking his two eldest sons with him. Between 1820 and 1825 he travelled often between Boston, New York and several southern cities, particularly Charleston, and Augusta, Georgia. In late 1826, an unsuccessful operation was performed in New York. In early 1827 he was brought back to his family in Boston, where he died. His place of burial is unknown.

Hewitt published at least 639 compositions, mostly by British composers such as William Shield, Michael Kelly and James Hook, though he also issued works by Handel, Haydn and Mozart, and approximately 160 of his own compositions. These include instrumental and vocal compositions and stage works (largely ballad operas), many making use of American patriotic and popular tunes. He also arranged instrumental and vocal works by others and was the author of three pedagogical treatises.

Hewitt was an influential figure in New York during the first decade of the 19th century. His position as conductor of the Park Street Theatre orchestra and leader of the orchestras for many concerts gave him a key role in the city's musical life. In Boston, his activities included business dealings with Gottlieb Graupner. Of James Hewitt's children, his daughter Sophia Henrietta Emma Hewitt (1799–1845) was well known as a concert pianist, his son James Lang Hewitt (1803–53) was a successful music publisher, and another son George Washington Hewitt (1811–93) taught and composed music.

WORKS
(*selective list*)

*all published in New York, n.d., unless otherwise stated*

Stage: *c*20 works, incl. Tammany, or The Indian Chief (ballad op, A. Hatton) (*c*1794), 1 song extant; The Tars from Tripoli (ballad op) (*c*1806–7), partly by Hewitt; 7 pantomines, 2 ballets, lost except 2 ovs.

Inst, pubd in kbd score: 3 pf sonatas, D, C, F (*c*1795–6), no.1 ed. in RRAM, vii (1980), no.3 ed. in RRAM, i (1977); The Battle of Trenton, D (*c*1797), partly by Hewitt, ed. in RRAM, vii (1980); Thema with 30 Variations, D (*c*1803–6), ed. in RRAM, i (1977); marches, waltzes, variations, sonatas, rondos

Other vocal: 84 songs, 1v, pf, many ed. in RRAM, vii (1980); 7 hymns in Harmonia sacra (Boston, 1812)

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JOHN W. WAGNER

**Hewitt, John Hill** (*b* New York, 12 July 1801; *d* Baltimore, 7 Oct 1890). American composer and music teacher, son of JAMES HEWITT. After apprenticeships in various trades in New York and Boston, he secured a commission to the military academy at West Point in 1818, but resigned in 1822. He received his only known instruction in music from the academy's bandmaster, Richard Willis. In 1823 Hewitt accompanied his father on a theatrical tour of the Southeast which ended unsuccessfully when a fire destroyed the theatre in Augusta, Georgia. He established himself as a music teacher beginning a long and largely itinerant career as a teacher and journalist spent almost entirely in the Southeast.

Hewitt returned to Boston in 1827. After his father's death later that year, he married Estelle Magnin of New York; the couple had seven children. Their eldest son, Horatio Dawes Hewitt (*b* Baltimore, 9 March 1829; *d* Baltimore, 23 Dec 1894), operated music stores in New Orleans, Baltimore, and possibly St Louis. He composed several dances for the piano and a three-act opera, *The Pearl of Granada*. From 1828 to 1840 John Hill Hewitt was in Baltimore, where he won a poetry competition in which Edgar Allen Poe also took part. After more years of travelling, including a stay in Washington, DC, where he gave music lessons to President Tyler's daughter Alice, Hewitt and his family settled at the Chesapeake Female College near Hampton, Virginia, in 1848. Hewitt remained there until his wife's death in 1859.

In 1863 Hewitt married Mary Alethia Smith. After spending the remainder of the Civil War in Augusta and Savannah, Georgia, and the immediate postwar years at various colleges in Virginia, he moved his family to Baltimore in about 1874.

Hewitt was a prolific writer and composer. He is best remembered as a composer of songs, most of which were published; the most popular, *The Minstrel's Return'd from the War*, was also his first attempt at composition. Hamm (1983) considers *All Quiet along the Potomac Tonight* (1863) – 'powerful, dramatic, antiwar' – to be the best song of Hewitt's output. Hewitt's prose, poetry and plays remain largely unpublished; four volumes of his autobiographical writings are in Emory University Library, Atlanta, and a fifth is in the New York Public Library.

WORKS
(*selective list*)

*texts by Hewitt unless otherwise stated*

MSS in *US-ATu*

Edition: *J.H. Hewitt: the Collected Works*, ed. N.L. Orr and L.W. Bertrand (New York, 1994)

Flora's Festival (juvenile cant.), 4vv, pf, Baltimore, 1 May 1838 (Washington, DC, 1846)

Jeptha (orat), 1845, lib. (Baltimore, 1845), MS vs

The Fairy Bridal (cant., after Shakespeare: A Midsummer Night's Dream), 4 solo vv, 4vv, pf (Boston, n.d. [1845])

The Revellers (juvenile temperance orat) (Baltimore, 1848)

The Musical Enthusiast (operetta) (Boston, 1872)

Other dramatic works, incl. King Linkum the First (burletta), Augusta, GA, 23 Feb 1863, ed. R. Barksdale (Atlanta, 1947); The Marquis in Petticoats, The Veteran

Almost 300 songs, incl. The minstrel's return'd from the war (Boston and New York, ?1828); Rock me to sleep, mother (F. Percy) (Baltimore, *c*1861); All Quiet along the Potomac Tonight (L. Fontaine) (Richmond, VA, 1863)

*c*20 pf pieces

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JOHN W. WAGNER

**Hexachord** (from Gk. *hex*: 'six', *chordē*: 'string'). A term denoting a series of six notes ascending stepwise through two whole tones, a semitone and two further whole tones, used as a complement to the eight-note diatonic system (including B♭ and B♮) in the teaching of practical music and music theory, and thus in composition (particularly in the later period), from the Middle Ages to the 17th century. The six notes of a hexachord are named after the first syllables of the lines of the hymn *Ut queant laxis*: *ut*, *re*, *mi*, *fa*, *sol*, *la*.

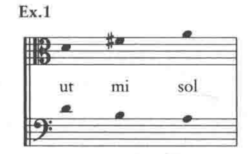
The concept of the hexachord as a mnemonic device for teaching plainchant melodies was first described by Guido of Arezzo, who expanded the tetrachordal structuring of melodies (deriving from the Greek tonal system) to include one tone either side of the tetrachords on A and D (*Micrologus*). The lowest note of the system was the note below A, indicated by the Greek letter Γ (*gamma*); the hexachordal ranges were from Γ (G) to E and from C to A. In his *Epistola de ignoto cantu* he defined the abstract tonal relationships between different six-note groups, showing how their intervallic similarities meant that they could be defined by the same group of six syllables, introducing for the purpose the syllables from *Ut queant laxis* (*see* THEORY, THEORISTS, fig.2). Thus *mi–fa*, the only semitone in such a group, became a central point of reference, and any note could be defined in relation to those around it by the use of the note-name with the 'solmization' syllable (*vox*) – hence '*d re*', '*a re*' and also '*g re*'. This enabled the singer to conceptualize intervallic relationships within any melody. Such practice was related to the wide-ranging use of the hand for the demonstration of melodic intervals, traditionally attributed to Guido but probably not introduced by him, by which each degree was assigned to one of the joints of the hand and fingers.

Johannes Cotto in his *De Musica* attested the rapid dissemination in other parts of Europe of the practice of learning melodies by syllables; alternative sets of syllables were also used (*see* SOLMIZATION, §I, 1). Johannes suggested that the student use his hand to 'test, correct or compose' a melody, thus expanding its use to encompass all the needs of the music practitioner. Guido's contemporaries continued to work in the tetrachordal system (using the syllables *ut–fa*), although Crocker has argued that the major 6th as discussed by Hermannus Contractus was identical to the hexachord. In any case, the hexachord system developed in the 11th century from the traditional tetrachordal structure.

Melodies that exceeded the range of a 6th required an expansion to another hexachord by means of mutation. The hexachord on C became the point of reference and was named *hexachordum naturale*. A progression by semitone above A was marked by the 'soft' or rounded letter B (♭), and the ensuing hexachord on F *ut*, with A–B♭ solmized *mi–fa*, was named the *hexachordum molle*. A progression by a tone above A required the 'hard' or square B (♮), with B♮–C solmized *mi–fa*, using the *hexachordum durum*. The entire gamut was covered by seven hexachords, with each note named by the solmization syllables of the hexachord or hexachords to which it belonged (for a table of the hexachords *see* SOLMIZATION, §I, table 2). This tri-hexachordal system was fully described in 13th-century treatises. Engelbert of Admont (*De musica*) delineated both the process of stepwise mutations beyond *la* as well as the solmization of leaps by 7ths (*GerbertS*, ii, 324–5), and there are also descriptions by Elias Salomo and Hieronymus de Moravia.

In the 14th century the hexachordal system was expanded in response to an increased use of signed accidentals (the ♮ and ♯ signs are later derivations of the square B sign); from the beginning of the 14th century music using such notes was called MUSICA FICTA. Petrus frater dictus Palma ociosa stated in his *Compendium de discantu mensurabili* (1336) that the introduction of a *ficta* degree involves a mutation into a *ficta* hexachord (ex.1). The anonymous author of the Berkeley treatise

Ex.1




(Ellsworth anonymi, *US-BEm* 744; *c*1375) expanded the gamut to *F* below Γ, thus forming an eighth hexachord which is not 'in usu' but 'in arte': that is, not part of the Greek system but artificially formed. In this way the low *B*♭ (*gravis*) became a *recta* degree. The Berkeley treatise

also introduced the term *coniuncta* for the note that is common to two conjunct hexachords, and this term also came to delineate the expansion of the hexachordal system, whereby, for instance, B♭ *fa* of the *hexachordum molle* could become *ut-fa* of a new conjunct hexachord, leading to a new note *fa* above D *mi*, which we would today call E♭. Furthermore, the Berkeley treatise discusses 'disjunct' movement from one hexachord to another, 'without whatever mutation of syllables might be possible there' (Ellsworth, pp.48–9).

Although Prosdocimus de Beldemandis (early 15th century) discussed notes of *musica ficta* as separate degrees with no reference to hexachords (Herlinger), the basic tri-hexachord system remained as standard in the 15th century, with dependence on the sign ♭ (either as a staff signature or before a particular note or passage) to determine whether the *hexachordum molle* should be used (otherwise the *hexachordum naturale* and *hexachordum durum* were assumed), a practice dating from at least the mid-13th century. On the other hand, a ♯ or ♮ sign could be used without a change of hexachord, as described in a number of sources from the 14th to 16th centuries – a note prefixed with either of these signs was never solmized as *mi*, but may be either *ut*, *fa* or *sol* temporarily raised by a semitone. This system was in use well into the 16th century, but there were signs of simplification in the second half of the 15th century when it became acceptable for the sign ♭ to be solmized as *fa* without a change of hexachord being necessary. Further simplifications led ultimately to systems of SOLMIZATION still in use today.

From the end of the 15th century the hexachord was used as the thematic basis for compositions, the mass and the instrumental fantasia being the two forms for which the hexachord was most frequently used. The earliest hexachord mass is Brumel's *Missa 'Ut re mi fa sol la'* (1503); later masses with the same title were composed by Morales and Palestrina, among others. The hexachordal instrumental fantasia was a slightly later development, one of the most extreme examples being the work *Ut re mi fa sol la* by Alfonso Ferrabosco (ii), based on a series of hexachords, ascending in the first section and descending in the second, that are transposed on each repetition by a semitone. This composition was one in a line of similar works by composers from Bull to Sweelinck; Frescobaldi also composed a number of *Capricci* on a hexachordal theme (*see also* INGANNO (i)).

The hexachord retained its status even when its relevance was increasingly questioned. Mattheson's request to dispense with both hexachords and modes (*Das neu-eröffnete Orchestre*, 1713) was angrily challenged by Fux, leading to Mattheson's mocking riposte of 1717, *Das beschützte Orchestre* (J. Lester, *CMc*, xxiv, 1977, pp.37–62).

For the use of the term hexachord in connection with twelve-note music, *see* SERIALISM and TWELVE-NOTE COMPOSITION.

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JEHOASH HIRSHBERG/R

**Hexatonic.** A term applied to any music, mode or scale based on a system of six different pitches to the octave. It has been adopted by Richard Cohn to refer (by analogy with OCTATONIC) to the six-note scale or collection consisting of alternating minor 3rds and semitones. The scale has only four distinct transpositions, and is therefore a 'mode of limited transposition' under Messiaen's definition, although it was not documented by him. Schuster-Craig traces examples of the collection (which he terms 'Mode Ib') in music by Liszt, Rimsky-Korsakov and Bartók.

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CHARLES WILSON

**Hexenscheit** (Swiss-Ger.). A strummed ZITHER of Germany and the Alpine areas.

**He Xuntian** (*b* Mianyong, Sichuan, 15 May 1953). Chinese composer. He studied with Gao Weijie at the Sichuan Conservatory in Chengdu (1977–82) and began to teach composition at the Shanghai Conservatory in 1992. His best-known work is the evocative *Tianlai* (1986) for seven performers and over 30 instruments designed by the composer. It is a daring experiment in sound colour and spatial contrasts, and had a major impact on other Chinese experimental composers of He's generation. *Tianlai* was followed by *Meng si ze* (1987), a haunting concerto for erhu and orchestra. The sound of the *erhu* is altered and given an eerie quality by attaching pieces of twisted iron to the bridge, analogous to the iron spirals which certain folk musicians use. His works have been performed widely in Asia. Also a writer of pop songs, his album *Sister-Drum* (1994) brought him popular success in China.

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(*selective list*)

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Chbr: Two of the Earthly Branches, str qt, 1983; Tianlai [Sounds of Nature], 7 players, 1986; Phonism, ens, 1990; Imagine the Sound, ens, 1991

FRANK KOUWENHOVEN

**Hey.** A form of dance related to the *carole* and *farandole*. The word may derive from the French *haie* or German *Heide*; the form 'heydeguise' might be rendered 'hedge-wise', signifying a weaving action similar to the laying of a hedge. The dancers follow serpentine passages in single file, concluding in a circle. Descriptive and pictorial references to the *hey* are found from the 15th to the 18th centuries. The form continued in country dances and contredanses and still persists in American 'set-running', in the northern sword-dance, in the 'grand chain' of quadrilles and reels and, as 'the heys', in the horn-dance of Abbots Bromley in Staffordshire.

No particular rhythm or step is asssociated with the *hey*, but when incorporated in figured dances such as the branle or the Italian *bassadanza*, it is adapted to their structure, gesture and step; by turning the file on itself and by the interweaving of dancers facing in opposite directions, innumerable variations of movement are achieved. Three is the smallest number of dancers required. No particular melody is identified with the *hey*, but some affinity has been perceived between the tune 'Shepherd's Hey' and 'An Aliké', a call employed by shepherds in Brittany.

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MARGARET DEAN-SMITH/R

**Hey, Julius** (*b* Irmelshausen, 29 April 1832; *d* Munich, 22 April 1909). German singing teacher and writer. He studied first at the Munich Academy of Art, then changed to music and studied harmony and counterpoint with Franz Lachner and singing with Friedrich Schmitt. In 1867 he became the first singing teacher, under Hans von Bülow's direction, at the Königliche Musikschule in Munich, as part of a plan originated by Wagner and King Ludwig II to reform the instruction of singing in Munich. Bülow resigned two years later, but Hey remained until after Wagner's death. He coached a number of the singers for the first complete *Ring* cycle at Bayreuth in 1876, in particular the tenor Georg Unger, whom Wagner had chosen to sing Siegfried, and who worked with Hey in Munich for a year before the performances.

In his book on Wagner, Hey gave a detailed account of the rehearsals at Bayreuth during the summers of 1875 and 1876. According to Ernest Newman, this book 'should be read by all who want to understand what Wagner required of his singers and actors'. Hey's chief publication, *Deutscher Gesangunterricht*, is a comprehensive and systematic four-volume manual of singing instruction, whose method is based on the careful and correct production of speech elements. It was later condensed in a single volume, *Der kleine Hey*, which has remained in use as the standard textbook for German vocal training. Hey's compositions include songs and duets.

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ELIZABETH FORBES

**Heyborne, Ferdinando.** *See* RICHARDSON, FERDINAND.

**Heyde, Herbert** (*b* St Michaelis, Saxony, 27 April 1940). German organologist. He played the cornett with the Capella Lipsiensis and studied musicology, indology and ethnology at the University of Leipzig with Besseler, H.C. Wolff, Eva Lips and Johannes Mehlig, 1959–64; thereafter he was on the staff of the Musikinstrumenten-Museum of

the university until 1973. After working as a freelance scholar, he moved to the USA and in 1992 was employed at the Streitwieser Foundation and the Shrine to Music Museum; from 1994 he took up a post at the Metropolitan Museum of Art.

Heyde's work is distinguished by an exemplary thoroughness in a wide range of fields associated with organology. His catalogues of wind instruments in the Leipzig collection have set a new standard with their detailed analysis, photographs and line drawings, which have often helped solve questions of provenance of similar instruments elsewhere. In vols.3 and 5 of his *Katalog* (1980, 1982) he also developed useful parameters for measuring and describing the bell flares of brass instruments. His book on instrument making (1986), which examines the proportional construction and dimensions of pre-Industrial Revolution instruments based on wildly varying local systems of measurement, is a major contribution towards a deeper understanding of their design. His books on valved brass instruments (1987) and on instrument making in Prussia (1994) have become standard works. In 1991 he received the Curt Sachs Award of the American Musical Instrument Society.

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EDWARD H. TARR

**Heyden.** *See* HAIDEN family.

**Heyer, (Friedrich) Wilhelm (Ferdinand)** (*b* Cologne, 30 March 1849; *d* Cologne, 20 March 1913). German music patron. The son of a teacher, he entered the paper business and in 1885 founded the paper manufacturing firm of Poensgen & Heyer. As an enthusiastic amateur he played a prominent part in Cologne musical life, serving on the boards of the conservatory and the Musikalische Gesellschaft and assisting young musicians at the start of their careers. He began to collect musical instruments in about 1900. In 1905 he purchased the private collection of the Leipzig collector Paul de Wit; he also received keyboard instruments from the firm of Ibach in Barmen, and acquired the Florentine collection of Alessandro Kraus. In 1906 Heyer established a Musikhistorisches Museum in Cologne, which eventually contained 2600 instruments, with a workshop for their restoration; its library contained 1700 autographs of some 700 composers, more than 20,000 letters and 3700 portraits. Ernst Praetorius was curator of the museum from 1906 to 1909; his place was taken by Georg Kinsky, who catalogued the largest part of the collection, and also took part in concerts at the museum as a keyboard player. The museum was officially opened on 20 September 1913, after Heyer's death, in a newly built three-storey building in Worringer Strasse. The heirs, however, were not in the position to maintain the museum for very long and in 1926 a large part of the collection, mainly instruments, was acquired by the musicological seminar of Leipzig University. This was opened to the public in the Grassi-Museum building in May 1929. It suffered serious damage during World War II but was renovated after 1945 and reopened to the public in 1954. The rest of the Heyer collection was sold by auction. At the end of the 20th century five of Heyer's descendants were still directing the 'Römerturm Feinstpapier Poensgen & Heyer' company in Cologne-Frechen.

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OTTO E. ALBRECHT/ROBERT V. ZAHN

**Heylanus, Petrus.** *See* HAILLAND, PETRUS.

**Heymann, Werner Richard** (*b* Königsberg [now Kaliningrad], 14 Feb 1896; *d* Munich, 30 May 1961). German composer and pianist. From the age of 13 he studied theory and counterpoint with the conductor and composer Paul Scheinpflug, who gave the première of his first major composition, *Frühlings-Notturno*, in Berlin in 1917. The following year the *Rhapsodische Symphonie* was given its première by the Vienna PO under Felix Weingartner.

After World War I he wrote stage music for Berlin, where he became acquainted with the leading exponents of Weimar cabaret and, along with Friedrich Hollaender and Mischa Spoliansky, is credited with creating the classic Weimar cabaret chanson. He wrote for the cabaret Schall und Rauch, and was musical director for the Wilde Bühne.

From 1925 onwards Heymann became involved in films and, with the advent of sound pictures, joined with lyricist Robert Gilbert to write extremely successful songs epitomizing the thriving culture of the pre-Nazi German film industry, with evergreens such as *Ein Freund, ein guter Freund*, *Leibling mein Herz lässt Dich grüssen* and *Das gibt's nur einmal*. In 1933 Heymann emigrated to France, composing musical comedies for Sacha Guitry before moving to Hollywood, where he wrote music for films such as *Ninotchka*, *The Shop around the Corner*, *One Million Years BC*, *Knickerbocker Holiday* (with Kurt Weill) and *To Be or Not To Be*. He returned to Europe in 1951, continuing his career as a prolific composer of film music and musical comedies.

WORKS
*(selective list)*

Stage: Dame No.1 (musikalisches Lustspiel), 1934; Florestan I, Prinz von Monaco (operette), 1934; Trente et Quarante (operette), 1935; Professor Unrat (after H. Mann), 1952; Kiki vom Montmartre (musical comedy), 1954; Eine Nacht in Monte Carlo (musical comedy)

Incid. music: Europa, 1920; Artisten, 1928

Orch: Fruhlings-Notturno, op.4

Orch with solo v: Rhapsodische Symphonie, Bar, orch, op.5; Der Tanz der Götter, T, orch, op.6 no.1; Anrufung, song, T, orch, op.6 no.2

Cabaret chansons: An den Kanälen (W. Mehring); Die Arie der grossen Hure Presse (Mehring); Aus Pennen und Kaschemmen (L. Heller); Ballade vom abgeschnittenen Zopf (H. Janowitz); Berliner Moritat (Heller); Borneo (F. Grünbaum); Der Boxer (Heller); Cabaret (Mehring); Charlot (M. Schiffer); Die Dorfschöne (K. Tucholsky); If the man in the moon (Mehring); Die Kälte (Mehring); Die Kartenhexe (Mehring); Kellerleute (Heller); Die kleine Stadt (Mehring); Die Kriegsfreiwilligen (Klabund); Die Knöpfelschuhe (Heller)

Die Leibregiment (Tucholsky); Der Matrose Siebenhaar (Heller); Mein Schorsch (Heller); Millys Abenteur (Heller); Moralisches Glockengeläute (Mehring); Der Mörder (Heller); Nachtspaziergang 1921 (Janowitz); Pierrot Lieder (G. von Wagenheim); Ringelreihen (Heller); Schwarzer Pierrot (Klabund), collab. F. Hollaender; Der Spieler (Klabund), collab. Hollaender; Umzug (Heller)

Incid. music to silent films (Germany): Brennende Grenze, 1926; Faust, 1926; Der grosse Sprung, 1926; Spione, 1928

Film scores (Germany): Melodie des Herzens, 1929; Die Drei von der Tankstelle, 1930; Liebeswalzer, 1930; Der Ball, 1931; Bomben auf Monte Carlo, 1931; Der Kongress tanzt, 1931; Ihre Hoheit befiehlt, 1931; Ein blonder Traum, 1932; Ich bei Tag und du bei Nacht, 1932; Quick, 1932; Der Sieger, 1932; Saison in Kairo, 1933; Der Kongress tanzt, 1951; Alraune, 1952; Heidelberger Romanze, 1952; Die Drei von der Tankstelle, 1955

Film scores (USA): Caravan, 1934; Bluebeard's Eighth Wife, 1938; Ninotchka, 1940; One Million Years BC, 1940; The Shop Around the Corner, 1940; That Uncertain Feeling, 1941; To Be or Not To Be, 1942; They All Kissed the Bride, 1942; Appointment in Berlin, 1943; Hail the Conquering Hero, 1944; Knickerbocker Holiday, 1944, collab. K. Weill; Kiss and Tell, 1945; Mad Wednesday, 1947; A Kiss for Corliss, 1949; Tell it to the Judge, 1949; films for the State Department

Principal publishers: Weinberger, UFA, Apollo, Salabert

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THOMAS L. GAYDA

**Heyn, Volker** (*b* Karlsruhe, 13 Dec 1938). German composer. From 1957 to 1960 he studied singing with Walter Neugebauer in Karlsruhe. In 1960 he went to Australia, where he studied the guitar with Antonio Losada (Sydney) and music theory with Don Andrews at the Sydney Conservatory (1966–70). He returned to Karlsruhe in 1971 to continue his guitar studies at the Staatliche Musikhochschule. He also studied composition with Eugen Werner Velte and became a member of Velte's Gruppe für Kreative Musik. As a freelance composer Heyn has lectured at the Darmstadt Summer School (1984, 1986) and given concerts and lectures in Australia and Japan (1987). He was awarded fellowships by the Heinrich-Strobel-Stiftung of South-West German Radio, Baden-Baden in 1983 and 1995, and in 1988 received a Rolf Liebermann opera fellowship.

Heyn's music is unconventional and uncompromisingly experimental. He concentrates on the sound-potential of traditional instruments, greatly extending their timbral capacities through unusual playing techniques. The degree of alienation from traditional acoustic timbres can be so extreme that listeners are convinced that they are hearing electronically generated sound or even the noise of machinery. Since the mid-1990s Heyn's aesthetic goal has been to discover 'poetry in noise' by direct transformation of ambient sounds. His scores demand creative input from the players and sometimes employ graphic notation or words.

WORKS

Op: Geisterbahn (1, V. Heyn), 1989–90, Munich, 1990

Orch: tem, 1980; Eezy Comma (Raumfassende Phonie), 1981; Dükurrahsch Mongkhöhr, orch, tape, 1984–5, Ferro canto, 1989–91

Vocal: SMPH (after A. Schmidt), S, vn, db, db cl, perc, 1989; Klagen und Zorn der Mama Moisch (after S. Apfelbaum), S, E♭ cl/bassett hn, cl/s sax/a sax, cl/b cl, db cl/cl/t sax, 1991; Nuuh (Max the Fiddler's Complaint) (after Apfelbaum), Mez, 2 elec gui, 2 elec/amp va, elec/amp db, 1991–2; What'shisname (Notizen einer blassen Sängerin) (G. Orwell, everyday speech, dictionary), female v, vn, 7 perc, 5 pf, 5–7 cassette rec, 1993–4; I-'NA' (King David), 1v + perc, elec gui, 1994

Chbr: Break, 4 perc, 1979; Sgraffito, 16 insts, 1979–80; Drihmthoyhm (Ein akustischer Alptraum), 2 cl, tárogató, 2 sax, 2 hn, 2 tpt, 2 trbn, 3 perc, 1980–81; Sifflet, fl, cl, sax, dbn, hn, tpt, tuba, perc, 1981; Nachtschicht, 3 perc, vc, db, 1982; Phryh, pf, str, 1982; Laxus, va, vc, db, 1983; Roźs, sax, tpt, trbn, vn, va, vc, 1983; Sirènes, str qt, 1983; Blah 2, vn, tape, 1985–6, collab. F. Rozen; K'mon Siggibeybe, vc, ens, 1985; Sandwich gare de l'est, sax, 2 hn, 2 tpt, 2 trbn, 1985; Did yer hear that?, pfmr, suspended pf, tape, 1986; Reb David, Wife and Wolf, b cl, db cl, db, 1986–7; Panische Walzer 8 & 9, ens, 1989; . . . SRA–, 2 pf, 2 perc, 1993–4; PSYC (Pocket Size Creator), fl/pic, ob/eng hn, cl, s sax, db cl/bar sax, 3 perc, 2 pf, 1994; Vermutungen über ein rotes Haus, amp vn, elec gui, 1994

Solo inst: Blues in B-flat, vc, 1981; Buon natale, fratello Fritz, sax, 1984–5; Tap, pf, 1985–6; Quêtsch, accdn, 1987; Tjuub ( . . . bevor wir die alten nicht . . . ), euphonium, 1992; NTO, vn, 1994–5; 203rd, pf, 1995

Principal publisher: Breitkopf & Härtel

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ERIKA SCHALLER

**Heyne, Gilles.** *See* HAYNE, GILLES.

**Heyns, Cornelius** (*fl* 1447–65; *d* 1485). South Netherlandish composer and cleric. He was a singer at St Donatian, Bruges, from 25 October 1447. He was appointed

*cappellanus* succentor, with Johannes Boubert, from 1452 to 1454; he served again as succentor from 1462 to 1465. All other statements about his life – for instance, that he served at the Burgundian court or that he might be identified with either HAYNE VAN GHIZEGHEM or the Cornelio di Lorenzo 'd'Anversa' (=?Cornelio de Liloo) who was a singer in both Ferrara and Florence during the 1480s – must be regarded as conjecture. (It may be that Cornelio di Lorenzo was also associated with St Donatian, since he was sent by Duke Ercole I of Ferrara to Bruges in October 1487 with the request that Obrecht be allowed to come to Ferrara.) Perhaps, however, Heyns may be identified with the Cornelius who served as a singer in the chapel of S Giovanni, Florence, in 1449 and who seems to have gone back to the Low Countries in July of that year. He should not be identified with the Cistercian monk Cornelius Heyns, who copied the Seneca manuscript in 1477.

The only work attributed to him is the four-voice *Missa 'Pour quoy'* (in *I-Rvat* C.S.51). However, the same work appears with the title *Missa 'Pour quelque paine'* ascribed to Ockeghem in *B-Br* 5557 (ed. D. Plamenac: *Johannes Ockeghem: Collected Works*, ii, 2/1966, no.16). It is anonymous in a third source (*I-La*). The discrepancy between the two titles is partly resolved by the cantus firmus, which is based on the tenor of an anonymous three-voice chanson in the Seville Chansonnier (*F-Pn* n.a.fr.4379) with the text 'Pour quelque paine'. It is possible that the title used in the Cappella Sistina manuscript was a substitute for the Brussels text. This theory is supported by the existence of a bitextual chanson by Alexander Agricola which has the incipit 'Pour quoy tant' in the discantus and 'Pour quel paine' and 'Pour ce quel paine' in the other voices. In spite of the ambiguous title, Heyns is the more probable composer of the mass, for the attribution to Ockeghem in the Brussels manuscript seems to be a 19th-century alteration of 'c. heyns' to 'ockegan' (*StrohmM*, 131). The style of musical writing demonstrates that Heyns was a composer of considerable skill. The cantus firmus undergoes certain canonic transformations such as inversion and retrograde motion (in the Sanctus and first Agnus Dei respectively). The third Agnus Dei is the only section of the mass to present the cantus firmus tenor without augmented note values; it is also possible to trace the discantus of the chanson in the discantus of this section, particularly towards each cadence. The mass is accordingly an important work in the history of parody masses.

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R.C. Wegman: *Choirbook of the Burgundian Court Chapel* (Peer, 1989) [facsimile]


ALLAN W. ATLAS/JANE ALDEN

**Heyther** [Heather], **William** (*b* Harmondsworth, *c*1563; *d* July 1627). English lay clerk. He sang in the choir of Westminster Abbey from 1586 to 1615 and was appointed a Gentleman of the Chapel Royal on 27 March 1615. He was a close friend of William Camden (1551–1623), headmaster of Westminster School, and in May 1622 represented him at the foundation of a chair of history (now ancient history) at Oxford University and was rewarded with the degrees of BMus and DMus by acclamation. As Camden's executor he received in 1623 a warrant to preserve the king's game within the manor of Bexley. In 1627 he gave an endowment to Oxford to provide instruction in music. A *choragus* was to conduct weekly practices in the music school, while a lecturer was to discourse 'on the theory of the art' termly (this lapsed almost immediately). Heyther's benefaction also included instruments, music and portraits. He also bequeathed money to Eton College and the Gentlemen of the Chapel Royal. He was buried in Westminster Abbey. The younger John Hilton dedicated to him his *Ayres or Fa La's for Three Voyces* (1627). Tomkins's six-part madrigal *Music divine* (*Songs*, London, 1622) is inscribed 'To Mr Doctor Heather'. The Oxford chair of music is named after him.

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P.M. Gouk: 'Music', *History of the University of Oxford*, ed. N. Tyacke, iv (Oxford, 1996), 621–40


JACK WESTRUP/PENELOPE GOUK

**Heywood, John** (*b c*1497; *d* after 1577). English writer, musician and composer. According to Anthony Wood, he spent some time at Broadgate Hall, Oxford, and later knew Thomas More. He is first mentioned in the court records of Michaelmas 1519, when he received a quarterly fee of £5 for unspecified services; in the following year he received the same amount and is listed as a singer. However, he may have begun his court service somewhat earlier, for in 1520 he was granted an annuity 'in consideracione boni et fidelis servicii'. At the request of the king he was admitted to the freedom of the City of London in 1523, and the next year made a member of the Mercer's Company. In a list compiled in Michaelmas 1525 he is described as 'player of the virginals' with a wage of £25 a year; two years later he appears as *dapifer camerae* and holder of a pension of £10 a year for life.

A staunch Catholic, he was gaoled in 1543, apparently for his part in the plot to overthrow Cranmer; condemned to death the following year for denying the king's supremacy he recanted on 6 July 1544, was pardoned, and had his lands and pension restored in 1545. During these troubled years the composer Thomas Whythorne was Heywood's 'servant and skoller'.

Heywood enjoyed the favour of both Edward VI and Mary I: his pension was increased from £10 to £40 (and later to £50), and he wrote or devised plays for the Children of the Chapel and of St Paul's to present at court. Elizabeth's religious policies drove him into exile in July 1564, and he appears to have settled in Mechelen. Near the end of his life religious troubles again forced him to move, first to Antwerp (1576), then to Leuven (1578).

Heywood is best known as a playwright. The texts of three of his plays call for a little music, but neither titles nor words to the songs are included in the printed play texts. The first stanza of one song ascribed to Heywood, *What hart can thincke or tounge express*, survives in an arrangement for voice with lute accompaniment in *GB-Lbl* Add.4900; the six stanzas of the poem are in Add.15233.

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JOHN M. WARD

**Heyworth, Peter** (*b* New York, 3 June 1921; *d* Athens, 2 Oct 1991). English critic. Educated at Charterhouse and Balliol College, Oxford, Heyworth also spent six months at the University of Göttingen before joining the *Times Educational Supplement*. Here he was music critic from 1952 until in 1955 he joined *The Observer*, where his vivid championship of 20th-century European composers helped to pave a way to their wider acceptance when there was still a resistance to them in official English musical life. 20th-century central European music and musical life remained his principal area of interest, and he made a special study of music in Germany in the 1920s and 30s. This led to his major work, a study of Otto Klemperer which is exceptional among lives of conductors in that it brings together sensitive, thoroughly researched biography, discussion of Klemperer's art as he developed from pioneer of new music to one of the last great conductors in the 19th-century German tradition, and not least examination of his position as a Jew and musician in a tormenting and turbulent European political scene. He was also a regular contributor to the *New York Times* for European musical events.

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ed.: *Berlioz, Romantic and Classic: Writings by Ernest Newman* (London, 1972)
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*Otto Klemperer: his Life and Times*, i: *1885–1933* (Cambridge, 1983); ii: *1933–1973* (Cambridge, 1996)

JOHN WARRACK

**He Zhanhao** (*b* Hejiashan village, Zhuji, Zhejiang province, 29 Aug 1933). Chinese composer. A member of the accompanying ensemble of a traditional Zhejiang *yueju* opera troupe as a teenager, he learnt to imitate *erhu* technique on the violin. In 1957 he went to the Shanghai Conservatory, studying composition, with Ding Shande, and the violin. In 1958 he set up a team to research the employment of folk techniques on the violin, and this project fed into his composition, with his colleague Chen Gang, of the violin concerto *Liang Shanbo yu Zhu Yingtai* (1959). Graduating in 1964, he joined the composition department of the Shanghai Conservatory. His music embraces a wide range of historical and traditional themes from both Chinese and Western sources. Combining Western with Chinese instruments in many innovative ways, he has also written for separate ensembles of each. He aims for lyricism and expressive appeal in his music.

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(*selective list*)

Dramatic: Kongque dongnan fei [The Peacock Flies South-East] (trad. Zhejiang op), 1980–89; film scores
Inst: Liang Shanbo yu Zhu Yingtai (The Butterfly Lovers), vn conc., 1959, collab. Chen Gang; Lieshi riji [Diary of a Martyr], str qt, 1960; Longhua ta [Longhua Pagoda], sym. poem, 1981; Kongque dongnan fei, konghou, orch, 1984, arr. zheng, orch, 1990; Mo Chou nü [Lady Mo Chou], fantasy, erhu, orch, 1988; Luanshi qinglü [Lovers in Wartime], erhu, orch, 1988

JONATHAN P.J. STOCK

**Hibbard, William (Alden)** (*b* Newton, MA, 8 Aug 1939; *d* San Francisco, 5 April 1989). American composer. He studied at the New England Conservatory (BM 1961, MM 1963) and the University of Iowa (PhD 1967); his composition teachers included Donald Martino and Richard Hervig. In 1966 he became a member of the composition and theory faculty at the University of Iowa and music director of the university's Center for New Music, which he helped to found; from 1969 to 1976 he also served as director of the Center for New Performing Arts. Hibbard's compositions wed a rigorous exploration of the possibilities of serialism to an increasing fascination with unusual sonorities and complex cross-rhythms. Once having determined a medium, he generated a prodigious quantity of episodes during which the larger aspects of the work took shape. In 1975, while at work on the *P/M Variations* for two double basses, he created a row based on a trichord comprising a perfect 4th and a major 2nd, which occupied his creative imagination throughout the rest of his productive life. In his notes for a 1988 performance of his last composition, *Handwork* (1986) for piano, he characterized the row thus: 'To my ear the overtone series and sympathetic resonances created by these intervals produce a vibrant … sonority, sharply etched and well-defined, seductive without being voluptuous'.

WORKS

Orch: Reliefs, 1962; Va Conc., 1977; Processionals, 1980; Sinfonia on Expanding Matters, str, 1983; Consorts for Ww, Brass, Perc, 1984
Chbr and solo inst: Trio, vn, cl, gui, 1959; Variations, 9 brass, 1960; 4 Pieces, large chr ens, 1962; Gestures, fl, db, perc, 1963; Portraits, fl, pf, 1963, rev. 1964; Str Trio, 1963; Fantasy, org, tpt, trbn, perc, 1965; Girl on a Landscape (film score), pf, perc, 1966; Intersections I, II, ww qnt, pf, 5 perc, 1966; Stabiles, 13 insts, 1968; Parsons' Piece, 1 perc, 1968, rev. 1974; Variations, vc, 1969; Str Qt, 1971; B Trbn, B Cl, Hp, 1973; P/M Variations, 2 db, 1975–82; One Round … and Another One, vib, 2 pf, 1979; Caprice, va, 1979; Schickstück, vib, 1981; Euphonious Duet on Expanding Matrices, 2 vn, 1982; 3 Pieces, va, 1983; Handwork, pf, 1986
Vocal: The Dream Lady, song cycle, A, ens, 1958; Super flumina Babylonis, motet, S, Mez, A, T, B, B, str sextet, 1967; Reflexa, S, 5 insts, 1970; Ménage, S, tpt, vn, 1974, rev. 1978; 3 Whitman Miniatures, SSATBB, pf, 1983

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CAROL J. OJA/D. MARTIN JENNI

**Hibeh musical papyrus.** A papyrus of the period 280–240 BCE, discovered at Hibeh in Egypt at the beginning of the 20th century. It contains an anonymous diatribe against those who claim to be harmonicists (*harmonikoi*) but make random critical comparisons and handle theory haphazardly. They are said to believe that 'different types of music' produce different ethical states, including

justness. A brief and erratic rebuttal deals exclusively with the genera; it includes the assertion that the enharmonic genus was used throughout performances of tragedy. The self-styled experts are also accused of maintaining that certain types of music (*melē*) have associations with laurel or with ivy, and even that (?)mimesis in music is obviously excellent. The text breaks off with a phrase about satyrs dancing to aulos accompaniment.

Grenfell and Hunt, following the suggestion of Friedrich Blass, conjectured that Hippias of Elis (later 5th century BCE) might be the author, but Crönert and others argued against this attribution. Stylistic criteria suggest that the author was a contemporary of Isocrates (and perhaps a follower) and, taken with other evidence, that the text dates from around 390 BCE. Alcidamus has been suggested (by Brancacci, followed by West). In any case, the general position attacked is that of the school of DAMON, but the real targets are enthusiasts who went to absurd extremes or were thought to have done so. The theory of ethos ridiculed here is not in every respect Platonic, as the mention of justness and the failure to consider modality show. The doctrine of mimetic excellence reappeared in Plato's late thought as the criterion of 'rightness' in music. The arguments are unconvincing and narrowly empirical throughout. As music criticism, the Hibeh discourse is valuable as a vivid comment on the musical scene in Plato's day.

*See also* ETHOS, and GREECE, §I.

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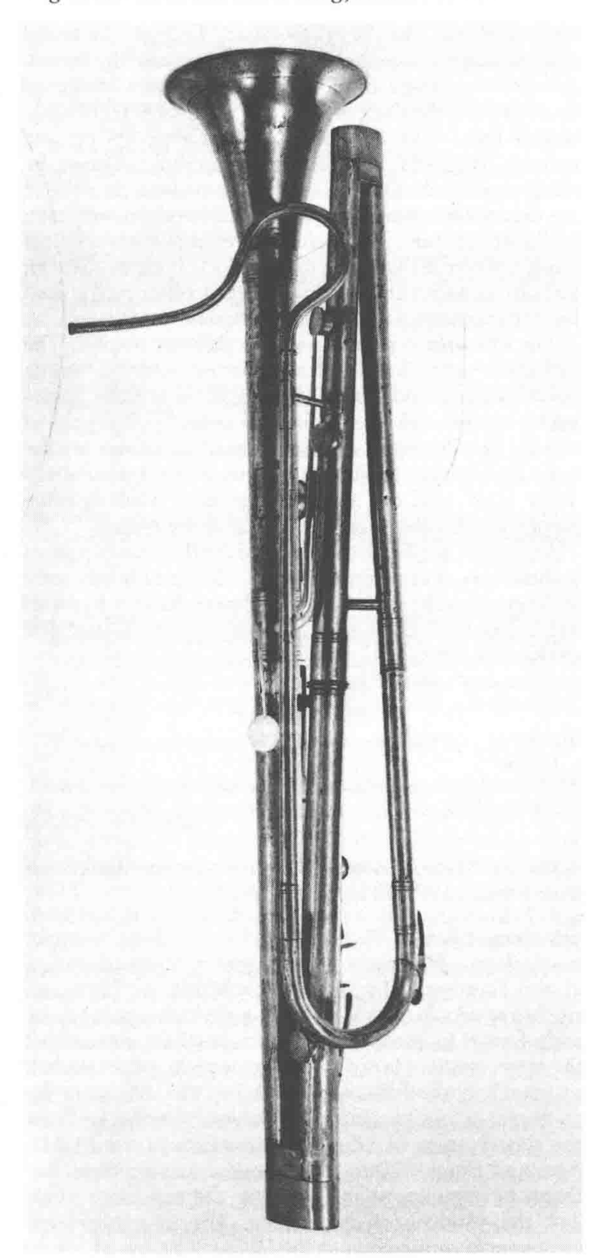
WARREN ANDERSON/THOMAS J. MATHIESEN

**Hibernian Catch Club.** Musical society founded in Dublin in about 1680, which claims to be the oldest surviving musical society in Europe. *See* DUBLIN, §6.

**Hibernicon.** A bass brasswind instrument developed from the bass-horn by the Rev. Joseph Rogerson Cotter, vicar of Castlemagner, Co. Cork, and patented by him in 1823. The patent, in which the name hibernicon does not occur, covers two sizes, a bass and a tenor; only the former is known to have been made.

The sole surviving hibernicon, in the Bate Collection, Oxford, is of brass and has a sounding length of 5 metres, with a bore that increases steadily from 1·3 cm at the mouthpiece receiver to 6cm at the root of the bell, whence it flares to 24·5 cm (see illustration). It has eight closed-standing keys. It stands in 16′ C (C′); however, it appears not to have been intended primarily to be a contrabass using the pedal notes (as do the serpent, bass-horn and ophicleide), but to play in the bass register from round C upwards. Its inventor claimed it was the sole instrument 'with only six holes capable of giving the whole chromatic scale for two octaves or more', not strictly true since the keyed bugle does so similarly.

Its use was brief. The Edinburgh Wind Instrument Society sold their bass hibernicon in 1840. The only known instance of its use in a major festival orchestra was at the 1835 York Festival. Reporting for the *Allgemeine musikalische Zeitung*, Pellisov wrote:



*Hibernicon by Thomas Key, 1823 (Bate Collection of Historical Instruments, Faculty of Music, Oxford)*

... and another contrabass trumpet called 'Hibernicon' which, like a Goliath, towered heavenwards above the rest of the ophicleides: it was supported on a folding tripod and played by a seated performer. Such is the power of this Hibernicon that the trumpets at the walls of Jericho, nay the last trump itself would be as child's play to it.

*See also* BASS-HORN.

REGINALD MORLEY-PEGGE/ARNOLD MYERS

**Hichiriki.** Japanese oboe. It has a bamboo body with a reverse conical bore tapering from roughly 15 mm to 10 mm in diameter and is about 18 cm long; the reed adds another 4 cm to the length. There are seven finger-holes on the front and two thumb-holes on the back; the thumb-holes are between the first and second and the fourth and fifth finger-holes from the top. Its range is *g'* to *a"*. The body is wrapped with bark and string and then lacquered inside and out, like the *ryūteki* flute. To form the broad reed, which is played using the lips to control the sound, one end of a length of reed stalk is flattened and shaved to a bevel (as for the European oboe); a cane regulating-ring is fitted over the reed to adjust tone colour and volume. 'Hichiriki' is the Japanized pronunciation of the ideograms for the Chinese *bili*, the immediate ancestor of the modern instrument, which would have entered Japan by the 8th century. The *hichiriki* is used in *gagaku* (court music), where it shares the main melody with the *ryūteki*, and also in native court vocal genres. A softer reed is used for *kagura* songs, so as not to overwhelm the singers.

The *hichiriki* is considered very difficult to play. The melody is embroidered with a continuous stream of subtle ornamentation and pitch gliding, effected both by fingering techniques and by embouchure and collectively called *embai*. The flexibility of pitches, made available by the large reed, makes it difficult to describe the instrument's 'basic scale', and the narrow range does result in some surprising melodic leaps, in contrast to the *ryūteki*.

An earlier *dai-hichiriki* ('large *hichiriki*'), known from manuscripts, was reconstructed in 1878 and briefly used in the court orchestra, tuned a 4th lower than the *hichiriki* itself. The *hichiriki* is similar to the Chinese GUAN and the Korean P'IRI.

For illustration *see* JAPAN, fig.3

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DAVID W. HUGHES

**Hickford's Room.** An early London concert room, used from about 1697. *See* LONDON, §V, 2.

**Hickmann, Ellen** (*b* Flensburg, 28 July 1934). German musicologist. She completed a degree in music education at the Hamburg Hochschule für Musik in 1959 and studied musicology at Hamburg, with anthropology and early history as secondary subjects. In 1958 she married the musicologist Hans Hickmann, assisting his research and teaching until his early death in 1968. She took the doctorate in 1969 at Hamburg University with a work on the classification of musical instruments in the Middle Ages and from 1970 to 1974 worked as a producer for Deutsche Grammophon, directing the repertory office and the production department. She was appointed professor of musicology at the Hochschule für Musik in Hannover in 1976. She was chairperson of the section for organology of the Gesellschaft für Musikforschung (1981–7; from 1996) and chairperson of the study group on music archaeology for ICTM (from 1981). In addition to her work on instruments, she has contributed significantly to scholarship on music archaeology in Latin America, Egypt and early European society; she has also written on the sociology of music.

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RÜDIGER SCHUMACHER

**Hickmann, Hans (Robert Hermann)** (*b* Rosslau bei Dessau, 19 May 1908; *d* Blandford Forum, Dorset, 4 Sept 1968). German musicologist. After schooling in Halle, he showed student ability there as a pianist, organist and conductor. His musicological training started in Halle and continued at the University of Berlin with Blume, Sachs, Schering, Schünemann, Hornbostel and Wolf. He graduated in 1934 with a thesis on the portative organ. His first contact with the Middle East was in 1932, when he visited the Siwa oasis for the Berlin Phonogrammarchiv; the following year he settled in Cairo and worked as organist, conductor, teacher and broadcaster. He became secretary of the Egyptian section of the ISCM, and composed music for films, chorus, chamber groups, voice and piano.

As a scholar he was interested in demonstrating the connection between Egyptian musical traditions and those of Europe and Asia. He catalogued the musical instruments in the Cairo Museum and wrote articles on many aspects of ancient Egyptian music. An accurate observer and meticulous recorder of facts, he occasionally produced speculative theories on the nature of Egyptian music.

In 1957 Hickmann became director of the German Cultural Institute in Cairo, but later that year returned to Germany and was appointed professor of ethnomusicology at Hamburg. He succeeded Fred Hamel in 1958 as director of the Archiv Produktion section in the Deutsche Grammophon Gesellschaft, supervising the growth of an imaginative catalogue. From 1959 he was the first president of the Deutsche Gesellschaft für Musik des Orients. Among his honours were the Palmes Académiques of the Académie Française and the Bundesverdienstkreuz.

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ROBERT ANDERSON

**Hickox, Richard (Sidney)** (*b* Stokenchurch, Bucks., 5 March 1948). English conductor. He studied at the RAM and gained an organ scholarship to Queen's College, Cambridge. His professional conducting début was at St John's, Smith Square, in 1971, and in that year he formed both the City of London Sinfonia and the Richard Hickox Singers. Initially specializing in Baroque music, Hickox soon gained recognition as a gifted choral conductor, and from 1972 to 1982 he was organist and Master of Music at St Margaret's, Westminster. He was appointed director of London Symphony Chorus in 1976 and the Bradford Festival Choral Society in 1978. During the 1970s he became involved in several regional festivals as artistic director, and became director of the Spitalfields Festival, London, in 1974. He began to tour abroad, and was principal guest conductor of the Netherlands Radio PO from 1980 to 1985. He spent eight years (1982–90) as artistic director of the Northern Sinfonia, Newcastle upon Tyne, and was then named conductor emeritus of the orchestra. He was associate conductor of the San Diego SO, 1983–4, and was appointed associate conductor of

the LSO in 1985. In 1990 Hickox formed the period-instrument orchestra Collegium Musicum 90 with the violinist Simon Standage. He has conducted much opera in Britain and abroad, making his ENO début in 1979 and his Covent Garden début (with *Die Zauberflöte*) in 1985; the same year he conducted Handel's *Alcina* at Spitalfields and *Orlando* for Scottish Opera. He was much praised for his restorative work on Walton's *Troilus and Cressida* for Opera North in 1995, which he then added to a tally of over 100 recordings. These include the Elgar oratorios, Haydn's late masses, cycles of Beethoven and Vaughan Williams symphonies, works by Delius and Grainger, and Britten's *Peter Grimes*, *The Rape of Lucretia* and *A Midsummer Night's Dream*. A musically perceptive and notably versatile conductor, Hickox enjoys a deservedly high reputation across a wide-ranging repertory.

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NOËL GOODWIN

**Hickson, William Edward** (*b* London, 7 Jan 1803; *d* Fairseat, Kent, 22 March 1870). English writer on music. The heir of a wealthy boot manufacturer, but himself a political radical, in early manhood Hickson began to devote his leisure to social reform. At a time when the menace of Chartism was growing, Hickson was among the first to argue the folly of attempting 'to train any class of men to habits of such unwearied industry that they shall be content to toil on throughout their lives without a moment's relaxation, or any attempt to relieve the monotony of their existence by some pleasurable excitement'. Hickson therefore proposed the teaching of music in schools in order to provide for the children of the poorer classes a lifelong source of enjoyment capable of offering them in later life an alternative to 'vicious and debasing pursuits'.

Hickson was a pioneer in the revival of school music. In a substantial preface to *The Singing Master* (1836) he presented at length his arguments for music as an educational force in its own right, comparing the situation then obtaining in English schools unfavourably with that in Germany and Prussia. The main body of the book contained a collection of 64 secular airs which Hickson had provided with new words 'free from a tendency to corrupt the heart or pervert the understanding'. Those songs were soon to enjoy great popularity throughout the English-speaking world, setting the pattern of the 'Moral Songs' which were to dominate school music lessons for the remainder of the 19th century.

Hickson pursued his campaign for school music with great energy, lecturing regularly, holding demonstration lessons, even addressing the Royal Society on the topic. His successful efforts were to earn him the title of Father of School Music in England – a tribute paid by John Curwen in 1858, by which time Hickson had become an established public figure. He had retired from business in 1840 to devote himself to philanthropic pursuits, purchasing the *Westminster Review*, a major reform journal which he edited from 1840 until 1852 to make his views and activities more widely known.

WRITINGS

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*DNB* (J.M. Rigg)

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BERNARR RAINBOW

**Hidalgo, Elvira de** (*b* Aragon, 27 Dec 1892; *d* Milan, 21 Jan 1980). Spanish soprano. She studied in Barcelona and Milan, making her début in 1908 at the San Carlo as Rosina, the role of her Metropolitan début in 1910, when she also sang Amina. She appeared at La Scala, Rome, Buenos Aires and Covent Garden, where she sang Gilda in 1924 with the British National Opera Company. Returning to the Metropolitan (1924–6), she sang Gilda and Lucia. At San Francisco (1925) she sang Rosina, Violetta and Martha, then toured the USA in *Il barbiere* with Chaliapin. Her repertory included Elvira (*I puritani*), Linda di Chamounix and Marguerite de Valois (*Les Huguenots*). She retired in 1932, then taught in Athens (where her pupils included Maria Callas), Ankara and Milan. Her recordings show her bright, agile soprano voice to advantage.

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*GV* (R. Celletti; R. Vegeto)

ALAN BLYTH

**Hidalgo, Gutierre Fernández.** *See* FERNÁNDEZ, GUTIERRE.

**Hidalgo, Juan** (i) (*b* Madrid, 28 Sept 1614; *d* Madrid, 31 March 1685). Spanish composer and harpist. In 1630 or 1631 he was received into the Spanish royal chapel as harpist responsible for the accompaniment of both sacred and secular music. In about 1645 he began to serve as chief composer of secular songs, theatrical songs and villancicos, and as leader of the court's chamber musicians. Prolific, cooperative, dedicated and generally admired in his employment, he dominated secular and theatrical music at court until his death and was probably the most influential composer of his time in the Hispanic world. He was known primarily as a court composer of chamber songs and theatre music, but his surviving output includes a large number of sacred villancicos and some liturgical music. In 1655 he received 200 ducats from the archbishop of Seville, perhaps for fulfilling a commission.

Although a brief autobiographical memorandum indicates that Hidalgo's work as a theatre composer began in the 1640s, this essential focus of his activity cannot be otherwise confirmed until the 1650s. He wrote music for at least nine *autos sacramentales* (allegorical religious plays performed in public for Corpus Christi); his work for the court stages included songs for 16 spoken plays (*comedias*), partly-sung zarzuelas and semi-operas, and two exceptional fully sung operas. Among the surviving songs for *comedias*, the lament for the nymph Canente from the pastoral *Pico y Canente* (L. de Ulloa, 1656) is a striking example of his originality and distinctive approach to text expression. He probably collaborated with the dramatist Pedro Calderón de la Barca on productions of the first zarzuelas, beginning with *El laurel de Apolo* (1657), and his songs for a later zarzuela, *Los celos hacen*

*estrellas* (1672) to a text by Juan Vélez de Guevara, survive.

Hidalgo's most extensive and innovative works were the mythological semi-operas and the two operas he created with Calderón. Of the semi-operas, some of his music for Calderón's *La estatua de Prometeo* (*c*1670–75) is available, and the entire extant vocal score for Calderón's monumental *Fortunas de Andrómeda y Perseo* (1653), with its recitatives in triple metre, has been attributed to Hidalgo. The operas *La púrpura de la rosa* and *Celos aun del aire matan* were composed to commemorate the Peace of the Pyrénées (1659) and the Spanish-French royal wedding of 1660. Several versions of Calderón's librettos for the operas survive, but Hidalgo's score to the one-act *La púrpura de la rosa* (1659) is lost. A complete score for the three-act *Celos aun del aire matan* (?1660) survives. Although it is often stated that Hidalgo modelled his theatrical style on that of Italian opera, this contention is not supported by an informed analysis of his works. During his years as court composer the strongest Italian influence upon the Spanish court plays is found in the visual effects created by imported stage designers. In Hidalgo's music the tradition of Iberian secular song dominates, although he followed the non-technical advice of the Italian stage designer Baccio di Bianco and adapted recitative monologue for the weighty dialogues and speeches of the gods in the court semi-operas (beginning about 1652) and for specially significant moments in *Celos aun del aire matan*. This work survives as the earliest extant complete Spanish opera, exceptional in the context of 17th-century Spanish theatrical music only because it is wholly sung. Hidalgo approached this extraordinary commission by exploiting familiar Spanish musical and theatrical conventions developed for the semi-operas. The basic texture is of strophic airs whose forward motion and continuity are interrupted only by dramatic recitative monologues for the most intensely charged moments or as the expression of supernatural power.

Hidalgo's operatic conventions and his musical style clearly differ from any of the several contemporary kinds of opera cultivated in Italy. His sparing, specific use of recitative and his approach to the shaping and rhythm of recitative melodies are distinctive in comparison to other 17th-century dramatic composers. In songs and airs, which are almost exclusively syllabic, diatonic and laced with syncopation and hemiola, his adaptation of Spanish dances (such as the *jácara* and the *seguidilla*) for characterization and verisimilitude is especially important. Moreover, the absence of italianate affective devices or gestures and of formulaic or strophic bass patterns in his airs distances them stylistically from the practices of contemporary Italian composers. During Hidalgo's career Italian opera was not performed in Madrid, Italian operatic composers did not seek employment in Madrid, nor did Spanish composers study abroad. It is doubtful that Hidalgo knew contemporary Italian opera, except for his work with Baccio di Bianco and possible contact with the Roman librettist Giulio Rospigliosi, who stayed several years in Madrid as papal legate.

Hidalgo's music, on the other hand, was known in Italy, France and Latin America. His theatre songs were heard in Madrid and also in revivals elsewhere in Spain and in Latin America, and they were even used by other composers as models for sacred villancicos, though Hidalgo himself contributed many villancicos to the sacred vernacular repertory. Most of the theatre songs are to be found in loose scores and performing parts in numerous libraries and archives in Spain, Europe, the USA and Latin America, as well as in anthologies such as the Novena manuscript (see Stein, 1980, 1986, 1987, 1993), the *Tomo de música vocal antigua* (*E-Mn* 13622; see Stein, 1987, 1993 and Caballero, *RdMc*, xii, 1989) and a more recently recovered anthology of theatre songs in the California State Library at Sutro, San Francisco (see Koegel). For extensive excerpts from Hidalgo's stage works see especially Stein (1993).

Hidalgo's place in the history of Spanish theatre music is comparable to that of Lully in France or Purcell in Britain. Like Purcell, he worked with the greatest dramatist of his age and composed mainly for partly-sung productions designed to appeal both to royal patrons and to a broad but sophisticated public. Like Lully, he not only composed for the most important political occasions but was charged with developing a national theatrical music suitable to the characteristic histrionic style of the Spanish actors, the stylized dignity of the highly symbolic dramatic texts and their exquisite visual effects. As composer he wielded less influence than the dramatist and the scenic designer, but he was fortunate to work with Calderón, arguably the strongest dramatist in Europe, and to benefit from the sponsorship of the ambitiously artistic Marquis de Eliche whose productions, for a brief period, were said to be some of the most daring, opulent and innovative in Europe.

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*lost unless otherwise stated*

STAGE

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Triunfos de amor y fortuna (comedia, 3, A. de Solis), 1658, collab. C. Galán, songs *Bc*, *Mn*

Celos aun del aire matan (op, 3, P. Calderón de la Barca), Madrid, Buen Retiro, 5 Dec 1660, Madrid, Palacio de Liria (Act 1) only, *P-EVp*; ed. in Subirá, 1933 (Act 1 only); ed. L.K. Stein (1999)

Ni amor se libra de amor (comedia, 3, Calderón), 1662, songs *E-Mcns*, *Mn*; excerpts ed. in Pedrell

La estatua de Prometeo (semi-op, 3, Calderón) ? 1670 or 1674, songs *Mn*

Los celos hacen estrellas (zar, 2, J. Vélez de Guevara), 1672, songs *Mn*, *V*, *I-Vnm*; ed. in Varey, Shergold and Sage, 1970

Los juegos olímpicos (zar, 2, A. de Salazar y Torres), 1673, songs *D-Mbs*, *E-Mn*, *US-NYhsa*

Endimión y Diana (zar, 2, M. Fernández de León), 1675, songs *E-Mn*

El templo de Palas (zar, 2, F. de Avellaneda), 1675, songs *Mn*

Alfeo y Aretusa (zar, 2, J.B. Diamante), ?1674; rev. 1678, collab. Galán; songs *US-NYhsa*

Contra el amor desengaño (zar, 2, ?Calderón), 1679, songs *E-Mn*

Hado y divisa de Leonido y Marfisa (comedia, 3, Calderón), 1680

Icaro y Dédalo (comedia, 3, Fernández de León), 1684, songs *Bc*, *Mn*

Apolo y Leucotea (comedia, 3, P. Scotti de Agoiz), 1684

El primer templo de amor (comedia, 3, Fernández de León), before 1685

Attributed works [see Stein, 1993]: Fortunas de Androméda y Perseo (semi-op, 3, Calderón), 1653, *US-CA*; El laurel de Apolo (zar, Calderón), 1657; La púrpura de la rosa (1, Calderón), Madrid, Buen Retiro, 17 Jan 1660; Fieras afemina amor (semi-op, 3, Calderón), 1670, ? collab. J. del Vado

OTHER WORKS

Mass, 4vv, bc, *E-E*

Mass, 5vv, hp, bc, *E*

Misa de feria, *CO-B* (frag.)

2 motets 'para Virgen', *GCA-Gc*

Deum astro flamante, responsory, 8vv, clarín, vns, bc, *E-V*

Villancicos, 1–5, 8vv, clarines, vns, bc, secular and theatre songs: *CO-B*, *D-Mbs*, *E-Bc*, *E*, *Mn*, *PAL*, *SA*, *VAc*, *GCA-Gc*, *I-Vnm*, Mexico City, Palacio de bellas artes, *US-NYhs*, *SFs*

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LOUISE K. STEIN

**Hidalgo (Codorniú), Juan (ii)** (*b* Las Palmas, 1927). Spanish composer. He studied the piano at the Académia Frank Marshall in Barcelona and composition with Montsalvatge, completing his training in Paris and Geneva. He worked with Maderna in Milan (1956) and at Darmstadt in 1958 met David Tudor and Cage, who were to influence his subsequent development. He was one of the first Spanish composers to write electronic music (*Etude de stage*) and open music (*Caurga*), in addition to composing works which are close to Cage's aesthetic (*Milán piano*, *Roma dos pianos*).

In 1964, with Walter Marchetti and Ramón Barce, he founded the 'Zaj' group in Madrid. From this point his artistic life followed a course totally alien to concert music and even to music as sound, to the extent that no analysis of his music could be made without following the performances and activities carried out in accordance with the Zaj group's premises. Hidalgo suggests an identification between art and life, which has led to his own work identifying with the Zaj attitude. This group, close to but distinct from the international Fluxus group, introduced 'mail art' and the 'happening' into Spain, and cultivated humour and the decontextualization of everyday objects. According to Hidalgo, 'Zaj is based on vulgar everyday acts . . . on an emphasis on non-logical ways of acting' and 'on a love of allusions'. It reached its peak between 1964 and 1967, but continues to admit new collaborators.

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ANGEL MEDINA

**Hidalgo, Manuel** (*b* Antequera, Andalusia, 4 Feb 1956). Spanish composer. After studying theory and composition with Juan-Alfonso García, organist of Granada Cathedral, he studied at the Zürich Conservatory (from 1976) with Hans Ulrich Lehmann, among others, and in Hanover and Stuttgart with Lachenmann (1979–84). His early works show the influence of Lachenmann in their treatment of structure as emerging from the experience of the material as sound. *Harto*, which had its première at the Donaueschinger Musiktage (1983), reflects Lachenmann's definition of beauty as the denial of habit and custom. In *Física* for large orchestra (1991), the acoustic conditions necessary for sound generation are accepted as an integral part of the compositional process. His music, however, does not adopt the concept of structural sound that is central to Lachenmann's aesthetic.

Hidalgo's structural ideal, which aims for a procedure in which the most resolved sounds function as fully closed, paraphrases Webern's dictum that to 'develop everything from one main idea provides the strongest coherence'. Fascinated by the elimination of metre in favour of an arrangement of pitch lengths interspersed with rests, Hidalgo was also influenced by the processes of variation, through blurring and distortion, in Webern's rhythmic serialism. The merging of extremes (*discordia concors*) and the sophisticated appearance of simplicity, as exemplified in works such as *Nuut* (1992) and *Romance de le chatelier* (1994), are also central to his aesthetic. His ideal

of comprehensibility paired with his ideal of distortion has created a musical syntax all his own. His opera *Dalí, der grosse Masturbator* (1998–9) demonstrates how elements of his style correspond to Salvador Dalí's surrealism, producing images 'increasingly assuming the form and hue of demoralization and confusion'.

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(*selective list*)

Stage: Vomitorio, 1990–91, Singen, 1991; Bacon (1561–1992) (G. Adams), 1996–9; Des Kaisers neues Kleid (H.-P. Jahn, after H.C. Andersen), 1996, Stuttgart, 1996; Dalí, der grosse Masturbator, 1998–9, Saarbrücken, 1999

Orch: Harto, 1982; Al componer, va, vc, db, orch, 1986; Alegrías, conc., pf, small orch, 1987; Gloria, 6vv, orch, 1989; Física, 1991; Nuut, accdn, small orch, 1992; Romance de le chatelier, sax, chbr orch, 1994; Desastres de la guerra (J.C. Marset), nar, 19 insts, 1995–6 [after F. Goya]; Musik nach Gedichten (after B. Erdem, I. Llamas), SA, orch, 1995–6; La ira pura, euphonium, orch, 1996–7

Chbr and solo inst: Hacia, str qt, 1980; La inercia y la mierda, 9 insts, timp, 1981; Seguiriyas d'Estútgar y la Plaza Hélderlin, va, vc, db, 1984; Der religiöse Algorithmus oder Les pièces II, pf, 1986; Trio esperando, pf trio, 1988–9; Drei Fragen, Mez, fl, cl, b cl, vn, va, vc, 1993–4; Duo, accdn, perc, 1993; Eine Lesung (after B.E. Ellis: *American Psycho*), nar, ob, cl, vn, va, vc, db, 1993; Str Qt no.2, 1995; Nahezu stilles Auge des Wirbelsturms, chbr ens, 1996–7

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KLAUS MICHAEL HINZ

**Hidas, Frigyes** (*b* Budapest, 25 May 1928). Hungarian composer and pianist. After piano lessons with Zoltán Horusitzky in Budapest, he studied composition with János Viski and sacred music and conducting with László Somogyi at the Liszt Academy of Music (1947–52). He was conductor of the National Theatre (1952–66) and has played the piano and celesta with the Hungarian RSO, also gaining a reputation as an improviser on the piano and organ. In 1959 he received the Erkel Prize for his Oboe Concerto, the first of several works to exploit the abilities of a gifted generation of Hungarian wind players. Hidas has often used Baroque concerto form, particularly in a set of concertinos intended as modern 'Brandenburgs' and incorporating the B–A–C–H motif. Although not closely attached to the Hungarian folksong school, he wrote in a post-Kodály style until the mid-1960s, his lively rhythms sometimes influenced by jazz. Later works showed a deepening concern with structure, sometimes including serial elements, although Hidas has never departed from evident tonality. In contrast with the diverting character of much of his instrumental music, *Gyászzene (Requiem egy hadseregért)* ('Funeral Music (Requiem for an Army)', 1973) stands as a profound avowal of personal beliefs. In 1980 he received his second Erkel Prize and in 1987 the title Artist of Merit; in 1993 he was awarded the Béla Bartók-Ditta Pántory Prize.

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Stage: Színek [Colours] (ballet, 1), 1960; Asszony és az igazság [Woman and the Truth] (op, 1, K. Kristóf, after F. Karinthy), 1965; Tökéletes alattvaló [Perfect Subject] (op, 1, S. Szatmári, B. Varga), 1973; Cédrus (ballet, 1), 1975; Bösendorfer (op, 1, after Karinthy), 1977; Dunakanyar [Danube Bend] (op, 1, after Karinthy), 1984; Álmodj Bachot [Dream Bach] (musical play, G. Czigány), 1991

Vocal: Cantate de minoribus (E. Kästner, trans. F. Szolcsányi), 1959; Gyászzene (Requiem egy hadseregért) [Funeral Music (Requiem for an Army)], 1973; Missa in honorem Reginae Pacis, 1991; Requiem, 1995

Orch: Ob Conc., 1951; Vn Conc., 1957; Cl Conc. no.1, 1958; Va Conc., 1959; Sym., 1960; Concertino, str, 1966; Fl Conc. no.1, 1967; Hn Conc. no.1, 1968; Concertino, wind, str, 1969; Pf Conc., 1972; Cl Conc. no2 'Conc. semplice', 1977; Hp Conc., 1979; Trbn Conc., 1979; Bn Conc., 1980; Conc. barocco, a trbn, str, 1983; Fl Conc. no.2, 1983; Tpt Conc. no.2, 1983; Tpt Fantasy, 1983; Preludium, Passacaglia and Fugue, 2 cimb, str, 1984; Széchenyi Conc., 1984; Quintetto concertante, brass qnt, orch, 1986; 3 Movements for Orch, 1987; Double Conc., t trbn, b trbn, orch, 1988; Az el nem táncolt balett [The Undanced Ballet], 1989; Hn Conc. no.2, 1989; Double Conc., hn, hp, str, 1989; Florida Conc., 2 trbn, concert band, 1991; Brussels Conc., vn, orch, 1992; Köszöntő [A Musical Address], 1992; String Fantasy no.1, 1992; Euphoniada, euphonium, wind orch, 1995; Hpd Conc., 1995; String Fantasy no.2, 1995; Tuba Conc., 1996; Vonószene [String Music], 1996; Org Conc., 1997

Chbr: Str qt, 1954; Wind Qnt no.1, 1961; Str Qt no.2, 1963; Wind Qnt no.2, 1969; Wind Qnt no.3, 1979; Str Qt no.3, 1986; Divertimento, wind octet, 1985; Five Miniatures, wind, 1986; 1+5, b trbn, wind qnt, 1989; Sax qt, 1990; Music for Hp and Vn, 1992; other works for wind insts

Other inst: Sonata, ob, pf, 1954; Sonata, org, 1956; Fantasy, cl, pf, 1965; Fantasy, org, 1969; Fantasy, trbn, 1977; Meditation, b trbn, 1979

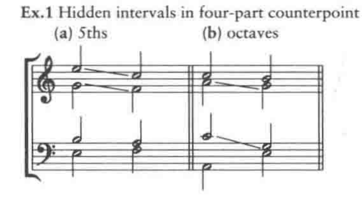
Incid music for the theatre, radio, TV and cinema

Principal publishers: Band Music (Netherlands), Editio musica (Budapest)

GYÖRGY KROÓ (text), ANNA DALOS (work-list)

**Hidden fifths, hidden octaves** [covered fifths, covered octaves]. In part-writing, the approach to a 5th or an octave by similar motion between two parts (ex.1). Strict

Ex.1 Hidden intervals in four-part counterpoint




counterpoint permits the occurrence of hidden 5ths anywhere except between the outer parts (in which case they are sometimes called 'exposed 5ths'). A type of hidden 5ths called 'HORN' FIFTHS, however, in which each part approaches its note from an adjacent note of an overtone series containing that 5th, is permitted anywhere and in fact is common in note-against-note two-part writing.

**Hiefhorn** (Ger.). A hunting HORN.

**HIER.S** [Hie.s, Hiero.s]. Italian wind instrument maker(s) of unknown identity. The maker's marks HIE.S, HIER.S and HIERO.S are found on 31 wind instruments discovered to date: nine cornetts, eight dulcians and 14 recorders, most of them known to have come from the area of Venice. A *quartbass* dulcian depicted in Praetorius's *Theatrum instrumentorum* (Wolfenbüttel, 1620/*R*) and a bass dulcian in a painting by Giovanni Benedetto Castiglione (Rome, *c*1645; *see* BASSOON, fig.5) are similar in design to the surviving instruments. The marks are presumably contractions of the name Hieronymus (a Latin version of the Venetian Jeronimo), but the identity of the maker(s) has not yet been established. The most favoured suggestion attributes these marks to the Venetian branch of the Bassano family, which was founded by Jeronimo Bassano the elder, whose sons at first used the last name de Jeronimo; the instruments resemble those with the '!!' maker's mark, which probably belonged to

the Bassanos. Other suggestions have been Hieronimo da Udine (mentioned in a Venetian letter of 1574) and Hieronymus Geroldi (from whose heirs dulcians were bought by the Ambras court in 1596), as well as Hieronimo de li flauti (mentioned in Venetian documents of the second half of the 16th century), possibly the same man as da Udine or Geroldi.

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DAVID LASOCKI

**Hier, Ethel Glenn** (*b* Cincinnati, 25 June 1889; *d* Winter Park, FL, 14 Jan 1971). American composer, teacher and pianist of Scottish origin. She received a diploma in piano from Cincinnati Conservatory in 1908 and immediately established what became a thriving piano studio. In 1911 she returned to the Conservatory for further piano study and took composition lessons with Edgar Kelley; in Germany during the summer of 1912 she studied composition with Hugo Kaun. In 1917 she moved to New York, opening teaching studios there and in New Jersey, and continued composition studies at the Institute of Musical Art, first with Percy Goetschius and later with Bloch. During subsequent summers she worked in Europe with Berg, Wellesz and Malipiero, and in 1923 she resumed piano study with Carl Friedberg.

Hier began publishing teaching pieces for piano in 1912. By 1918 her more ambitious works had won her the first of 14 fellowships at the MacDowell Colony. In 1925 her works were included in the Festival of American Women Composers in Washington, DC, and later that year, with Amy Beach, Mary Howe, Gena Branscombe, Marion Bauer and others, she founded the Society of American Women Composers. She organized the Composers Concerts in New York in 1948 and frequently gave lectures on modern music and other topics. *Asolo Bells* was played at the Festival of American Music at Eastman School of Music in 1939, and in 1945 by the Cincinnati SO; as part of Three Orchestral Pieces it won a Composers Press publication award in 1953. Hier's music combines elements of Impressionism with popular and jazz styles (as in *Click o' the Latch* and *Badinage*). Her use of colouristic effects can be seen in *Asolo Bells*; in *A Day in the Peterborough Woods* and *The Song Sparrow* Hier drew on birdsong. Within an extended tonal scheme she often used parallel triads and tone clusters in a nonfunctional manner. Hier also wrote a play, *The Boyhood and Youth of Edward MacDowell* (1926). Her manuscripts are held at the American Music Center, the College Conservatory of Music at the University of Cincinnati, and the Delta Omicron Library, Cincinnati.

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Orch: 5 works, 1926–9, incl. Carolina Christmas; 3 Orch Pieces: Foreboding, Asolo Bells, Badinage (Study in Blues) (1954)
Chbr: 9 works, incl. 2 str qts, 3 qnts, suites
Pf: 34 works, incl. Theme and Variations, op.17 (1921); A Day in the Peterborough Woods, op.19 (1924)
Vocal: 20 songs, incl. Hail! Glorious Morn!, sacred song (1912); The Time to Woo (S.M. Peck) (1914); Dreamin' Town (P.L. Dunbar) (1919); La chanson du cordonnier (J. Bois), 1923; Click o' the Latch (N.B. Turner) (1938); The Hour (J. Rittenhouse) (1949); The Song Sparrow (N. Kreymborg) (1955)
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Principal publishers: CFE, Composers Press, Willis

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ADRIENNE FRIED BLOCK

**Hieronimus de Zentis Viterbiensis.** *See* ZENTI, GIROLAMO.

**Hieronymus.** *See* HIER.

**Hieronymus Bononiensis** [Jerome of Bologna] (*fl c*1521). Italian harpsichord maker. A 'Jerome of Bologna' was referred to by Michel Corrette in *Le maître de clavecin* (Paris, 1753), but otherwise little is known of this maker who worked in Rome. His only known harpsichord, dated 1521, is now at the Victoria and Albert Museum, London. It was held to be the oldest surviving harpsichord; however this distinction has now passed to an instrument of 1515–16 by VINCENTIUS. A harpsichord in the Castello Sforzesco, Milan (cat. no. 579), falsely dated 1503 and now converted to a crude clavichord, was probably made in 1539 but is of similar size and style and therefore assists in identifying the original state of the Hieronymus instrument.

Recent examinations of the 1521 harpsichord have led to conclusions that supersede some of those of earlier literature (Hubbard, Schott and *Grove I*). Originally the instrument was single strung and, as Debenham discovered, had a 50-note compass. Wraight (1997) judged that the present keyboard may be original, but that the compass has been reduced from *C/E–f‴* (50 notes) to *C/E–d‴*. The wrestplank is a replacement and any estimation of the original scaling and pitch is therefore speculative, but a *c″* string of about 277 mm has been suggested. This would place this instrument with a group of Italian 16th-century harpsichords and virginals intended for iron-wire stringing at a relatively high *8′* pitch, effectively at about *a′* = 520, *see* HARPSICHORD, 2 (i).

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DENZIL WRAIGHT

**Hieronymus de Moravia** [Hieronymus Moravus, Jerome of Moravia, Jerome of Moray] (*d* after 1271). Theorist. His one extant treatise (*CoussemakerS*, i, 1–155; ed. S.M. Cserba, Regensburg, 1935) is an encyclopedic compilation touching upon all the principal aspects of music in the Middle Ages: the *ars musica*, music as a mathematical science, ecclesiastical chant and mensural polyphony. The principal sources of the first two headings are the *De institutione musica* of Boethius and the treatise of Johannes Cotto. The chapter on mensural polyphony contains four discant treatises, one anonymous and the

others by Johannes de Garlandia, Franco of Cologne and Petrus de Picardia.

Hieronymus was a member of the Dominican order and is believed to have been active in Paris at the order's convent on the rue St-Jacques. His nationality is less certain. The incipit of his treatise states that it was compiled 'a fratre ieronimo moravo' (by Brother Jerome the Moravian), but the explicit refers to him as 'Jeronimus de Moravie' (Jerome from Moray). Hieronymus is more likely to have come from the convent founded *c*1235 at Elgin in Moray, Scotland, than from the Dominican community in Moravia (see Huglo, 1994). The contents of his treatise suggest that it was compiled during or after 1272, since the text cites St Thomas Aquinas's commentary on *De celo et mundo* of Aristotle, which was apparently completed in that year. The one manuscript preserving Hieronymus's work, *F-Pn* lat.16663, which may have been an exemplar intended for reproduction via the *pecia* system, must have been copied before 1304, when it passed to the Sorbonne on the death of its owner, Pierre de Limoges. The treatise was probably known to the English theorist Anonymus 4, who seems to have based his text on the version of Johannes de Garlandia it preserves.

The aim of the treatise was entirely practical: it was compiled to enable inexperienced ecclesiastics, especially other Dominicans, to judge and perform chant. To this end much of Hieronymus's text is drawn more or less verbatim from recognized authorities. The opening section, presenting the wide-ranging lore associated with the *ars musica*, defines music, its name, inventors, divisions, effect, and the discipline of music. For this, Hieronymus culled material from Isidore of Seville, al-Fārābī, Hugh of St Victor, and his fellow Dominicans Aquinas and Vincent de Beauvais, in addition to Boethius and Cotto. Cotto's account of the hexachord system of Guido is followed by original descriptions of mutation and intervals, and by a discussion of consonances derived largely from Boethius.

Hieronymus's consideration of music as a mathematical science opens with the basic definitions necessary for the ensuing account of relations between numbers (multiple, superparticular and superpartient, and their compounds) and the arithmetic, geometric and harmonic means. Numerical proportions of intervals, the comma, and so on, are demonstrated in copious excerpts from Boethius. Bell tunings and monochord divisions provide access to audible demonstrations of these harmonic relationships. The subject of ecclesiastical chant is introduced through an account of the ancient Greek modes. The church modes are then described and illustrated by a tonary concluding with an exposition of the use of B♭ and B♮ in chant.

The two largely original chapters that follow this material are also concerned with chant; like the tonary they appear to reflect the Dominican usage in many respects. The first (chap.24) shows how to compose new chants, while the second (chap.25) discusses singing and forming notes and pauses in plainchant. In the latter chapter Hieronymus observed that the manner of singing described there applied not only to chant, but to all music, including polyphony (*musica mensurabilis*). The note values shown in Table 1 were given, resolved according to the 'ancients' and the 'moderns'. With certain exceptions, all chant was to be sung in breves of one 'modern' *tempus*. Hieronymus described a group of vocal ornaments including the 'reverberation', an appoggiatura of

TABLE 1

| Note | | Value (*tempora; instantes*) | |
|---|---|---|---|
| | | ANCIENTS | MODERNS |
| ▪ | longa | 6 tp | 2 tp |
| | longior | 9 tp | 3 tp |
| | longissima | 12 tp | 4 tp |
| ■ | brevis | 3 tp | 1 tp |
| | brevior | 2 tp | 2 in |
| | brevissima | 1 tp | 1 in |
| ◆ | semibrevis | | |

several rapid notes, and the 'flower' (*flos*), a vibrato or trill from above.

Chap.26 presents four *positiones*, or theses, on polyphony. To a large extent these represent successive stages in the evolution of discant and rhythmic theory, but their subject matter is necessarily the same: rhythm and its notation, vertical intervallic relationships, and the genres and idioms of *musica mensurabilis*. The first, an unattributed *Discantus positio vulgaris* pieced together from theoretical material of differing ages and origins, is thus named because 'certain nations [i.e. schools or academic faculties] commonly use it, and because it is the oldest of all'. It summarizes elementary information on modal rhythm. The long of two *tempora* and the breve of one are the basic values, while the ternary long and semibreve are described as 'beyond measurement'. Six rhythmic modes are enumerated, 1st mode (long-breve-long) being distinguished from 5th mode (all ternary longs). The teaching of vertical relationships follows other treatises of the 12th and early 13th centuries in numerous respects: it simply defines the unison, 5th and octave as the best concords, and gives examples of octave and 5th progressions in contrary motion. Brief but important definitions are given for the major polyphonic idioms and genres cultivated by the Notre Dame school: discant, *organum purum*, *organum duplex*, conductus, motet and hocket.

The more extended *positio* that follows, Garlandia's *De mensurabili musica*, gives detailed teaching on the rhythmic modes and on the mensural notation that was being developed to facilitate their notation. Consonances and dissonances are classified as perfect, intermediate, and imperfect. Hieronymus's copy of Garlandia has been 'modernized' in comparison with the version of the treatise found in other manuscripts. It is unique in preserving in an integral state Garlandia's chapters on the idioms of copula and *organum per se* (see Reimer, chaps.12–13). It also stands alone in including chapters on three- and four-voice writing (chaps.14–16); these may be additions or reworkings by Hieronymus, and include information on *falsa musica*, rondellus and other forms of variation, and the use of embellishments (*colores*) in a polyphonic context.

The third *positio*, the *Ars cantus mensurabilis* of Franco of Cologne, is ascribed by Hieronymus to Johannes de Burgundia, an Augustinian canon of St Denis, Reims, known as a teacher from other sources. This is possibly the earliest surviving copy of Franco's treatise, a seminal reworking of rhythmic language and its notation which frees both from the constraints of the modal system.

The fourth *positio*, ascribed to Petrus de Picardia, is a truncated version of an *abbreviatio*, or summary, of late 13th-century rhythmic and notational doctrine. The text tells us that it is based on the *ars* of Franco and on what Petrus described as the *arbor* ('tree', apparently a diagram) of Johannes de Burgundia. The treatise is rich in examples drawn from the motet repertory of the period.

The four *positiones* are followed by discussions of Greek terminology for the notes of the gamut (important as an early witness to the 'full' Guidonian gamut) and of positions on the monochord. At the end of the compilation the tunings of the two-string rebec (C–G) and the five-string vielle are described.

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FREDERICK HAMMOND/EDWARD H. ROESNER

**Hierosolymites, Andrew.** *See* ANDREW OF CRETE.

**Hifthorn** (Ger.). A hunting HORN.

**Higginbottom, Edward** (*b* Kendal, 16 Nov 1946). English organist and choir director. He was organ scholar of Corpus Christi College, Cambridge (1966–9), and subsequently undertook postgraduate research, taking the PhD in 1979. He was appointed organist, fellow and tutor in music at New College, Oxford, and a university lecturer in music in 1976. He has developed the role of the choir of New College chapel beyond its immediate function of providing liturgical music for worship. In doing so he has helped the cause of such institutions through a period when financial constraints and changes in social attitudes have threatened choral foundations. The choir now has an international reputation through its tours and recordings, and has an important educational role. The choir has recorded music ranging from Tallis and Taverner to Howells, and with the King's Consort under Robert King featured in a series of CDs of Purcell's odes and sacred music. Higginbottom has edited music by François Couperin and Michel Corrette, and written articles on French Baroque music; he was made an Officier des Arts et des Lettres in 1990.

IAN CARSON

**Higgins, Dick** [Richard Carter] (*b* Cambridge, England, 15 March 1938; *d* Quebec, 25 Oct 1998). American composer, performer, writer, artist and publisher. He studied composition and orchestration privately with Harry Levenson (1953), with Cowell at Columbia University (BS 1960), and with Cage at the New School for Social Research (1958–9). In the late 1950s, partly as a result of his studies with Cowell and Cage, Higgins began to explore the areas between music and the other arts – the 'intermedia'. He was associated with the first 'happenings' (1958) and was one of the original adherents of the Fluxus movement (from 1961), collaborating in performances with such artists as Cage, Corner, MacLow, Meredith Monk and Tenney. During the 1960s, Higgins became one of the chief exponents of avant-garde music through his writings and other activities. He founded and directed the Something Else Press (1964–73), a major publisher of avant-garde intermedia works, and ran its performance gallery (1966–9). He also founded Unpublished Editions (1972, renamed Printed Editions in 1978). He received two grants from the Deutscher Akademischer Austauschdienst (1975, 1982), and has held teaching posts at the California Institute of the Arts (1970–71) and as a research associate in the visual arts department of SUNY, Purchase (from 1983). He has written more than 50 books, numerous articles on theatre, visual arts, architecture and poetry as well as music.

Many of his performance pieces can best be described as intermedia works. Many of his musical works rely heavily on improvisatory techniques and employ a variety of media with which the performer interacts. Higgins uses graphic notation effectively both in works for solo instruments (as in *Piano Album*, 1980) and in larger works (for example, *Variations on a Natural Theme*for orchestra, 1981). His manuscripts are housed in the Archiv Sohm, Stuttgart (works of 1958–71), the Getty Center for the Arts and Humanities (works of 1968–93) and the Archives of American Art, New York.

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STEPHEN RUPPENTHAL/DAVID PATTERSON

**Higgins** [Higons, Higgons, Hyggyn, Hyggyns], **Edward** (*b c*1470; *d* mid-Jan 1538). English lawyer and ecclesiastic. He was master at Trinity College, Arundel, and commissioner and donor of the Caius Choirbook. Born into a Shropshire family, he studied at the University of Oxford, from which he held degrees in both canon and civil law by the time of his ordination to the priesthood in 1501. He subsequently pursued a distinguished legal career in London and Westminster as a judge in the Court of Requests (1509–13) and a master in Chancery (9 March 1512); he may also have been the 'Master Higons' named as occupying the privileged position of Clerk of the Closet in Henry VIII's retinue at the Field of the Cloth of Gold in the summer of 1520.

As so often happens, professional advancement and ecclesiastical preferment went hand in hand. During a period of some 30 years Higgins amassed an impressive number of benefices, including at least a dozen rectories, vicarages and deanships, a chaplaincy to Henry VIII (by 1513) and canonries at Salisbury Cathedral (18 January 1507), St Stephen's, Westminster (9 July 1518), Chichester Cathedral (14 April 1525) and Lincoln Cathedral (22 April 1533). His most significant ecclesiastical appointment, however, was probably the mastership of the collegiate church of the Holy Trinity at Arundel (28 August 1520). Arundel seems to have become his base for the rest of his life, although he evidently continued to visit London and Westminster in professional capacities. Other members of his family moved to live nearby; the Humphrey Higgons named as a singing-man of the college in the visitation of 1524 was probably his younger brother. There is some uncertainty over the date of Edward Higgins's death; his last surviving letter, in which he says that he is suffering from a fever, is dated 18 January 1538, yet his canonry at St Stephen's was apparently granted to somebody else (implying that Higgins was already dead) two days earlier.

Higgins's musical importance lies in his connection with the Lambeth and Caius Choirbooks (*GB-Llp* 1 and *GB-Cgc* 667), two major sources of the music of Robert Fayrfax and Nicholas Ludford. The Caius Choirbook contains the inscription 'Ex dono et opere Edwardi Higgons huius ecclesie canonici'; in this context 'opere' probably refers to the commissioning of the manuscript rather than to its copying. Both choirbooks are in fact the work of a single scribe, who also wrote out a much less formal musical source discovered in the Arundel Castle archives in 1982 (Arundel Castle MS A340). It seems likely that all three manuscripts were written at Arundel during the 1520s, and that the two choirbooks preserve some of the repertory sung in the college chapel during Higgins's mastership. The Lambeth Choirbook may well have remained the property of the college until its dissolution in 1544; the Caius Choirbook was probably intended for St Stephen's Chapel, Westminster, where Higgins held his most prestigious canonry and Ludford had charge of the music.

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NICHOLAS SANDON

**Higgins, Paula (Marie)** (*b* Framingham, MA, 7 March 1953). American musicologist. She earned the BA at Mount Holyoke College in 1976, then completed graduate studies at Princeton University, where she received the MFA in 1978 and the PhD in 1987 with Lewis Lockwood, Harold Powers, Kenneth Levy and Margaret Bent. Higgins was on the faculty of Duke University from 1984 to 1990. In 1990 she was appointed associate professor at the University of Notre Dame. She has also held visiting appointments at Harvard University, the University of Chicago and Wolfson College, Oxford University.

Higgins' research has focussed on musical culture and composers in late medieval France, particularly the collegiate churches and cathedrals and the French royal and princely chapels. She has also written on the audience, reception and hermeneutics of late medieval music. Her interest in women in music has centred on late medieval and early modern women, women composers of the 19th century (particularly Fanny Mendelssohn Hensel), and feminist and postmodern criticisms. She was also editor-in-chief of the *Journal of the American Musicological Society* from 1996 to 1998.

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PAULA MORGAN

**Higginson, Henry Lee** (*b* New York, 18 Nov 1834; *d* Boston, 14 Nov 1918). American music patron. He studied music in Vienna, where he became acquainted with many leading figures, but was quickly disabused of any notion that he could become a professional musician; on his return to the USA he entered on a career in banking. While still in Vienna he planned to create a permanent orchestra in Boston, assembling under a single conductor the finest musicians available. His plans were delayed by the Civil War and later by his private financial commitments, but in 1881 he announced his intention to create the Boston SO to provide a weekly series of subscription concerts in the winter months, for which he would personally guarantee to make good any deficit. Higginson himself chose the music director, George Henschel, but gave him complete freedom in all artistic decisions including the engagement and dismissal of musicians and the choice of repertory. He also envisioned an early summer season of lighter music in a more casual environment; and in 1885 he began the Boston Music Hall Promenade Concerts, which (as the Boston 'Pops') are still considered an extension of the orchestra's regular season. Higginson's early hope that the establishment of the orchestra might lead to the creation of an advanced school for musicians finally came to fruition in 1940 with the founding by Koussevitzky of the Berkshire Music Center at Tanglewood.

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STEVEN LEDBETTER

**High boy.** *See* HI-HAT.

**Highlife.** A dance style that first appeared on the West African coast in the late 19th century. It has since developed into one of the most popular modern dance styles in the towns and cities that border the Gulf of Guinea. The term comes from the association of the style with 'high society' (party-going etc.).

1. History. 2. Musical characteristics.

1. HISTORY. The origins of highlife lie in the introduction in the 19th century of European military band instruments to the coastal forts of Ghana which had been built to protect European trading interests. By 1830 there was an African band at Cape Coast Castle which played English tunes by ear. Local bands modelled on those of the British forces sprang up at Elmina, 13 km from Cape Coast, among them the Lion Soldiers' Band and the Edu Magicians' Band. They were predominantly brass bands which played popular pieces of the period in a style that foreshadowed that of highlife. The band instruments were often bought for them by local merchants who acted as their sponsors, but freed slaves, stowaways and stevedores who returned to the area introduced smaller instruments such as concertinas, bandoneons, guitars and fifes. Other early influences included church hymnody, sea shanties of sailors and piano music (Collins, 1985).

By the beginning of World War I, musicians and bands along the west coast were playing local 'pop' music. One of the first styles to emerge in the Cape Coast-Elmina area was the *Annkadan-mu* ('You can't stay in your room when you hear the music'). It was generally performed on guitar and soda bottle with a singer, but other similar combinations were also used. While such music was generally available along the west coast, the development of highlife itself, with its blend of African, black American and Western idioms, was made possible by the unique circumstances at Cape Coast and Elmina.

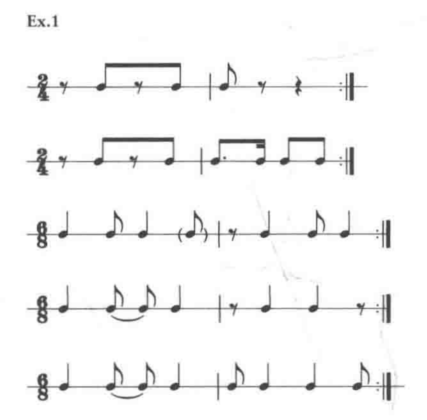
The early spread of highlife was largely the result of its acceptance by prosperous local merchants and senior employees in large trading companies on the west coast. They acquired harmoniums, pianos, banjos and other Western instruments and held frequent parties; highlife was performed at them and its repertory gradually extended. The Excelsior Orchestra, formed in 1914, is an example of such a west coast ballroom orchestra. Musically, highlife has drawn on a variety of sources – dance bands, 'at home' groups and soirée clubs, then drama groups or concert parties, guitar bands who presented dramatic sketches, and the five- to 14-piece bands which developed in the late 1930s based on international models. These groups spread the popularity of highlife wherever they performed. In 1934 the Cape Coast Sugar Babies Light Orchestra toured Nigeria and performed highlife arrangements of Yoruba songs which were greeted with enthusiasm – though the enthusiasm may have been in response to the use of Nigerian musical material by musicians from another country. During World War II swing influenced West African dance band music due to the American and British military presence. Early swing bands mostly played clubs that catered for Europeans, but a process of Africanization had already begun by the end of the war. One of the most influential of these bands was the Tempos, led by E.T. MENSAH and Guy Warren, who played a repertory comprising swing, highlife and calypso. Mensah later became known as the 'King of Highlife' (Collins, 1985). In Ghana, highlife became an integral element in the comic theatre, 'concert' parties that developed in the 1950s. This music-theatre genre fused, according to John Collins, 'Western theater, and in particular, Vaudeville, with African characters and themes' (1985, p.3). Highlife also spread from the coastal towns to rural areas where according to Collins it was performed on traditional instruments and the acoustic guitar, and referred to as native blues, PALM WINE, *ashiko*, *makossa* and *maringa* (1992, p.143).

By the late 1950s, national rivalry between Ghana and Nigeria was reflected in the rivalry of their capitals, Accra and Lagos, for recognition as the main centre of highlife. This produced experiments in instrumental combinations and idioms that resulted in styles as successful as that of Yoruba highlife with its use of traditional idioms and instruments. Highlife has contributed to the ongoing development of several West African popular music genres such as Afro-beat, *jújù*, *makossa*, *kpanlogo* and

others. Most highlife dance-bands in Ghana and Nigeria had ceased to function by the mid-1960s, at which time guitar-bands assumed greater popularity.

2. MUSICAL CHARACTERISTICS. Dance-band highlife is usually in simple duple time, although examples also occur in 4/4 and, more rarely, in 6/8. There is a slow highlife beat in 6/8 known as the 'blues'. In all cases the various rhythmic patterns conform to a basic beat, and a strict tempo is maintained throughout.

The rhythm section usually comprises combinations of claves, castanets, maracas and drums with an occasional bass. The rhythmic foundation of the piece is reiterated throughout as a rhythmic pattern on castanets and claves, with or without maracas; in some early highlifes a soda bottle was used to strike the rhythmic pattern. Characteristic rhythm patterns found in highlife are shown in ex.1.




The highlife scale is usually diatonic and major, and its melodies are catchy and easily repeatable. While its harmonies are similar to those of earlier American blues without chromaticism, its chord sequences and part organization deviate from the blues and Western musical types. This is partly explained by the improvisation that occurs in the learning of new numbers.

The distinctive qualities of highlife lie, beyond description in terms of scale, melody, harmony, timbre and improvisation, in the basic propulsive drive marked by its verve and precision; in its sonorities, from those of regimental brass bands and Latin American bands; in its emphasis on firm rhythmic outlines and bold tonal palettes; in its atmosphere of unbounded joy; and most of all in the genre's combination of rhythmic ostinato phrases with characteristic melodic motifs and strong cadential patterns.

Highlife is normally sung and the languages used contribute to its character. Some highlife musicians state that Fante serves best, but Twi, Ga, Ewe, Nzema, Yoruba, Igbo and other West African languages as well as English are also popular. The themes of highlife songs cover a wide range of human activity, from national affairs to domestic, from social and political topics to personal relationships. Highlife audiences, whether in night clubs, dance halls or popular theatres, are as attentive to its words as they are eager to move to its rhythms.

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ATTA MENSAH/GREGORY F. BARZ

**High mass.** A MASS in which all sections except readings (i.e. Epistle and Gospel) are sung, whether in plainchant or polyphony.

**Higons, Richard.** *See* HYGONS, RICHARD.

**Higuchi, Ryūichi** (*b* Tokyo, 9 April 1946). Japanese musicologist. After earning the MA from Keiō University (1973), he studied with Dadelsen at Tübingen University, taking the doctorate (1979) with a dissertation on J.S. Bach's cantatas for funerals and other ceremonies. Returning to Tokyo, he lectured at Keiō and other universities, before being appointed to Meiji Gakuin University as associate professor (1989) and professor (1994). A specialist on Bach, he became an editorial member of the Neue Bach-Ausgabe in 1975. For his Bach studies he won the Kyoto Music Prize (1988), and the Tsuji Prize (1989). He has also been active as a choral conductor and a music critic.

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*Johann Sebastian Bach: Kirchenkantaten verschiedener, teils unbekannter Bestimmung*, Neue Bach-Ausgabe, i/34 (Kassel, 1986)

MASAKATA KANAZAWA

**Hi-hat** [high-hat, high boy, choke cymbals, sock cymbals, Charleston machine]. Pair of pedal-operated CYMBALS. They are threaded horizontally onto a stand, the lower being fixed. Depression of the pedal lowers the upper cymbal so that the two are 'choked' together. They can also be struck with drumsticks or brushes, choked with various degrees of pressure and played with both hands to produce a wide range of cymbal sonorities. The hi-hat is an indispensable part of the DRUM KIT and is sometimes used in the orchestra. The earliest hi-hat appeared in drum catalogues in 1927. The earlier 'low boy', or 'low-sock' cymbal (1926), was identical to the hi-hat except that the cymbals were held only 30 cm above the floor and could thus only be operated with the foot.

□

**Hiil** [Khiil]. Mongolian fiddle. *See* HUUR and MONGOL MUSIC.

**Ḥijāzī, Salāma.** Egyptian singer. *See* EGYPT, §II, 2(vii) and 3.

**Hikmatov, Kudrat** (*b* 1955). Tajik composer. He studied composition at the Tashkent Conservatory with Kurbanov. His works have attracted attention through their ability to combine various aspects of Tajik national identity into a sumptuous musical language. A number of his works have been inspired by his growing interest in Tajik traditional arts ranging from miniature books to Sufi religious rites.

WORKS
(*selective list*)

Sym., 1984; Variations, str orch, 1984; Ww Qt, 1986; Vc Conc., 1988; Rubayi Haiama, chorus, 1988; Charhy gardun [Circle Space], vn, va, tavlyak, 1989; Sym., str, 1991; Duo, rondo, fl, vc, 1991; incid music, inst works, songs and romances

RAZIA SULTANOVA

**Hilaire.** *See* HYLAIRE.

**Hilarius.** Author of a PLAY OF DANIEL.

**Hilarius Pictavensis.** *See* HILARY OF POITIERS.

**Hilary of Poitiers** [Hilarius Pictavensis] (*b* Poitiers, *c*315; *d* Poitiers, *c*367). Latin theologian, scriptural exegete and hymn writer. Hilary, thought to be of distinguished family and education, was converted to Christianity in his early manhood and was made bishop of Poitiers around 350. Between 356 and 361 he was in exile in Asia Minor at the order of Emperor Constantius II as a result of his opposition to Arianism. Some scholars suggest that the Syriac hymnody of the time (most notably that of EPHREM SYRUS) may have inspired him to write his own hymns, thus turning one of the heretics' own propaganda weapons against them. Although there is early testimony (by St Jerome and Isidore of Seville) to the existence of an entire *Liber hymnorum* of indeterminate size, only three hymns, none of them wholly complete, now survive. These poems, *Ante saecula qui manes*, *Fefellit saevam* and *Adae carnis gloriosa* (?or *cernis gloriam*), are preserved in an 11th-century manuscript discovered by G.F. Gamurrini in 1884; neither melodies nor liturgical functions exist for them. Another hymn, *Hymnum dicat turba fratrum*, much more widely distributed (in ten manuscripts dating from between the 7th and 13th centuries), though ascribed to Hilary in some early manuscripts, has been rejected by recent scholarship; it is nonetheless of considerable age and poetic merit.

It is generally agreed that the excessive sophistication of the language, thought and poetic technique of Hilary's hymns accounts for their disappearance from or their failure to be accepted into liturgical use – in contrast to the hymns of the only slightly younger AMBROSE. Nothing is really known, however, about how, when and where Hilary's hymns were used in the early centuries. Hilary was the author of the first Latin psalm commentary, the *Tractatus super psalmos*, whose overall approach represents the typical allegorical manner of Origen. Its introductory 'Instructio psalmorum' provides a particularly thorough and scholarly summary of patristic Psalter exegesis.

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LAWRENCE GUSHEE/JAMES W. McKINNON

**Hildebrand.** *See* HILDEBRANDT.

**Hildebrand** [Hildebrandt], **Johann** (*b* Pretzsch an der Elbe, June 1614; *d* Eilenburg, bur. 5 July 1684). German composer, organist and poet. He was organist of St Nikolai, Eilenburg, from 1637 until his death. The inclusion in his *Geistlicher Zeit-Vertreiber* of six numbers from Heinrich Schütz's settings of the Becker Psalter (1628) led Schütz, as he mentioned at the time, to postpone for a while his publication of an expanded version of his 1628 volume, which eventually appeared in 1661. By then Schütz had been reassured about the nature of the changes which Hildebrand had made 'to honour pure German diction'. Hildebrand's work as a poet, which was founded on the precept, among others, that 'noble music and poetry should be readily compatible', has scarcely won him the recognition he sought. Neumeister imputed to him a spurious ambition, suggesting that he had merely produced his versification of *Jesus Sirach* in 1662 so as to be accepted as a poet. His *Krieges-Angst-Seufftzer* (1645), which contains expressive laments, affords depressing and – at least in the context of cultural history – valuable evidence of the distress caused by the Thirty Years War. He probably wrote several other occasional works apart from the funeral piece of 1648 that has survived. He has been confused with Johann Heinrich Hildebrand, Kantor at Ohrdruf, and several manuscript works may be by either composer.

WORKS

Krieges-Angst-Seufftzer . . . bey itzigen grund-bösen Kriegerischen Zeiten, 1, 4vv, bc (Leipzig, 1645)
Hierauff schleust unsere im Herrn Ruhende, burial song, 4vv, bc (Dresden, 1648)
Geistlicher Zeit-Vertreiber, so da bestehet in funfftzig Psalmen und dergleichen Geistlichen Liedern, zum theil ... nebenst denen Melodeyen, selbst Poetisch gesetzt; theils mit Herrn Opitzens

Poetischen Psalmen, und andern schönen Geistreichen Liedern vermehret (Leipzig, 1656) [incl. works by H. Schütz, M. Siebenhaar and others], lost (wrongly incl. in RISM, B/VIII/1)

3 works attrib. Hildebrand in H. Springer and others, eds., *Miscellanea musicae bio-bibliographica*, iii (Leipzig, 1914–16), 25; further works attrib. 'J.H. Hildebrand', formerly St Michaelis, Lüneburg (see M. Seiffert, *SIMG*, ix, 1907–8, p.607): all possibly by Johann Heinrich Hildebrand (see R. Buchmayer, *BJb*, v, 1908, p.108)

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G. Thomas: *Friedrich Wilhelm Zachow* (Regensburg, 1966), 81–91

GÜNTER THOMAS

**Hildebrand, Johann Heinrich.** German Kantor and possibly composer, pupil of Heinrich Bach and Christoph Bach, not identifiable with JOHANN HILDEBRAND.

**Hildebrandt** [Hildebrand]. Surname of two German organ builders and instrument makers, Zacharias (*b* Münsterberg [now Ziębice], 1688; *d* Dresden, 11 Oct 1757) and his son, Johann Gottfried *b* Freiberg, 1724 or 1725; *d* Sorau, 7 Nov 1775). Zacharias first trained as a joiner, but apparently became interested in organ building at an early age. He was apprenticed to Gottfried Silbermann for three years from 1713, and continued to work for him thereafter; as 'Orgel Macher' he was a co-signatory of the contract for the Silbermann organ in St Georgen, Rötha. He left Silbermann in 1722; a legal dispute between them was settled in 1724. J.S. Bach performed his own Cantata no.194 at the consecration of Hildebrandt's organ at Störmthal in 1723. From 1727 to 1731, Hildebrandt lived in Sangerhausen; he was appointed court organ builder to the Prince of Saxe-Weissenfels in 1730. He moved to Leipzig in 1734, or perhaps earlier. In *c*1739 he built a 'lute-harpsichord' for Bach, to the composer's specifications, with two rows of 8′ gut strings and one row of 4′ brass strings. In 1748 he succeeded Johann Scheibe as overseer of the Leipzig organs. From 1750 to 1754 he supervised the work on Silbermann's organ for the Catholic Hofkirche in Dresden, which Silbermann did not live to see completed. Zacharias Hildebrandt's largest organs were those in St Jakobi, Hettstedt (1741–9; two manuals, 31 stops; the case survives), St Wenzel, Naumburg an der Saale (1743–6; three manuals, 53 stops; extant), and the Dreikönigskirche in Dresden-Neustadt (1754–7; two manuals, 38 stops; completed after his death by his son). Other organs survive at Störmthal (from 1722), Hilbersdorf (from 1723), St Jacobi, Sangerhausen (from 1727) and St Georg, Sotterhausen (1730). Organs in the following places survive in rebuilt condition: Langhennersdorf (1717–22), Lengefeld (from 1725) and Goldbach (from 1755).

The effects of Hildebrandt's training under Silbermann are seen mainly in technical and structural aspects; in matters of tone he went his own way, and may well have had advice from Bach. Hildebrandt normally added to Silbermann's complement of stops, elements of the Hamburg Baroque organ (Rauschpfeife, Sesquialtera, Tertian, Scharf, Weitpfeife 8′, Blockflöte 4′, Waldflöte 2′, Dulzian 16′, Hautbois 8′, Schalmei 4′ in the manual, Nachthorn 2′, Posaune 32′ and Kornett 2′ in the pedal), as well as the string-tone stops favoured by Bach (Viola da gamba 8′, Fugara 4′, Violone 16′ and 8′ and Gemshorn 8′ and 4′). He also used richer mixture stops with their top pitches higher than Silbermann's, and he did not adopt Silbermann's characteristically broad mouth-to-circumference ratio of 2:7. Dähnert considered his organ in St Wenzel, Naumburg, 'one of the outstanding examples of late Baroque organ building'.

Zacharias's son Johann Gottfried assisted his father in Dresden-Neustadt and in Goldbach, 1754–7; his own most important organ was that of the Michaeliskirche, Hamburg (1762–7 and 1769; three manuals, 60 stops; *see* ORGAN, Table 27), described by Burney as 'the largest and most complete in Europe'.

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HANS KLOTZ

**Hildebrandt, Johann.** *See* HILDEBRAND, JOHANN.

**Hildegard of Bingen** (*b* Bermersheim, nr Alzey, 1098; *d* Rupertsberg, nr Bingen, 17 Sept 1179). German Benedictine abbess, visionary, writer and composer. She is known for her literary, musical and scientific works, and for her religious and diplomatic activities. Her oeuvre includes recorded visions, medical and scientific works, hagiography and letters; also lyrical and dramatic poetry, which has survived with monophonic music.

She was born into the free nobility of Rheinhessen. When she was eight her parents, Hildebert and Mechthild of Bermersheim, promised her to the Church, and when she was 14 bound her over to the newly constructed Benedictine monastery at nearby Disibodenberg. She entered a stone cell (a 'tomb') with Jutta von Spanheim (1092–1136), who came from another powerful and wealthy local family. Their vows were received by Bishop Otto of Bamberg on All Saints' Day, 1112. Jutta instructed Hildegard in the Psalter, reading Latin and strict religious practices.

Although their contact with the outside world was via a single window, their isolation was not complete. Jutta corresponded with people of all social classes who, by way of letters, approached her for prophecies and spiritual instruction. The monk-priest Volmar, possibly from the monastery at Hirsau, apparently nurtured Hildegard's fundamental theological knowledge, providing access to sermons and treatises. The enclosure attracted other



*1. Hildegard with her amanuensis, Volmar: miniature from 'Scivias', completed 1151 (ex-D-WIl Hs 1)*

daughters from local noble families, expanding into a convent. After Jutta's death Hildegard, appointed 'prioress', became its leader but subject to the abbot, a role she fulfilled until about 1150 when the community had grown to about 20 members.

The convent's exclusivity and eccentric theological observances came under fire. Compelled by divine command, Hildegard sought to establish her own house at Rupertsberg, near Bingen, an endeavour unprecedented in her time. With endowments from the noble community the site was purchased in 1147, construction begun, and the move initiated in about 1150. In 1152 the Archbishop of Mainz issued founding documents. By 1158 Hildegard had secured complete financial independence from Disibodenberg, and, already under archiepiscopal protection, in 1163 she obtained protection from Emperor Friedrich Barbarossa who acknowledged her 'abbess'. When, in 1165, numbers at the convent had reached over 50, she established a daughter house with room for another 30 nuns at Eibingen, near Rüdesheim, where the Abbey of St Hildegard stands today.

She was famous for her prophecies and miracles. Later described as the 'Sybil of the Rhine' (1383), she was consulted by and held lengthy correspondences with popes, emperors and other secular and ecclesiastical leaders as well as lower members of the clergy and lay persons, and involved herself in politics and diplomacy at a time of immense political and ecclesiastical turmoil. Exceptionally for a woman, she undertook four preaching missions through Germany between 1160 and 1170. But above all, as spiritual mother and 'magistra', she guided her nuns by fortifying their commitment to the Virgin through the teaching of scripture and the Rule of St Benedict, and the discernment of the right path in monastic life.

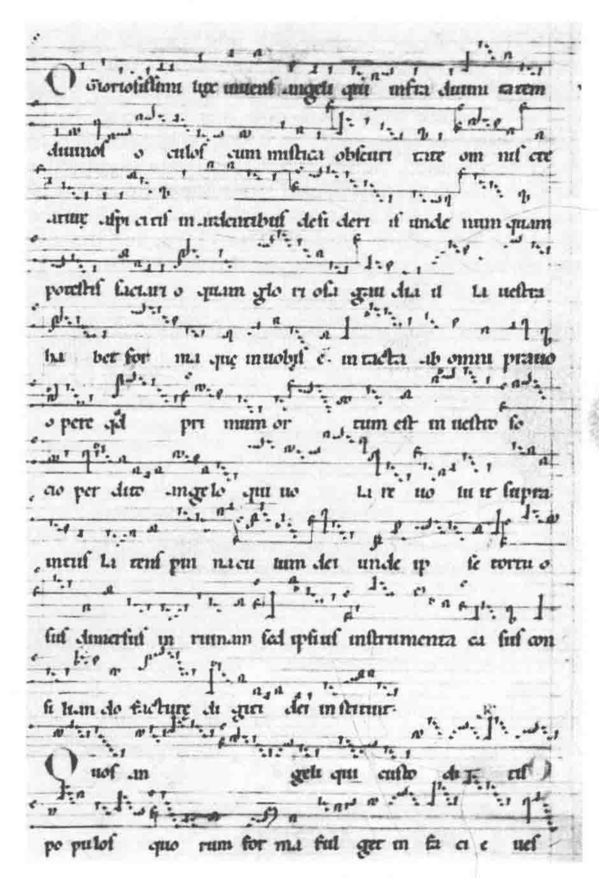
In 1223 a protocol was drawn up for her possible canonization, but neither Pope Gregory IX (1227–41) nor Pope Innocent IV (1243–54) granted approval. Clement V (1305–14) and John XXII (1316–34) also hesitated, but in 1324 the Avignon papacy sanctioned her cult. In the 16th century she appears in the Roman martyriology of Baronius, and in 1940 her feast day was officially approved for all German dioceses; but these efforts have never resulted in a formal canonization. However, as Newman (1998) has pointed out, between 1198 and 1461 no Benedictine nun was canonized, with female sainthood shifting to the newer Dominican and Franciscan orders and the lay penitents associated with them.

From the age of five Hildegard experienced visions, and in 1141 her abbot gave her permission to record what she saw, with the aid of Volmar. The result, *Scivias*, which contains 14 lyric texts that later appeared with music, took ten years to write and comprised 26 revelations. Two works on natural science and medicine followed: *Physica* and *Causa et cure* (written between 1150 and 1160). Then came the *Liber vite meritorum* (1158–63) and the *Liber divinorum operum* (1163–73). The three visionary tomes have been described as a trilogy of apocalyptic, prophetic and symbolic writings. Her Lives of St Disibod (1170–72) and St Rupert (1172) and the *Explanatio* of the Rule of St Benedict round out her religious prose works.

Collection of Hildegard's musical settings of her poetry had begun by the early 1150s but the settings themselves may go back at least to the 1140s. The texts are laden with brilliant imagery and share the apocalyptic language of the visionary writings. They have some affinity with the poetry of Notker Balbulus (9th century) and are akin in richness and imaginative quality to those of Peter Abelard and Walter of Châtillon.

The two main notated sources, Dendermonde, Benedictine Abbey, MS 9 (*c*1163–1175) and the 'Riesenkodex', *D-WIl* 2 (*c*1180–90), preserve 77 songs in German neumes. Eight of the songs, all short antiphons, form part of a liturgy to St Ursula, so the total number is sometimes cited as 71. Collectively these songs are entitled *Symphonia armonie celestium revelationum* by all modern editors, although that designation does not appear in any of Hildegard's sources (Willimann). Of the songs, 43 are labelled 'antiphons' (fig.2), 18 'responses', seven 'sequences' and four 'hymns'; the remainder comprises a Kyrie, an alleluia and three undesignated items. Taken together they form a liturgical cycle, with some items bearing designations to feasts or classes of feast. Most feasts have an antiphon-respond pair. Some, especially the locally revered saints, have more: thus St Rupert has three antiphons and a sequence, St Disibod two antiphons, two responds and a sequence, St Ursula and her 11,000 virgins eight antiphons, two responds, hymn and sequence. The remaining sequences are to the Holy Spirit, the BVM, St Eucharius and St Maximinus.

The music is not drawn from plainchant and is in some respects highly individual. Indeed, hymns and sequences are nearly syllabic, while prolix responds are extravagantly complex, with elaborate melismas extending up to 75 notes; antiphons occupy a stylistic middle ground,



2. *'O gloriosissimi', antiphon from Hildegard of Bingen's 'Symphonia armonie celestium revelationum', c1163–1175 (Dendermonde Abbey, MS 9)*

alternating syllabic and melismatic styles. The responds are supplied with verse and repetenda, and occasionally also *Gloria Patri* using melodic material from the verse; some antiphons have 'EVOVAE' and the hymns 'Amen'. The sequences use poetic and melodic parallelism, but far from strictly.

The music of Hildegard is made up of a comparatively small number of elemental melodic patterns, which recur constantly under different melodic and modal conditions and are the common property of her poetic output. The patterns differ from the recurrent melodic 'timbres' (Aubry) of Adam of St Victor's work. While the latter are fixed phrases assembled in a 'patchwork quilt' manner akin to CENTONIZATION, Hildegard's formulae rather provide melodic 'matrices' with innumerable realizations. Highly decorative, the text and music of Hildegard's songs are intimately related and inseparable, as parallel syntaxes mirroring (and at times contradicting) one another, while unfolding within an idiosyncratic system of modes. On another level, the songs are meditations upon visionary texts, that in turn represent poetically condensed exegesis of complex theological issues, expressed at greater length in the prose trilogy of visions. Like all the writings received 'in visio' by the presence of the Living Light, ultimately the music's raison d'être lies in fostering *ruminatio* ('chewing over'), a method of penetrating the deeper spiritual meaning behind both words and music. As such, the songs are a special Hildegardian facet of contemplative medieval practice.

Hildegard also created a morality play, *Ordo virtutum*, in dramatic verse. This contains 82 melodies, many more nearly syllabic in setting than the liturgical songs. The earliest morality play by more than a century, it presents the battle for the human soul, Anima, between 16 personified Virtues and the Devil.

There are indications that at least some of the songs, and perhaps the play, were used in the liturgy at Rupertsberg, at Disibodenberg, in Trier and at the Cistercian monastery of Villers that received the Dendermonde manuscript as a gift in about 1175. Specifically, the responds to Mary, St Disibod and St Ursula would have been sung at Matins on the respective feast days. Some of the Ursula antiphons are indicated for Lauds, others (the Gospel antiphons) are suitable for Lauds or Vespers. In addition, as the antiphons are supplied with notated 'EVOVAE' psalm-tone cadence formulae (far more of these appear in Dendermonde than in the 'Riesenkodex'), they must have framed the recitation of psalms. The songs for the patron saints of Disibodenberg and the Trier monasteries might have been included in the liturgies there. The *Ordo* may have been performed in 1152, at the dedication of the church at Rupertsberg (Dronke, 1981).

The two musical manuscripts represent the song cycle in two states of development. Dendermonde, in its present fragmentary state, does not include the *Ordo*, but it is possible that the play may have been included at the beginning of the music section (Dronke, 1969–70), which contains 56 songs. The 'Riesenkodex' adds many items while excluding two short antiphons, and ends with the *Ordo*. Moreover, it shows the single cycle of Dendermonde reshaped into two by the separation of antiphons and responds from hymns, sequences and symphoniae, with the Kyrie in the middle. Thematically, both song collections are organized into eight hierarchically arranged groups, from God the Father to the BVM, then to Virgins, Widows, Innocents and finally the Church. Yet the detail of this arrangement differs. In the 'Riesenkodex' the items to the Holy Spirit (nos.24–8 in Pfau's edition) precede those for the Virgin Mary (8–23), and the items to St Ursula and her companions (60–65) come under the heading of 'Virgins' rather than 'Innocents'; the manuscript also has additional items, including all those for the Trier saints Matthew (50), Eucharius (52–3) and Maximinus (54), the item for St Boniface (51) and *O viridissima virga* (19).

Dating the songs remains problematic. Nearly half appear without melodies in prose contexts, and it is unclear which came first, the musical composition or the lyric poetry. A 'Miscellany' of homilies, letters and other materials by Hildegard (*D-WII* 2, ff.404–407*v*) includes 26 song texts (some with variants) but without their repetenda, doxologies, Amen or liturgical cues. These materials, which represent a different recension of the texts from the main song collection, possibly reflect rough transcriptions of the liturgical text, made at Rupertsberg, that Hildegard later revised to make them suitable for liturgical celebrations in other places (Newman, 1998). That is, the musical versions may have preceded these text versions. Or, they may represent transcriptions from an 'intermediary' song collection now lost (Berschin). *Scivias* (completed in 1151) culminates in 14 song texts, followed by a shorter version of the *Ordo*. It has been postulated that the song texts were incorporated at the

end of the book of visions, as a 'transcription of a celestial concert' (Newman, 1988) from individual (notated) exemplars that are now lost. Alternatively, they may have been set to music after the completion of *Scivias*. They have the same hierarchical arrangement as the notated sources, but on a smaller scale. Similarly, alternative scenarios have been proposed for the *Ordo* text. It may represent an early, unpolished sketch before music was added (Newman, 1988) or a later, abridged rendering (Dronke, 1981) of the play. All this suggests that the planning and fleshing-out of a liturgical cycle was a gradual process, and that Hildegard collected her songs into a systematic order over time, her last songs being incorporated posthumously into the cycle preserved in the 'Riesenkodex'. Newman has tentatively suggested a division into early, middle and late compositions: the 14 pieces in *Scivias* and all or part of the *Ordo* by 1151; the 26 of the 'Miscellany' from the late 1150s; and the text and music of the remaining pieces after the 1150s.

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Manuscript sources: Belgium, Dendermonde, Benedictine Abbey of St Peter and St Paul, MS 9 [D]
*D-WII* 2, ff.466*r*–481*v*, songs [R*a*]
*D-WII* 2, ff.132*v*–133*r*, *Scivias* (song texts only) [R*b*]
*D-WII* 2, ff.404*r*–407*v*, 'Miscellany' (song texts only) [R*c*]
*Scivias* and Miscellany items are indicated after the title by R*b* and R*c* respectively, followed by the number, in parentheses (R*b* 1), (R*c* 1).
Parentheses under 'type' indicate that the designation does not appear in a manuscript. Further source information is given in Pf.

| *Incipit* | *Type* | *Sources* | *Editions* |
|---|---|---|---|
| | | *I. Trinity, Father and Son* | |
| O vis eternitatis (R*c* 10) | (resp) | R*a* 1 | L 58, Pf 1 |
| O magne pater (R*c* 6) | ant | D 1, R*a* 2 | L 1, Pf 6 |
| O eterne Deus | ant | D 2, R*a* 3 | L 2, Pf 7 |
| O virtus Sapientie | ant | R*a* 4 | L 59, Pf 2 |
| O quam mirabilis | ant | R*a* 5 | L 60, Pf 3 |
| O pastor animarum (R*c* 12) | ant | R*a* 6 | L 61, Pf 4 |
| O cruor sanguinis (R*c* 11) | ant | R*a* 7 | L 77, Pf 5 |
| | | *II. Virgin, Mother and Son* | |
| O splendidissima (R*b* 1) | ant | D 5, R*a* 10 | L 5, Pf 10 |
| O tu illustrata (R*c* 21) | ant (with verse) | R*a* 11 | L 62, Pf 23 |
| Hodie [Nunc] aperuit nobis (R*c* 24) | ant | D 6, R*a* 12 | L 6, Pf 11 |
| Quia ergo femina (R*c* 25) | ant | D 7, R*a* 13 | L 7, Pf 12 |
| Cum processit | ant | D 8, R*a* 14 | L 8, Pf 13 |
| Cum erubuerint | ant | D 9, R*a* 15 | L 9, Pf 14 |
| O frondens virga (R*c* 13) | ant | D 10 | L 10, Pf 15 |
| O quam magnum miraculum (R*c* 20) | ant | D 11, R*a* 16 | L 11, Pf 16 |
| Ave Maria O auctrix (R*c* 22) | resp | D 3, R*a* 17 | L 3, Pf 8 |
| O clarissima mater (R*c* 23) | resp | D 4, R*a* 18 | L 4, Pf 9 |
| O tu suavissima (R*b* 2) | resp | D 14, R*a* 19 | L 14, Pf 21 |
| O quam preciosa (R*c* 26) | resp | R*a* 20 | L 63, Pf 22 |
| Alleluia, O virga mediatrix (R*c* 19) | all | R*a* 61 | L 70, Pf 18 |
| O virga ac diadema (R*c* 15) | seq | D 13, R*a* 62 | L 13, P 17, Pf 20 |
| O viridissima virga (R*c* 18) | | R*a* 63 | L 71, P 10, Pf 19 |
| Ave generosa (R*c* 14) | hymn | D 12, R*a* 64 | L 12, P 2, Pf 17 |
| | | *III. Trinity, Holy Spirit* | |
| Spiritus sanctus vivificans vita | ant | D 15, R*a* 8 | L 15, Pf 24 |
| Karitas habundat | (ant) | R*a* 9 | L 16, Pf 25 |
| O ignee Spiritus (R*c* 17) | hymn | D 18, R*a* 60 | L 18, Pf 27 |
| O ignis Spiritus Paraclitus (R*c* 16) | seq | D 19, R*a* 59 | L 19, P 4, Pf 28 |
| | | *IV. Celestial Hierarchy* | |
| O gloriosissimi lux vivens (R*b* 3) | ant, angels | D 20, R*a* 21 | L 20, Pf 29 |
| O vos angeli (R*b* 4) | resp, angels | D 21, R*a* 22 | L 21, Pf 30 |
| O spectabiles viri (R*b* 5) | ant, prophets, patron saints | D 22, R*a* 23 | L 22, Pf 31 |
| O vos felices radices (R*b* 6) | ant, patron saints, prophets | D 23, R*a* 24 | L 23, Pf 32 |
| O cohors milite floris (R*b* 7) | ant, apostles | D 24, R*a* 25 | L 24, Pf 33 |
| O lucidissima apostolorum (R*b* 8) | resp, apostles | D 25, R*a* 26 | L 25, Pf 34 |
| O speculum columbe | ant, St John the Evangelist | D 26, R*a* 27 | L 26, Pf 35 |

| Incipit | Type | Sources | Editions |
|---|---|---|---|
| O dulcis electe | resp, St John the Evangelist | D 27, *Ra* 28 | L 27, Pf 36 |
| O victoriosissimi (R*b* 9) | ant, martyrs | D 31, *Ra* 29 | L 31, Pf 37 |
| Vos flores rosarum (R*b* 10) | resp, martyrs | D 32, *Ra* 30 | L 32, Pf 38 |
| O vos imitatores excelse (R*b* 12) | resp, confessors | D 33, *Ra* 31 | L 33, Pf 39 |
| O successores fortissimi (R*b* 11) | ant, confessors | D 34, *Ra* 32 | L 34, Pf 40 |
| | | *V. Patron saints* | |
| Matthias sanctus | hymn, St Matthias | *Ra* 65 | L 72, Pf 50 |
| O Bonifaci lux vivens | ant, St Boniface | *Ra* 66 | L 73, Pf 51 |
| O mirum admirandum | ant, St Disibod | D 28, *Ra* 33 | L 28, Pf 41 |
| O viriditas digiti Dei | resp, St Disibod | D 29, *Ra* 34 | L 29, Pf 42 |
| O presul vere civitatis | seq, St Disibod | D 30, *Ra* 67 | L 30, P 11, Pf 45 |
| O felix anima | resp (St Disibod) | *Ra* 35 | L 64, Pf 43 |
| O beata infantia | ant (St Disibod) | *Ra* 36 | L 65, Pf 44 |
| O Euchari columba | resp, St Eucharius | *Ra* 68 | L 74, Pf 52 |
| O Euchari in leta via | seq, St Eucharius | *Ra* 69 | L 75, P 8, Pf 53 |
| Columba aspexit | seq, St Maximinus | *Ra* 70 | L 76, P 1, Pf 54 |
| O felix aparitio (R*c* 2) | ant, St Rupert | D 35, *Ra* 37 | L 35, Pf 46 |
| O beatissime Ruperte (R*c* 3) | ant, St Rupert | D 36, *Ra* 38 | L 36, Pf 47 |
| Quia felix pueritia | ant (St Rupert) | *Ra* 39 | L 66, Pf 48 |
| O Jerusalem aurea civitas (R*c* 1) | seq, St Rupert | D 37, *Ra* 71 | L 37, Pf 49 |
| | | *VI. Virgins, Widows and Innocents* | |
| O pulchre facies (R*b* 13) | ant, virgins | D 38, *Ra* 40 | L 38, Pf 55 |
| O nobilissima viriditas (R*b* 14) | resp, virgins | D 39, *Ra* 41 | L 39, Pf 56 |
| O dulcissime amator (R*c* 4) | symphonia, virgins | D 40, *Ra* 74 | L 40, Pf 57 |
| O pater omnium (R*c* 5) | symphonia, widows | D 41, *Ra* 75 | L 41, Pf 58 |
| Rex noster promptus est | resp, Holy Innocents | D 42, *Ra* 53 | L 42, Pf 59 |
| | | *VII. St Ursula and her Companions* | |
| Spiritui Sancto honor sit | resp | D 45, *Ra* 42 | L 45, Pf 60 |
| O rubor sanguinis | Gospel ant | D 44, *Ra* 44 | L 44, Pf 61 |
| Favus distillans | resp | D 43, *Ra* 43 | L 43, Pf 62 |
| Studium divinitatis | Laudes ant | D 46, *Ra* 45 | L 46, Pf 63.1 |
| Unde quocumque | ant | D 47, *Ra* 46 | L 47, Pf 63.2 |
| De patria etiam earum | ant | D 48, *Ra* 47 | L 48, Pf 63.3 |
| Deus enim in prima | ant | D 49, *Ra* 48 | L 49, Pf 63.4 |
| Aer enim volat | ant | D 50, *Ra* 49 | L 50, Pf 63.5 |
| Et ideo puelle iste | Gospel ant | D 51, *Ra* 50 | L 51, Pf 63.6 |
| Deus enim rorem | ant | D 52, *Ra* 51 | L 52, Pf 63.7 |
| Sed diabolus | ant | D 53, *Ra* 52 | L 53, Pf 63.8 |
| O ecclesia oculi tui | seq | D 54, *Ra* 72 | L 54, Pf 64 |
| Cum vox sanguinis | hymn | D 55, *Ra* 73 | L 55, Pf 65 |
| | | *VIII. Ecclesia* | |
| O virgo ecclesia (R*c* 7) | ant, dedication of a church | D 56, *Ra* 54 | L 56, Pf 66 |
| Nunc gaudeant materna (R*c* 8) | ant, dedication of a church | D 57, *Ra* 55 | L 57, Pf 67 |
| O orzchis ecclesia (R*c* 9) | ant, dedication of a church | *Ra* 56 | L 67, Pf 68 |
| O coruscans lux stellarum | ant | *Ra* 57 | L 68, Pf 69 |
| Kyrie eleison | (Kyrie) | *Ra* 58 | L 69 |
| Ordo virtutum | (liturgical drama) | *Ra* ff.478–481*v* | B, L 165–205, O |

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**Hiles, Henry** (*b* Shrewsbury, 31 Dec 1826; *d* Worthing, 20 Oct 1904). English organist, composer and teacher. He studied with his elder brother, the organist and composer John Hiles (1810–82), and served as organist in the provinces and London before moving in 1859 to Manchester as organist and the conductor of several local music societies. At Oxford he received the BMus degree in 1862 and the DMus in 1867. In 1876 he became lecturer in music at Owens College, Manchester, and in 1879 at Victoria University, for which in 1890 he organized a faculty of music; from 1893 he was professor of harmony at the Royal Manchester College of Music. He composed several services, cantatas and oratorios, an opera and an operetta, *War in the Household*, published a number of textbooks and edited the *Quarterly Musical Review* from 1885 to 1888; he also helped to promote what is now the Incorporated Society of Musicians.

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**Hiley, David** (*b* Littleborough, 5 Sept 1947). English musicologist. He was educated at Magdalen College, Oxford (BA 1968), where he was taught by Bernard Rose, David Wulstan and Egon Wellesz, and at King's College London, from 1973, where he took the doctorate in 1981 with a dissertation on the liturgical music of Norman Sicily, and where his principal teachers were Ian Bent and Howard Mayer Brown. He was assistant music master at Eton College (1968–73) and lecturer at Royal Holloway College, University of London (1976–86) before he was appointed professor of musicology at the University of Regensburg in 1986. Hiley's chief research interests are plainchant, early polyphony and English music. He was secretary of the Plainsong and Medieval Music Society (1982–6) and edited the *Journal of the Plainsong and Mediaeval Music Society* (1978–90). From 1988 to 1997 he was chairman of the study group Cantus Planus of the IMS.

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KARL-HEINZ SCHLAGER

**Hilferding van Wewen, Franz.** *See* HILVERDING VAN WEWEN, FRANZ.

**Hilfsklang** (Ger.). An auxiliary chord. *See* NON-HARMONIC NOTE.

**Hilfslinie** (Ger.). *See* LEGER LINE.

**Hilfsnote** (Ger.). *See* AUXILIARY NOTE.

**Hi-life.** *See* HIGHLIFE.

**Hill (i).** English family of organ builders.

(1) **William Hill** (*b* Spilsby, Lincs., 1789; *d* London, 19 Dec 1870). In 1815 he went to work with THOMAS ELLIOT in London, making his mark with the laying out of an organ for a difficult site in the Earl of Bridgewater's chapel

at Ashridge, Hertfordshire (1818). He married Mary, Elliot's daughter, in 1818, and in 1825 became Elliot's partner. The firm then became known as Elliot & Hill until the former's death in 1832. Thereafter Hill carried on the business under his own name (except in 1837–8, when he was in partnership with Frederick Davison, the firm being known as Hill & Davison until Davison left to form the rival firm of GRAY & DAVISON); in the mid-1840s the firm was renamed Hill & Co. Some ten years later Hill took his son (2) Thomas Hill into partnership, and the firm became Hill & Son.

William Hill's work falls into three main periods, the first of which extends from 1815 to 1838. The organs built by him during the first decade of this period were little distinguished from other contemporary English organs with their long manual compasses and circumscribed specifications. Towards the end of the 1820s Hill began to experiment with ways of increasing the size and scope of the English organ: manual compasses were extended below *G′*; large-scale double (16′) or unison (8′) pedal pipes became more common; duplication and larger pipe scales were tried; and he attempted to increase the power of the reeds. The most important essays were the huge organs for York Minster (1829–33, reconstructed by Hill in 1859; with extensive duplication and an eight-stop Pedal Organ including three ranks of 32′) and Birmingham Town Hall (1832–4; with fluework of enormous scale and such novel reeds as Posaune, Horn and Octave Clarion); in 1840 the world's first high-pressure solo reed, an Ophicleide on 30 cm of wind, was added to the latter. The construction of these instruments stimulated further invention: the Box Pallet to wind large pipes (*c*1828) and a machine to roll zinc for the first metal pipes of 32′ (*c*1830).

The mature work of Hill's second period (1838–*c*1858) is associated with a radical redesigning of the English organ, stimulated by a growing awareness of historic European schools of organ building, and a desire to provide an instrument suitable for the performance both of Bach and of the repertory of orchestral and choral transcriptions (*see* ORGAN, §VI, 3). The composer and organist Henry Gauntlett was Hill's most influential collaborator in the crucial years 1838–46. The result was the 'German system' organ (also termed by Gauntlett the 'Anglo-Lutheran or Protestant Organ', and, in its concert-hall version, the 'Concerto Organ') in building which Hill claimed that he was acting 'in the spirit of the old and most celebrated builders of Holland and Germany'. The manual choruses were extended to include 16′ tone and additional mixtures and mutations; a Pedal chorus of 16.16.8.4.III.16 or 16.8.16 was provided wherever possible with a compass of *C* to *d′* or *e′* ('required in the execution of the music of Sebastian Bach'); the Swell was redesigned as a full-compass division rather on the lines of a German Oberwerk; and manual compasses were standardized as *C* to *f‴*. There was usually a wide provision of novelty registers, for example the Wald Flute, Suabe Flute, Oboe Flute and Corno Flute; the Hohl Flute (paradoxically, and unlike the German Hohlflöte, a string), Salcional, Cone Gamba, Gemshorn, Violone and Echo Dulciana Cornet V are characteristic Hill registers which William Hill either adapted or introduced, and he was among the first English builders to use harmonic flutes and undulating ranks. There were more conservative features. The temperament was still, normally, unequal; the construction and scaling of the diapasons showed no radical departure from prevailing English practice; the Choir Organ remained a collection of mild accompanimental and solo voices; and tierce mixtures continued to be standard. Hill's organs almost invariably employed tracker action, though the size of some of the organs he was called upon to build provoked an interest in non-mechanical agencies: he is said to have collaborated with C.S. Barker in his early experiments with pneumatics, and he himself added pneumatic levers to the Great Organ action at Birmingham Town Hall in 1849 (he may have used them previously to strike the carillons in that instrument). Hill was the first English builder to dispense with manual blowing and substitute steam power (Royal Panopticon, 1853). Among his most important 'German system' instruments were: Christ Church, Newgate Street, London (1838); St Luke's, Cheetham Hill, Manchester (1840); St Peter upon Cornhill, London (1840); Great George Street Chapel, Liverpool (1841); Worcester Cathedral (1842); Edinburgh Music Hall (1843); Ashton-under-Lyne Parish Church (1845); Ely Cathedral (1850); and the Royal Panopticon, Leicester Square, London (1853).

By the late 1850s the character of Hill's organs was changing (possibly under the influence of his son, (2) Thomas Hill). Pipe metal was more substantial and of better quality, with the occasional use of spotted metal. Large scales, generous flues, regular nicking, and pressures which (as in the previous period) seldom exceeded 7·5 cm made for bright, strong-toned flue choruses. Reeds were still, usually, on the same pressure as the flues, and this, together with their large scales, ensured a colourful, rather free tone. Equal temperament was now always employed in new organs. Organ cases became less common, though the row of front pipes would usually be richly decorated, and panelling would complete the sides of the organ. Mixtures and mutations were not as lavishly provided as in the 1840s, the Swell would sometimes have more stops than the Great, and upperwork was seldom found in the Pedal divisions of any but the largest instruments. Yet Hill's organs of this period remain remarkably bright in tone and rich in character, and individual registers blend with one another superbly. Important commissions at this time included: St Albans Abbey (now Cathedral, 1860); the Ulster Hall, Belfast (1861); York Minster (1863; nave organ); St Andrew's Cathedral, Sydney (1866); and Melbourne Town Hall (1870).

It is difficult to form an adequate impression of William Hill's best work because so many of his organs have been destroyed or altered beyond recognition. Nonetheless, the instruments in Ashridge and Ulster Hall, and those at Christ's Hospital, Horsham (1830), St Mary-at-Hill, City of London (1848), Kidderminster Town Hall (1855) and St John's, Hyde Park Crescent, London (1865), are representative.

(2) **Thomas Hill** (*b* London, 8 Jan 1822; *d* London, 22 Oct 1893). Son of (1) William Hill. Hill & Son's work continued with little change in character following William Hill's death. The firm enjoyed considerable prestige, built many major organs (including the vast Sydney Town Hall organ – in many ways a culmination of the developments of the 1840s) and became perhaps slightly old-fashioned in outlook. Some modest progress was made along the lines laid down in William Hill's last years. A low pressure was still customary for the fluework

(7·5 cm at Sydney Town Hall) but it became usual to place chorus reeds on a higher pressure in the largest instruments (normally 12·5 cm) and even to provide an additional large open diapason on the same pressure. There was a slow extension of the use of strings, undulating registers and orchestral voices, and, as a result, Choir and Solo divisions became larger and were occasionally enclosed in a swell box. Large organs more commonly had mixed actions – tracker, pneumatic lever and tubular pneumatic – though tracker remained the norm until the 1880s. Electric action was first tried about 1890. Consoles became more elegant, with angled jambs and overhanging keys; it was not until Thomas Hill's last years that pneumatic pistons became usual for even the largest instruments.

Significant organs included Manchester Cathedral (1871), Worcester Cathedral (1874; transept organ), Adelaide Town Hall (1877), Cambridge Guildhall (1882), Lichfield Cathedral (1884), Westminster Abbey (1884), Sydney Town Hall (1886–90), King's College Chapel, Cambridge (1889), Birmingham Town Hall (1890), Queen's Hall, London (1893), and Peterborough Cathedral (1893). Apart from Sydney Town Hall, most of Thomas Hill's larger instruments have been either destroyed or rebuilt beyond recognition, although smaller organs survive in many churches.

(3) **Arthur George Hill** (*b* London, 12 Nov 1857; *d* London, 16 June 1923). Son of (2) Thomas Hill. He was educated at Westminster School and Cambridge, and took the degree of *docteur ès lettres* at the University of Lille with a dissertation on Christian art in Spain. He was an accomplished draughtsman, as evidenced in his two-volume *The Organ-Cases and Organs of the Middle Ages and Renaissance* (London, 1883–91/*R*) and in the many cases which he designed for organs built by the Hill firm. Among his designs should be mentioned the case for Sydney Town Hall with its 32′ front (1886), Chichester Cathedral (1888), Peterborough Cathedral (1904) and Beverley Minster (1916).

Hill was in partnership with his father and in 1893, on his father's death, became senior partner. During the next few years there was a marked development in the tonal character of the firm's organs, which now entered an 'Edwardian' phase. The former vigour and colourfulness diminished; flue choruses became more refined, reeds smoother, flutes a little bland; mixture work was less brilliant and pressures were slightly increased all round. Solo and Swell divisions became larger and Pedal registers were seldom of higher pitch than 8′. The firm's consoles, with solid ivory stop-knobs, ivory tell-tales, moulded key slips, and highly polished woodwork suggested a degree of opulence which earlier work had lacked. Yet by comparison with the work of many contemporary organ builders (e.g. Willis or Harrison) the balance and proportion of A.G. Hill's organs faithfully reflected the classical origins of the firm's tradition. The increasing use of tubular pneumatic action and the provision of pneumatic accessories marked a significant change, but as late as 1905 Hill maintained that tracker action was best for smaller instruments.

Among the firm's most important instruments built during A.G. Hill's direction are Middlesbrough Town Hall (1898), Eton College Chapel (1902), All Saints', Hove (1905), Selby Abbey (1909), Chester Cathedral (1910) and Beverley Minster (1916). All these survive, though only those at Middlesbrough and Hove are without significant alteration.

In 1916 the Hill firm was amalgamated with Norman & Beard (*see* HILL, NORMAN & BEARD).

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NICHOLAS THISTLETHWAITE

**Hill (ii).** English firm of violin and bow makers, restorers and valuers. Joseph Hill (1715–84) was a pupil of Peter Wamsley in Piccadilly, London, before he established himself at the sign of the 'Violin' in Angel Court, Westminster, and in 1762 at the 'Harp and Flute' in Haymarket. At the latter address he made many violins, violas and especially cellos. His instruments were of all qualities; he was capable of refined and elegant workmanship, though more often there are signs of haste. The cellos are made on a good pattern with ample air-space, and have been praised. Of Joseph Hill's five sons the elder two were quite well known as violin makers. William Hill (1745–90), no doubt after assisting his father, opened his own shop in Poland Street and largely followed his father's patterns. By contrast, the first Lockey Hill (1756–1810) was a prolific maker mostly of inferior instruments, all rather scooped towards the edges and the cellos a little undersized.

Henry Lockey Hill (1774–1835), the son of Lockey Hill, is usually known as 'the second Lockey Hill'. Until about 1810 he worked for John Betts; as Betts was London's leading dealer at the time Hill would have seen many fine Italian instruments, learnt to appreciate the superiority of Stradivari, and certainly become well acquainted with Vincenzo Panormo. Hill's shop was in Brandon Road, Newington Causeway, Southwark, as is often recorded in pencil on the interior of his instruments. He made many violins and a fair number of cellos; the best of them show a high standard of workmanship and are among the finest of all English instruments, with superior tonal qualities and varnish similar to Panormo's. He was assisted by his elder son Joseph (*c*1805–1837), a talented craftsman.

William Ebsworth Hill (*b* 20 Oct 1817; *d* 2 April 1895), a son of the second Lockey Hill, was a highly respected craftsman and authority on old instruments. He made a few violins but was much more a specialist in restoration, in which his work was a turning-point. Before him in England all was butchery; after him, and especially under the supervision of his sons, came an era when thousands of the finest string instruments were saved by a combination of ingenuity and meticulous workmanship. At his shop in Wardour Street, Hill pioneered the techniques of restoration with a unique expertise.

The legacy of William Ebsworth Hill's experience and authority was developed by his four sons, William Henry (*b* 3 June 1857; *d* 1927), Arthur Frederick (*b* 25 Jan 1860; *d* 5 Feb 1939), Alfred Ebsworth (*b* Feb 1862; *d* 21 April 1940) and Walter Edgar (*b* 4 Nov 1871; *d* 27 April 1905). The firm moved from Wardour Street to 38 New Bond

Street, and then in 1895 to a new building at number 140 almost opposite. In addition, workshops were established at Hanwell in west London. No praise can be too high for the contribution of this unique firm to the history of the violin and its accessories. Their repair workshop, at first staffed by French craftsmen from Mirecourt and closely supervised by the brothers, repaired thousands of the finest instruments that now exist. The Hills's connoisseurship was unrivalled and was reflected in several publications which form the basis of knowledge of old string instruments. Short monographs on the 'Messiah' and 'Tuscan' Stradivari violins (1891) were followed in 1892 by a more substantial volume, a biography of Maggini. The first edition of the invaluable *Antonio Stradivari: his Life and Work* appeared in 1902 (2/1909/R) and *The Violin Makers of the Guarneri Family* in 1931. Alfred Ebsworth Hill was the world's leading expert on old violins. His memory for instruments was legendary, and his judgment concerning authenticity was unchallenged. His musical interests were extremely broad and included much research and documentation.

In addition to restoration work the Hill workshops produced fine new instruments, partly in the French tradition and perhaps never quite reflecting their intimate knowledge of the great Italians. Materials and workmanship were invariably the finest, and the firm also manufactured cases. Between 1939 and 1948 the firm fulfilled a long-standing wish of the Hill brothers to make a bequest to the British nation, presenting to the Ashmolean Museum in Oxford a number of exquisite violins, viols, bows, guitars and citterns, including the celebrated 'Messiah' Stradivari violin of 1716 (*see* STRADIVARI, fig.2).

The Hill bow workshop occupies a significant place in the history of craftsmanship. Although bows stamped with their brand had been sold since the mid-19th century, a workshop producing bows exclusively for the firm appears not to have been established until the 1890s. Among the early makers who supplied bows to the firm, James TUBBS and Samuel Allen stand out. Using the work of Allen as a point of departure, a team of bow makers (William C. Retford, William Napier and his son Frank, William Johnston, Sidney Yeoman and Charles Leggatt) developed a bow which combined exceptional craftsmanship with grace of line. The Hill bow not only set new standards for workshop-produced bows but also established a style, uniquely English, which has not been surpassed in consistency of quality. Most of the bows produced between 1920 and 1970 have a letter and two digit number stamped on the lower facet of the butt under the frog. These marks have often wrongly been thought to indicate the maker; the digits designate the year of manufacture, with the letter serving as a bench mark to coordinate the frog and stick. After 1900 the heads are invariably fitted with silver or gold facings. The frogs of many bows were set into a recessed track in the butt, a practice which has been adopted by many contemporary makers. The grading of the bows was largely determined by the quality of pernambuco used in each stick and reflected by the style and extent of the mountings. Production of the lower-grade bows seems to have been discontinued around 1950. Bows stamped in the 19th century usually carry the brand W.E. HILL, while the series of brands HILL, H. & S, W.E.H. & S and W.E. HILL & SONS was inaugurated in the 20th century.

The Hill traditions were maintained under the direction of (Albert) Phillips Hill (*b* 30 Sept 1883; *d* 25 March 1981) and his son Desmond (d'Artrey) Hill (*b* 5 Dec 1916) as well as Desmond Hill's sons Andrew Philip Hill (*b* 3 July 1942) and David Roderick Hill (*b* 28 Feb 1952). Phillips Hill continued to make instruments well into his 90s. In 1974 the firm moved its headquarters from London to Havenfields, an 18th-century house at Great Missenden, Buckinghamshire. The old firm ceased operations in 1992, but was succeeded by D.R. Hill & Son (still at Havenfields) and W.E. Hill (run by A.P. Hill at Aylesbury, Buckinghamshire).

Other members of the Hill family were distinguished in the same or related fields, but they were apparently unconnected with the firm. Henry Hill (1781–1839), a grandson of Joseph Hill, was an instrument maker (particularly of flutes and clarinets), music seller and publisher. He worked in partnership with TEBALDO MONZANI for many years, and a number of superbly finished ivory flutes with silver fittings survive to testify to his excellent craftsmanship. Another Henry Hill (*b* London, 2 July 1808; *d* London, 11 June 1856), a son of Henry Lockey Hill, was a leading viola player at the Royal Italian Opera and in Philharmonic Society and oratorio concerts in London, and a member of the Queen's Private Band. He made a name for himself particularly in chamber music, and was the viola player for the Beethoven Quartett Society (1845–52) and compiled the society's set of programmes, *Honor to Beethoven*, which placed quotations from English poetry alongside historical information on the quartets. He made the acquaintance of Berlioz and played the solo part in *Harold en Italie* for its first London performance, 7 February 1848. Berlioz, in *Les soirées de l'orchestre*, wrote of him and his incomparable instrument, which was by the English maker Barak Norman.

A Frederick Hill (*fl* ?1830–40; *d* ?Paris), who may have been related to this family, was a celebrated flautist associated with the Philharmonic Society.

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CHARLES BEARE, ARTHUR F. HILL, JAAK LIIVOJA-LORIUS, CHRISTINA BASHFORD

**Hill, Alfred (Francis)** (*b* Melbourne, 16 Dec 1870; *d* Sydney, 30 Oct 1960). Australian composer and conductor. A leading figure in the first generation of Australian and New Zealand composers, he enjoyed considerable recognition. His father Charles, a hat maker and talented violinist born in Bristol in 1832, married Eliza Ann Hulbert in 1852. They emigrated to Australia in the year of their marriage and eventually settled in Wellington, where their home became a centre of intense musical activity. Alfred made rapid progress on the cornet, later turning to the violin and the viola, which became his principal instruments.

In 1885 the visiting Hungarian violin virtuoso, Ede Reményi, advised Alfred's father to send his talented son to the Leipzig Conservatory. From 1887 to 1891 Hill studied in Leipzig with Gustav Schreck (harmony) and Hans Sitt (violin), winning the Helbig prize for distinguished students before his graduation. Hauptmann and

Jadassohn's strict compositional system of remained with him throughout his career. While in Germany Hill played the violin in the Gewandhaus Orchestra under Carl Reinecke and distinguished guest conductors such as Brahms and Tchaikovsky. His diary contains pertinent analyses of the styles of leading string players such as Henri Petri and Joseph Joachim. His first compositions, including *Slumber-Song* and the 'Scotch' Sonata were published in Leipzig.

In 1892 he returned to New Zealand to teach and perform. He conducted the Wellington Orchestral Society until 1896 when tensions between himself and the players reached a climax following a public fracas over the visiting pianist, Antoni Katski (known as Antoine de Kontski). (Katski, who advertised himself as the only living pupil of Beethoven, indulged in sensational actions such as playing the piano from under a blanket.) Despite this episode, Hill required a fine reputation as a performer and composer. His cantata, *Hinemoa*(1896), though clothed in European harmonies, was the first work built around a Maori legend. A lifelong respect for Maori culture led to subsequent compositions such as the worldwide success, *Waiata poi* (a song made famous by Peter Dawson among others), *Waiata Maori*, the *Maori Rhapsody* and the String Quartet no.2.

After resigning from the Wellington Orchestral Society, Hill played briefly in the touring ensemble of his friend and supporter, Ovide Musin, until the company dissolved. He settled in Sydney where, in 1897, Hill married Sarah (Sadie) Brownhill Booth, a New Zealander. The next year he became the conductor of the Sydney Liedertafel. *Lady Dolly* (1900) began a series of light romantic operas that captured the taste of contemporary audiences. *Tapu*[Taboo] (1903) and A *Moorish Maid* (1905) followed. Hill's *Commemorative Ode*, conducted by the composer, opened the Christchurch International Exhibition of 1906–7. In 1914 he formed the short-lived Australian Opera League (Sydney) with Fritz Hart to encourage the composition of indigenous works. His *Giovanni, the Sculptor* and Hart's *Pierrette* were performed to general acclaim. He was appointed professor of harmony and composition at the New South Wales State Conservatorium in 1916, a post he held until 1934. Although he lived and worked in Australia, he continued to visit New Zealand to write film music (such as *Rewi's Last Stand*, 1939), give concerts and visit his family. His first marriage ended in 1921 and later that year he married Mirrie Irma Solomon, a former pupil who became a composer in her own right.

Hill developed strong interests in Australian Aboriginal and New Guinea music, and in Australian folksong, publishing a number of collections. His major compositions include *Joy of Life*, Symphony for Chorus and Orchestra (1941), *Welcome Overture* (1949) and the 'Australia' Symphony (1951). Regarded as 'the grand old man of Australian music', Hill constantly campaigned for the recognition of Australian composers. Concerts in his honour were performed in Sydney in 1950 and 1959. Essentially a miniaturist, he was at his most accomplished when writing for strings. His style remained anchored in the late 19th century, but exhibited a lyrical freshness particularly evident in the smaller-scale works.

WORKS
(*selective list*)

STAGE

The Whipping Boy (comic op, A. Adams), 1895; frags., Wellington, 1896

Lady Dolly (romantic comic op, M. Browne), 1898; Sydney, 31 March 1900

Tapu, or The Tale of a Maori Pah (romantic op, 2, Adams, rev. J.C. Williamson), 1902–3; Wellington, 16 Feb 1903

A Moorish Maid, or The Queen of the Riffs (comic op, 2, J.Y. Burch), 1905; Auckland, 26 June 1905

Giovanni, the Sculptor (romantic comic op, 3, H. Callan), 1913–14; Sydney, 3 Aug 1914

Teora: the Enchanted Flute (grand op, 1, Hill), 1913; Sydney, 23 March 1929

The Rajah of Shivapore (comic op, 2, D. Souter), 1913; Sydney, 15 Dec 1917

Auster (romantic op, 3, E. Congeau), 1919; concert perf., Sydney, 31 Aug 1922; staged, Melbourne, 1935

The Ship of Heaven (musical fantasy, 2, H. McCrae), 1923; frags., Sydney, 1923; fully staged, Sydney, 7 Oct 1933

The Pacific Flight

INSTRUMENTAL

Orch: Sym. no.1 'Maori', 1896–1900; Tpt Conc., 1915; Vn Conc., 1932; Va Conc., 1940; Pf Conc., 1941; Sym. no.2 'Joy of Life', 1941 [after Life, 1912: see SOLO VOCAL]; Hn Conc., 1947; The Moon's Gold Hn, orch/str (1951); Sym. no.3 'Australia', 1951; Sym. no.4 'Pursuit of Happiness', 1955; Sym. no.5 'Carnival', 1955; Sym. no.6 'Celic', 1956; Sym. no.7, e, 1956; Sym. no.8 'The Mind of Man', A, str, 1957; Sym. no.9 'Melodious', E, str, 1958; Sym. no.10, C, 1958; Sym. no.11, A, str, n.d.; Sym., a, n.d.; Sym. no.12 'The Four Nations', E♭, str, n.d.; many small tone poems, lyric pieces, arrs. of chbr/vocal pieces

Chbr and solo inst: Wind Septet, 1950; Sonata, b, vc, pf; 72 pf pieces, mostly miniatures; 6 sonatas, vn, pf; works for str qt

VOCAL

Choral: The New Jerusalem, 1892; Hinemoa (Maori legend, A. Adams), 1896; Tawhaki, 1897; Mass, E♭, 1931; many part songs

Solo: Life, E♭, 8 solo vv, pf, qnt, 1912; many songs, incl. Maori settings: Tangi, Waiata a roha, Waiata Maori, Waiata poi; Australian poetry settings

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J.M. THOMSON

**Hill, David (Neil)** (*b* Carlisle, 13 May 1957). English organist and conductor. He was educated at Chetham's Hospital School, Manchester, and St John's College, Cambridge, where he was organ scholar. He also studied with Peter Hurford and Gillian Weir. Hill became sub-organist of Durham Cathedral in 1980 and master of the music at Westminster Cathedral in 1982. In 1988 he became organist and master of the music at Winchester Cathedral, and in 1992 artistic director of the Philharmonia Chorus. He has also conducted the Bournemouth SO, the Philharmonia Chorus and Orchestra and the BBC Singers, and is music director designate of the Bach Choir. Among his recordings, those of sacred choral music by Victoria and other composers of the Spanish Renaissance with Westminster Cathedral Choir have received particular critical acclaim. His choral repertory also includes

works by several 20th-century English composers, and he conducted Arvo Pärt's *Passio* in the 'Emerging Light' series of concerts at the South Bank in London.

IAN CARSON

**Hill, Edward Burlingame** (*b* Cambridge, MA, 9 Sept 1872; *d* Francetown, NH, 9 July 1960). American composer. His father was an accomplished lieder singer and a friend of the distinguished Boston music critic William F. Apthorp. While attending Harvard University, Hill pursued his interest in music and studied with John Knowles Paine. After graduation (1894) he spent two years in New York, where he studied the piano with Arthur Whiting; he also received lessons in composition from Widor in Paris in 1898 and took a course in orchestration from Chadwick at the New England Conservatory in 1902. He taught theory and the piano in Boston until 1908, when he accepted a post in the department of music at Harvard. There he was made full professor in 1928, and later chair of the department, a position he held until his retirement to New Hampshire in 1940. Among his students at Harvard were Leonard Bernstein, Elliott Carter, Virgil Thomson, Ross Lee Finney and Randall Thompson.

Hill's interest in French Impressionist music was reflected in his own compositions and in his book *Modern French Music* (Boston and New York, 1924). Material for the book originated in a series of lectures he gave in 1921 at the University of Strasbourg and at the Congrès d'Histoire et de l'Art at Lyons. His early compositions carry traces of MacDowell's influence, but contemporary critics found the mature style of the tone poem *Lilacs* (1927) evocative of French Impressionism. His style, although eclectic in this sense, had a highly individual stamp that featured clear details and specificity of structure. His later works tended towards more propulsive rhythms and simpler textures; in Jazz Studies for two pianos (1924–35) and the Piano Concertino (1931), he gently parodied the jazz idiom.

Hill was a member of the National Institute of Arts and Letters (elected 1916) and of the American Academy of Arts and Sciences and a Chevalier of the Légion d'honneur.

WORKS

Orch: Nuns of the Perpetual Adoration (cant., after E. Dowson), female vv, orch, 1908; Jack Frost in Midsummer (ballet-pantomime), 1908; The Parting of Lancelot and Guinevere, tone poem, 1915; Stevensonia I, suite, 1916–17; Prelude to the Trojan Women, 1920; Stevensonia II, suite, 1921–2; Scherzo, 2 pf, orch, 1924; Lilacs, tone poem, 1927; Sym. no.1, B, 1927; Sym. no.2, C, 1929; Ode for the 50th Anniversary of the Boston Sym. Orch (R. Hillyer), chorus, orch, 1930; Pf Concertino, 1931; Sinfonietta, str orch, 1932; Vn Conc., 1933–4, 1st movt rev. 1937; Sym. no.3, G, 1936; Music, eng hn, orch, 1943; Conc., 2 fl, small orch, 1947; 4 Pieces, small orch, 1948; Prelude, 1953; other works

Chbr and solo inst: At the Grave of a Hero, ob, pf, 1903; Jazz Studies no.1, 2 pf, 1924; Sonata, fl, pf, 1925; Sonata, cl, pf, 1925; Sextet, wind, pf, 1934; Jazz Studies nos.2–4, 2 pf, 1935; Str Qt, 1935, arr. str orch 1938; Pf Qt, 1937; Sonata, 2 cl, 1938; Diversion, small ens, 1946; Sonata, bn, pf, 1948; Sonatina, vn, pf, 1951; other chbr and pf works

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CHARLES H. KAUFMAN

**Hill, Henry** (*b* 14 Oct 1781; *d* London, 23 Jan 1839). English music publisher, music seller and instrument maker. *See under* MONZANI, TEBALDO. *See also* HILL (ii).

**Hill, Jackson** (*b* Birmingham, AL, 23 May 1941). American composer and musicologist. He received his musical training at the University of North Carolina, Chapel Hill (BA 1963, MA 1966, PhD 1970), where his principal composition teacher was Roger Hannay; he also studied composition privately with Iain Hamilton, of Duke University. From 1968 he taught at Bucknell University, Lewisburg, Pennsylvania, where he was conductor of the school orchestra, 1969–79, and chair of the department of music, 1980–90; he was named Presidential Professor of Music in 1996. He was a visiting scholar at Exeter College, Oxford, in 1974–5, and a visiting fellow at Clare Hall, Cambridge, in 1982–3. Hill travelled to Japan on a Fulbright grant in 1977 to study Buddhist liturgical music in Kyoto; he has made a speciality of studying Japanese traditional music and has written several articles on the subject. He has won many composition awards.

Hill's musical style ranges from complex, often experimental procedures in his orchestral and chamber works to the harmonically conservative, utilitarian approach of his many sacred choral compositions. The major influences on his development as a composer have come from Renaissance polyphony and traditional Japanese music. He is the author of *The Harold E. Cook Collection of Musical Instruments: an Illustrated Catalogue* (Lewisburg, PA, 1975) and several scholarly articles on Japanese Buddhist and traditional music.

WORKS

Orch: Variations, 1964; Mosaics, 1965; Ceremonies of Spheres, 1973; Paganini Set, 1973; Sangraal, 1977; Chambers, 1988; Toccata Nipponica, 1989; Secrets, 1990; Sym no.1, 1990; Sym. no.2, 1991, rev. 1997; Sym. no.3, 1997

Chbr and solo inst: Sonata, vn, 1966; Synchrony, fl, cl, vn, vc, pf, perc, 1967; Serenade, fl, vn, vc, pf/hp, 1970; Entourage, sax qt, 1973; Whispers of the Dead, fl, 1976; Remembered Landscape, pf qt, 1984; Enigma Elegy, vc, 1987; Gothic Shadows, fl, ob, vc, 1989; Rhapsody, fl, pf, 1990; Tholos, fl, ob, cl, vn, vc, pf, perc, 1991; Trio da camera, fl, ob, vc, 1993; several other works

Kbd: 3 Mysteries, org, 1973; Pf Sonata: Super flumina Babylonis, 1976; Toro Nagashi [Lanterns of Hiroshima], 2 pf, 1977; Fanfare and Alleluia, org, brass, 1979; 5 Zen Fragments, org, 1979; Tango-no-Tango, pf, 1985; Warrior Fantasy, pf, 1989; Labyrinth of the Trinity, org, 1995; 10 other kbd works

Chorus: Magnificat and Nunc dimittis, chorus, org, 1972; O salutaris Hostia, 1973; In Mystery Hid (Thomas Aquinas, trans. Hill), 1974; Missa brevis, 1974; Tantum ergo, 1974; 3 Motets for Holy Week, 1977; Song of the Sea (S. Williams), 1977; Voices of Autumn (Aki no ko-e) (9th-century Jap.), 1982; Medieval Lyrics (14th-century Eng.), chorus, brass qt, 1985; God's Grandeur (G.M. Hopkins), chorus, org, 1986; Surge, et illuminare, Jerusalem, chorus, opt. brass, 1987; Carol of the Manger (M. Luther), chorus, org, 1988; 3 Tennyson Lyrics, chorus, 1981–9; Gifts of the Spirit, chorus, org, 1996; 30 other choral works

Solo vocal: Death Cycle, S, str qt, 1964; 6 Mystical Songs, 1v, pf, 1972; Songs of Wind, Rain, and Liquid Fire, 1v, fl, vc, pf, 1984; Love Parting (song cycle, E. Thomas), 1v, pf, 1987; Streams of Love (F. Quarles), 1v, va, pf, 1989; other works

Other works: 1 theatre piece, 1969; incid music to 2 plays, 1974, 1982; Chameleon Chant, dance music, 1974; Locust Valley Lovesong (chbr op), 1993; 3 band works, several tape works, musical jokes [Spassmusik] and pieces in experimental notation

Principal publishers: Henshaw, Peters, G. Schirmer, Paraclete, Anglo-American

DON C. GILLESPIE

**Hill, John Walter** (*b* Chicago, 7 Dec 1942). American musicologist. He studied at the University of Chicago (AB 1963) under Howard Mayer Brown, Edward Lowinsky,

Leonard B. Meyer and H. Colin Slim, and received the MA (1966) and the PhD (1972) at Harvard; his influential professors included Nino Pirrotta and John M. Ward. Hill began his teaching career as an instructor at the University of Delaware (1970–71) and from 1971 to 1978 taught at the University of Pennsylvania. He joined the faculty at the University of Illinois in 1978 and was appointed professor in 1984. He served as editor-in-chief of the *Journal of the American Musicological Society*, 1984–6.

Hill's work focusses on Italian music of the 16th and 17th centuries. His research has ranged from an extensive study of the vocal music current in Rome around the turn of the 17th century to biographical and stylistic analyses of F.M. Veracini. Among his interests are source studies, performing practice and the social context of Italian Baroque musical life. He has also been active in developing computer applications for musicology, such as databases and computerized analyses for the texts of Vivaldi's arias.

WRITINGS

*The Life and Works of Francesco Maria Veracini* (diss., Harvard U., 1972; Ann Arbor, 1979)
'Veracini in Italy', *ML*, lvi (1975), 257–76
'Le relazioni di Antonio Cesti con la corte e i teatri di Firenze', *RIM*, xi (1976), 27–47
'Vivaldi's Griselda', *JAMS*, xxxi (1978), 53–82
'Oratory Music in Florence: i: Recitar cantando, 1583–1655', *AcM*, li (1979), 108–36; continued as 'ii: At San Firenze in the Seventeenth and Eighteenth Centuries', li (1979), 246–67; 'iii: The Confraternities from 1655 to 1785', lviii (1986), 126–79
ed.: *Studies in Musicology in Honor of Otto E. Albrecht* (Kassel, 1980) [incl. 'The Anti-Galant Attitude of F.M. Veracini', 158–96]
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'Florentine *Intermedi sacri e morali*, 1549–1622', *IMSCR XIII: Strasbourg 1982*, ii, 265–301
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'Antonio Veracini in Context: New Perspectives from Documents, Analysis, and Style', *EMc*, xviii (1990), 545–62
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*Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford, 1997)

PAULA MORGAN

**Hill, Karl** (*b* Idstein im Taunus, 9 May 1831; *d* Sachsenberg bei Schwerin, 12 Jan 1893). German baritone. He studied in Frankfurt, making his début in 1868 as Jacob (Méhul's *Joseph*) at Schwerin, where he was engaged until 1890. He sang Alberich in the first *Ring* cycle, at Bayreuth in 1876, and Klingsor in the first performance of *Parsifal* (1882). His repertory included the Dutchman and Hans Sachs as well as Mozart's Count Almaviva, Don Giovanni and Leporello. Signs of insanity forced him to retire from the opera house.

ELIZABETH FORBES

**Hill, Martyn** (*b* Rochester, 14 Sept 1944). English tenor. After being a choral scholar at King's College, Cambridge, he studied at the RCM (keyboard and voice) and with Audrey Langford. The first ten years of his career were mostly concerned with medieval and Renaissance music, often with David Munrow's consorts. After Munrow's death he moved on to the Baroque era and then eventually to the Romantic period, concentrating from the early 1980s on lieder (he contributed admirably to Graham Johnson's complete edition of Schubert song on CD) and 20th-century works while retaining his interest in Baroque repertory. This versatility has allowed him to deploy his well-groomed tenor and innate musicality through a wide range of music. In opera, he has sung Arbace in *Idomeneo* with Harnoncourt at Zürich and the title part in the same work at Glyndebourne (1985), for whom he also sang Belmonte (1988). For Scottish Opera he was Peter Quint (*The Turn of the Screw*, 1988). Other roles included Ferrando, Flamand (*Capriccio*) and Tom Rakewell. His lengthy discography encompasses, among others, Dowland, Purcell, Handel, Mozart, Beethoven, Cherubini, Holst, Finzi (*Dies natalis*, particularly suited to his voice and style), Britten and Holloway.

ALAN BLYTH

**Hill, Norman & Beard.** English firm of organ builders. It was founded in 1916 with the amalgamation of Wm. Hill & Son (*see* HILL (i)) and Norman & Beard Ltd of Norwich. Norman & Beard had been founded as 'E.W. Norman, Organ Builder, Diss' in about 1870. Ernest William Norman (1852–1927) had served a part-apprenticeship with J.W. Walker. After a few years he was joined in business by his brother, Herbert John Norman (1861–1936) and a premium apprentice, George Wales Beard. When Beard became a partner (*c*1886) the firm was known as 'Norman Bros. & Beard'. By the end of the century they had a purpose-built works in Norwich, and reputedly employed 300 men.

The firm's work was progressive. During the 1890s they sub-contracted for Robert Hope-Jones's Electric Organ Co., and when it was obliged to close in 1899 they acquired his electric action patents. H.J. Norman also developed an exhaust-pneumatic action which was extensively used by the firm throughout the first half of the 20th century (its first successful application was in 1888). Hope-Jones's tonal ideas had some influence on the firm and around 1900 they built a number of organs to his schemes. Their own characteristic instruments had something in common with Walker (broad, opaque diapasons and close-toned flutes) and even Willis (smooth, powerful reeds, on heavy pressures). The firm's output was considerable and included such instruments as St Catharine's College, Cambridge (1894), the five-manual organ for Norwich Cathedral (1899), the Royal College of Organists, London (1903), Winchester College Chapel (1907), Lancaster Town Hall (1909), the Usher Hall, Edinburgh (1914) and Johannesburg Town Hall (1915),

besides numerous church organs in East Anglia, the Midlands and southern England.

The amalgamation with Hill & Son (forced upon both firms by declining trade during World War I) led to the sale of the Norwich works. Norman & Beard moved to Hill's factory in York Road, Islington. For a time the two staffs worked alongside each other in uneasy co-existence, not helped by the brooding presence of Dr Hill who continued as director until shortly before his death in 1923, when John Christie acquired the business. Christie and H.J. Norman, assisted by his son Herbert La French Norman (*b* 1903) led the firm in a new direction.

Christie was keen to enter the growing market for theatre organs. The result was the 'Christie Unit Organ', built along similar lines to a Wurlitzer (*see* CINEMA ORGAN). The firm built a series of these extension organs during the inter-war years, including the Regal Cinema, Marble Arch, London, the Gaumont Theatre, Paris, and the Dome Concert Hall, Brighton (1936), which survives. Extension was also applied (more sparingly) to church organs. Tonally, these instruments avoided the worst extremes of the period and seldom lost sight of the importance of choruswork and blend. Much of Hill, Norman & Beard's work at this time was reconstruction. They electrified the Hill organs in Cambridge Guildhall (1925) and Peterborough Cathedral (1930) and built largely new instruments for Southwell Minster (1933) and Norwich Cathedral (1941). The Norwich instrument, with its 11-stop Positive and extensive use of mixture-work, showed the first signs of a move away from the Edwardian model which had dominated cathedral organ design for four decades.

In the years after World War II, under the direction of Herbert Norman, Mark Fairhead (tonal director) and later John Norman (*b* 1932), the firm became one of the principal supporters of the first phase of the organ reform movement in England. The rebuilding of the instrument in St John's College, Cambridge (1955), including the addition of a horizontal Trumpet (Trompeta real) and a wide-scaled Cornet, was significant, and was followed by a series of other new or rebuilt organs with electro-pneumatic action and neo-classical tonal schemes, including Llandaff Cathedral, Cardiff (1958), Hyde Park Chapel, Kensington, and Bradford Cathedral (1961), Emmanuel College, Cambridge (1964), Ellesmere College (1969), Gloucester Cathedral (1971), and St Mary's, Stafford (1974). Many of these instruments benefited from casework designed by Herbert Norman in a contemporary style.

Hill, Norman & Beard had built a small tracker instrument (with imported pipework) for Susi Jeans as early as 1936. Others followed, from the late 1950s onwards, culminating in the organs for the Royal Hospital Chapel, Chelsea (1978), and Radley College (1980). Under the Normans the firm was one of the first to use solid-state relays (1963), and after Herbert and John Norman's retirement in 1974 the new managing director, Frank Fowler, pioneered the application of memory and playback facilities to organ actions. The firm closed in 1998.

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NICHOLAS THISTLETHWAITE

**Hill, Peter** (*b* Lyndhurst, 14 June 1948). English pianist and teacher. He took a degree in music at Oxford University and went on to study the piano with Cyril Smith and Nadia Boulanger at the RCM. In 1974 he made his recital début at London's Wigmore Hall. Alongside his Classical and 20th-century repertory, he is a constant champion of new music, having given the first performances of Nicholas Sackman's *Ellipsis* (1976), Howard Skempton's *Trace* (1980), Nigel Osborne's Sonata (1981) and Douglas Young's *Dreamlandscapes* (1984). His musical partnerships include the contemporary music ensemble Dreamtiger and duos with the violinist Peter Cropper, the pianist Benjamin Frith and the pianist and composer George Benjamin. In 1994 he completed a seven-CD cycle of the piano music of Messiaen, made with the composer's guidance. Hill was appointed lecturer at the University of Sheffield in 1976, becoming professor there in 1994. He has edited *The Messiaen Companion* (London, 1995).

JESSICA DUCHEN

**Hill, Richard S(ynyer)** (*b* Chicago, 25 Sept 1901; *d* Naples, FL, 7 Feb 1961). American librarian and musicologist. His early training was in Egyptology and psychology. In 1929 he went to Cornell for further study in psychology, but came under the influence of Otto Kinkeldey who had just become professor of musicology there. What had been Hill's recreation and private study was soon transformed into the vocation to which he became dedicated. In September 1939 he entered the music division of the Library of Congress and before long became head of its reference section.

The breadth of Hill's education sharpened a naturally keen and fertile mind which, allied to very wide sympathies, a vast knowledge of musical sources and phenomenal industry, equipped him well for his life's work. As reference librarian for over 20 years, Hill won an international reputation for the painstaking and very detailed replies he sent to inquirers. In 1943 he became editor of *Notes* (the journal of the Music Library Association of America) which had existed as an occasional bulletin of restricted circulation and interest. Hill proved to be an editor of genius, who could inspire a devoted team of collaborators. Initially at his own expense, Hill enlarged – and revolutionized – the scope of *Notes* until it exercised a unique influence in the world of music libraries and beyond. He saw the function of *Notes* as threefold: as a global record, based largely on the Library of Congress's intake, of current music, musical literature and discs; as a generous forum for the most significant critical reviews; and as a medium for presenting his own philosophy of music librarianship, which he believed should be a creative, seminal force reaching far beyond the traditional routine of conservation and administration. Hill's own regular contribution 'Notes for *Notes*' was the vehicle for many cogent and controversial ideas which provoked a lively reaction.

When in 1951 the International Association of Music Libraries elected its first president, Hill was the obvious choice for this office, which he held until 1955. He brought to it the qualities of energy, vision and strength of purpose which characterized all he did. In close collaboration with Vladimir Fédorov, the association's first secretary, he laid the foundations of its future expansion. He was especially concerned with the early planning for the International Inventory of Musical

Sources (*RISM*), both in Europe and in the USA, where he worked hard to establish the complex organization required to coordinate its rich but widely scattered holdings. Hill was a man of great generosity, modest and self-effacing by nature. He had a passion for truth and accuracy, and commanded a trenchant if occasionally tortuous style. An indefatigable reviewer, with an exceptional range of expert knowledge, he was impatient of slovenly work, muddled thinking and pretentiousness. He tempered his criticism with flashes of humour or a neat, ironic phrase.

WRITINGS

*for complete list see Fox*

'Schoenberg's Tone-Rows and the Tonal System of the Future', *MQ*, xxii (1936), 14–37; repr. in *Die Wiener Schule*, ed. R. Stephan (Darmstadt, 1989), 38–68

'The Plate Numbers of C.F. Peters' Predecessors', *PAMS 1938*, 113–34

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'Arnold Schoenberg: Ode to Napoleon Bonaparte', *Notes*, ii (1944–5), 308–9

'Not so Far Away in a Manger: Forty-One Settings of an American Carol', *Notes*, iii (1945–6), 12–36, 192 only

'The Former Prussian State Library', *Notes*, iii (1945–6), 327–50

'Getting Kathleen Home again', *Notes*, v (1947–8), 338–53

'Arnold Schoenberg, a Survivor from Warsaw', *Notes*, vii (1949–50), 133–5

'A Mistempered Bach Manuscript', *Notes*, vii (1949–50), 377–86

'Mozart and Dr. Tissot', *Notes*, viii (1950–51), 40–69

'The Melody of the "Star Spangled Banner" in the United States before 1820', *Essays Honoring Lawrence C. Wroth* (Portland, ME, 1951), 151–93

'The Mysterious Chord of Henry Clay Work', *Notes*, x (1952–3), 211–25, 367–90

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V. Duckles: 'Richard S. Hill', *AcM*, xxxiii (1961), 69–71

C.W. Fox: 'Richard S. Hill: a Reminiscence', *Notes*, xviii (1960–61), 369–80 [incl. complete list of writings]

*Richard S. Hill: Tributes*, ed. C.J. Bradley and J.B. Coover (Detroit, 1987)

C.E. Steinzor: *American Musicologists, c. 1890–1945: a Bio-Bibliographical Guide to the Formative Period* (New York, 1989), 117–25

ALEC HYATT KING

**Hill, Roger** (*d* 2 March 1674). English singer and composer. He and Edward Coleman both sang the part of Alphonso in Davenant's *The Siege of Rhodes* in 1656. In 1661 he was sworn in Gentleman of the Chapel Royal and served as such until his death. He may have been the 'Mr Hill' whom Pepys employed for a time 'to teach me to play on the Theorbo, but I do not like his play nor singing, and so I found a way to put him off' (Diary, 7 Nov 1661). John Playford printed seven songs by him, mainly in RISM 1669[5] and 1673[4]. One at least, *Poor Celia once was very fair*, maintained its popularity into the 18th century; and *Admit, thou darling of mine eyes*, is printed in a modern edition (MB, xxxiii, 1971).

IAN SPINK

**Hill, Stanley.** *See* GAY, NOEL.

**Hill, Ureli Corelli** (*b* ? Hartford, CT, 1802; *d* Paterson, NJ, 2 Sept 1875). American violinist and conductor, son of Uri K. Hill. In 1811 his parents separated and he went with his father. From 1828 to 1835 he was alternately leader and conductor of the New York Sacred Music Society. In 1835–7 he studied with Spohr at Kassel; after his return to New York he was president (1842–8) of the newly founded Philharmonic Society, which he conducted at its inaugural concert on 7 December 1842 and in seven further concerts during the first five seasons (including the first American performance of Beethoven's Ninth Symphony, on 20 May 1846). Meanwhile he edited *The New York Sacred Music Society's Collection of Church Music* (New York and Albany, 1843). In 1847 he moved to Cincinnati but after three years in Ohio river cities returned to the New York area as a violinist in the Philharmonic until 1873. Later business and artistic failures caused him to commit suicide.

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G.H. Hill: *Scenes from the Life of an Actor* (New York, 1853/*R*), 15–16, 49

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ROBERT STEVENSON

**Hill, Uri** [Ureli] **K(eeler)** (*b* ?Rutland, VT, 1780; *d* Philadelphia, 9 Nov 1844). American music teacher and composer, father of Ureli Corelli Hill. From about 1800 to 1805 he lived at Northampton, Massachusetts, where he compiled his first collections of sacred pieces (1801) and of secular songs (1803). At Boston in 1805–10 he was organist at the Brattle Street Church and compiled another tune book, *The Sacred Minstrel* (1806). In 1810 he moved to New York, where he founded a Handelian Academy in 1814 (renamed the American Conservatorio, 1820) and compiled *The Handelian Repository* (1814) and *Solfeggio Americano . . . with a Wide Variety of Psalmody* (1820) for the pupils there. From about 1815 he engraved light music for the publisher Adam Geib, and from 1822 until his death taught in Philadelphia. Hill was most significant as a composer and arranger of tune books. However, in New York he advertised himself (18 October 1810) as the 'first performer on violin in America'.

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G.C.D. Odell: *Annals of the New York Stage*, ii (New York, 1927, 2/1970)

H.E. Johnson: *Musical Interludes in Boston, 1795–1830* (New York, 1943/*R*)

R.J. Wolfe: *Secular Music in America, 1801–1825: a Bibliography* (New York, 1964)

ROBERT STEVENSON

**Hillanis** [Yllianis, de Yllanes, de Lannis, de Lyanas, de Aragonia], **Johannes** (*b* ?Gerona, *c*1460; *d* ?Spain, after 1517). Spanish singer and composer. An Augustinian canon from the monastery of S María del Olivo in the diocese of Gerona, he had joined the papal chapel by July

1492 (listed first as 'Jo. de Aragonia' then as 'Jo. de Lannis'). It is also possible that he was the singer identified by D'Accone as 'Giovanni degli Ans' and by Rifkin as 'Johannes de Glianas' who served at Florence Cathedral from April 1486 until June 1492. Hillanis remained in the papal choir for at least 25 years, receiving many benefices in Spain, and rising to the position of senior singer and dean of the College of Singers by 1517. He disappears from the records after then and it is possible that he was obliged to leave the choir and return to Spain because of his poor eyesight (he could not see the music in the choirbooks from which the choir performed).

The only extant work by Hillanis is a four-voice *Missa domenicalis* contained in a manuscript written for the use of the papal singers (*I-Rvat* C.S.49). The arms of Julius II appear on the first page of the mass and the work was probably written during his reign (1503–13). It is based on different Ordinary chants which are quoted and paraphrased mostly in the tenor, but without any of the elaborate canonic and contrapuntal devices to be seen in other masses of the late 15th and early 16th centuries.

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RICHARD SHERR

**Hillbilly music.** A term used for COUNTRY MUSIC until at least World War II, and now used principally by scholars to describe the music during the years 1920–41 before it became nationally popular and commercial. 'Hillbilly' has been used from about 1900 to describe the backwoods inhabitants of the South, and originally had a pejorative connotation. It was first applied to rural music in 1925 when the producer Ralph Peer of Okeh Records named Al Hopkins's band the Hillbillies. Other early hillbilly performers included Charlie Poole and the North Carolina Ramblers, Gid Tanner and the Skillet Lickers, and Dr. Humphrey Bate and the Possum Hunters; the original Carter Family was one of the last groups so described. The term came to be applied to country music as a whole, although record catalogues did not make general use of it. Since the 1960s the term has been used to describe performers and styles adhering to pre-World War II rural or folklike sounds; it encompasses traditional songs, non-electric instruments, and rural imagery (e.g. in the performances of Roy Acuff, Grandpa Jones, and Wilma Lee and Stoney Cooper).

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M.J. Perkins: *Hillbilly Music and its Components: a Survey of the University of Colorado's Hillbilly Music Collection* (diss., U. of Colorado, 1991)

BILL C. MALONE/RONNIE PUGH

**Hillborg, (Per) Anders** (*b* Stockholm, 31 May 1954). Swedish composer. He studied counterpoint, composition and electronic music at the Royal College of Music in Stockholm with Bucht, Rosell, Mellnäs and Pär Lindgren (1976–82) and was also greatly influenced by Ferneyhough, a guest teacher there. Apart from a spell in 1990 as professor of composition in Malmö, Hillborg has been a fulltime freelance composer since 1982. A feature particularly characteristic of his music is microtonal harmony: in *Celestial Harmonics* each of the 17 solo passages has its own tuning (up to a semitone higher or lower than the norm), and in *Clang and Fury* the orchestra is divided into three sections, the largest of which is dominated by the brass section tuned at 440 Hz; one of the remaining sections is tuned at 449 Hz, the other at 431. He frequently sets aggressiveness and rawness against a modal sweetness, and there is often a drastic humour which easily tips over into tragedy. *Celestial Mechanics* and the Violin Concerto gained second prize at the UNESCO Composer Rostrum in 1992 and 1995 respectively. For the disc *Jag vill se min älskade komma från det vilda* ('I want to see my love come from the wilderness'), performed by the popular singer Eva Dahlgren, he was named Composer of the Year in Sweden.

WORKS

Orch: Worlds, 3 xyl/claves, 3 mar, elec gui, 2 hp, 2 pf, str, 1979; Lamento, cl, divided str, 1982; Celestial Mechanics, divided str, 1983–5; Clang and Fury, 1985–9; Vn Conc., 1990–92; Paulinesian Procession, Pattak-org, wind orch, 1993; Strange Dances and Singing Water, trbn, orch, 1993, rev. 1994; Lava: introduktion, 1995; Liquid Marble, 1995; Meltdown Variations, sinfonietta, 1997; Cl Conc., 1998

Chbr: Untitled, pf, ob, 13 solo str, 1979; Hyacintrummet [The Hyacinth Room], hp, 1982; Musik för tio celli, 1987; Hudbasun (Hautposaune) [Skin Trombone], trbn, drum-machine/tape, 1990; Fanfar, brass qnt, 1991; Tampere Raw, cl, pf, 1991; U–Tangia–Na, a trbn, tape, 1991, arr. a sax, tape, 1996; Close Ups, solo fl, 1991; Close Up, cl, perc ad lib, 1995; Nursery Rhymes, cl, perc ad lib, 1996

Vocal: Vem är du som står bortvänd [Who are you turning away], SATB, 1977; Lilla Sus grav [The Grave of Little Sus], SATB, 1978; Poem 62, SATB, 1980; Variations (Dante), S, Mez, fl, sax, va, db, perc, 1982; 2 motetter, SATB, 1983–4; muo:aa:yiy::oum, SATB 16vv, 1983, rev. 1986; Hosianna I–II, SATB, 1989; Innan kärleken kom [Before Love Came] (E. Dahlgren), 1v, orch, 1993; Psaltarspsalm, SATB, brass qnt, org, 1993; Kväll [Night] (Dahlgren), 1v, vn/trbn, 1995; När en vild röd ros slår ut doftar hela skogen [When a wild red rose opens there is a scent in the whole forest] (Dahlgren), 1v, chorus, orch, 1995; Stenmannen [The Stone Man] (Dahlgren), 1v, orch, 1995; Vild i min mun [Wild in my Mouth] (Dahlgren), 1v, orch, 1995; Du som älskar [You Lover] (Dahlgren), 1v, orch, 1995; En gul böjd banan [A Yellow Bent Banana] (Dahlgren), 1v, wind orch, 1995; 160 sekunder: kunglig fanfar (vocalise, H. Åstrand), S, A, chbr orch, 1997–8

El-ac: Mental Hygiene III, 1979; Bandkomposition I, 1981; Rite of Passage, 1981; Kama loka, 1982; Spöksonaten [Ghost Sonata], 1982; Living-Room, 1983; Kama loka from Spatial Opera, 1984; Friends (film score), 1987; The Give-Away, 1990; Strange Dances and Singing Water, 1994

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G. Persson: 'Från Orfeus till Paris – Celestial Mechanics', *Årsskrift Kungliga musikaliska akademien* (Stockholm, 1991), 33–6

J. Kaipanen: 'Anders Hillborg', *Fazer Music News* (1992), no.5, pp.8–9

ROLF HAGLUND

**Hille, Johann Georg** (*d* Glaucha, nr Halle, 1744). German organist and writer on music. His only known position

was as Kantor at St Georg, Glaucha, from 1732 (he should not be confused with the organist of the same name at the Johanniskirche in Leipzig, 1747–66). Hille was acquainted with J.S. Bach, whom he visited in Leipzig some time about 1739; Bach returned the visit to Hille in Glaucha early in 1740. Both trips are confirmed by a letter to Hille from Bach's cousin Johann Elias (see David and Mendel, eds.), who asked Hille to sell him as a gift for Anna Magdalena Bach a linnet which had been trained to sing beautifully and which Bach had admired during his stay with Hille. As a composer Hille has been credited with the chorales in *Einige neue und zur Zeit noch nicht durchgängig bekante Melodeyen zu dem neuen Cöthenischen Gesangbüchlein, dieselbe mit und ohne Generalbass gebrauchen zu können* (Glaucha, 1739); but Ruhnke has shown that some of the 18 melodies had appeared in other collections before 1739 without attribution to Hille, and that more likely he had only added a continuo part. His only work is a brief treatise, *Die uralte und bis auf den heutigen Tag noch fortdaurende musikalische Octaven und Quintenlast erleichtert* (Halle, 1740). It was reprinted among a series of articles meant to discuss why parallel octaves and 5ths were forbidden in music, commissioned by Lorenz Mizler and included in his *Musikalische Bibliothek*, ii/4. Hille's work, however, is not directly related to the question, but rather attempts to establish acoustic as well as musical reasons why parallel octaves and 5ths are permissible, as for example between middle or lower parts in full-voiced keyboard textures. Mizler apparently included the essay in order to condemn it. However, Hille's remarks are not totally erroneous, for he recognized a fact, stated earlier by thoroughbass theorists, for example J.D. Heinichen in *Der General-Bass in der Composition* (Dresden, 1728), that full-voiced realizations at the keyboard permitted and actually could not avoid parallels of these intervals.

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H.T. David and A. Mendel, eds.: *The Bach Reader* (New York, 1945, rev. 2/1966, rev. and enlarged 3/1998 by C. Wolff as *The New Bach Reader*), 208–209

GEORGE J. BUELOW

**Hillemacher, Lucien Joseph Edouard.** French composer, brother of PAUL JOSEPH GUILLAUME HILLEMACHER.

**Hillemacher, Paul Joseph Guillaume** (*b* Paris, 29 Nov 1852; *d* Versailles, 13 Aug 1933). French composer. He often worked in partnership with his brother, Lucien Joseph Edouard Hillemacher (*b* Paris, 10 June 1860; *d* Paris, 2 June 1909). The son of the painter Ernest Hillemacher, Paul won numerous prizes at the Paris Conservatoire (where he studied with Bazin), including second prize in the 1873 Prix de Rome and first prize in 1876 with the lyric scene *Judith*. During the next few years he published a number of piano pieces. Lucien, who studied with Massenet at the Conservatoire, also won several prizes, including second prize in the 1879 Prix de Rome and first prize in 1880 with the lyric scene *Fingal*. The brothers' collaboration began in 1879 with two songs, *Le dernier banquet* and *Barcarolle*, and flourished from 1881, when they adopted the pen name of Paul-Lucien Hillemacher. The partnership was chiefly noted for songs and dramatic works, a pattern established in 1882 with the delightful *Vingt mélodies* and the symphonic legend *Loreley*, which won the *prix de la ville de Paris*. One of their songs, *Ici-bas*, was mistakenly published as Debussy's. Their other compositions include oratorios and choral, orchestral, chamber and keyboard works. Apparently all compositional processes were shared; the music reveals no evident division of labour. The brothers also wrote *Charles Gounod … biographie critique* (Paris, 1905, 2/1925). After Lucien's death, Paul produced little, apart from a *tableau musical Fra Angelico* and some instrumental works.

WORKS

*unless otherwise stated, all works written jointly by Paul and Lucien Hillemacher, and all printed works published in Paris*

STAGE

Loreley (sym. legend, 3, E. Adenis), Paris, Châtelet, 1882 (1882)
St Mégrin (oc, 4, E. Dubreuil, Adenis, after Dumas: *Henri III et sa cour*), Brussels, Monnaie, 2 March 1886; vs (1886); excerpts, arr. G. Pierné, as Fantaisie concertante sur St Mégrin, 2 pf (1887); other arrs.
Une aventure d'Arlequin (oc, 1, L. Judicis), Brussels, Monnaie, 22 March 1888 (1888)
Héro et Léandre (incid music, E. Haraucourt), Paris, Chat-Noir, 24 Nov 1893
One for Two (pantomime, 1), London, Prince of Wales, 26 May 1894
Le régiment qui passe (oc, 1, M. Hennequin), Royan, 11 Sept 1894
Le Drac (drame lyrique, 3, L. Gallet, after G. Sand and P. Meurice), Ger. trans. as Der Flutgeist, Karlsruhe, 14 Nov 1896; 1st Fr. perf. Paris, 1942, vs (?1896)
Claudie (incid music, Sand), 1900
Orsola (drame lyrique, 3, P.B. Gheusi), Paris, Opéra, 16/21 May 1902 (1902)
Circé (poème lyrique, 3, Haraucourt), Paris, OC, 17 April 1907 (1907)

By P. Hillemacher: Judith (lyric scene, P. Alexandre [P. Delair]) (1876); Fra Angelico (tableau musical, 1, M. Vaucaire), Paris, OC, 10 June 1924 (1923); Le mystère enchanté (ballet pantomime); Midas (op, 2), mentioned in *SchmidlD*

VOCAL

Choral: La légende de Ste Geneviève (orat), 1886; La Passion (orat), 1887; Les pêcheurs de l'Adriatique (C. Brizeux), male vv, orch/pf (1887); others incl. works for female vv, children's vv
Songs: 20 mélodies (1882); 10 mélodies (1904); Solitudes, 15 Songs (Haraucourt) (1893); over 20 others pubd separately

By P. Hillemacher: 2 motets, chorus, org, no.2 with vn (1881); Poème de la nuit, 6 songs (Adenis), 1v, pf (1881); 4 mélodies (Fr., Eng. texts) (New York, 1921); others

OTHER WORKS

Retraite, pf, orch (1885); La cinquantaine, orch suite (1895); F. Mendelssohn: 5 romances sans paroles, arr. orch (1882); Elégie, vn, vc, pf (1889); 3 pièces, vc, pf (1910); solos with pf acc. for vn, fl, F-tpt, hp; 20 pièces nouvelles, pf (1884); [10] Esquisses musicales, pf (1886); 3 valses, pf 4 hands (1884); other pf, org works

By P. Hillemacher: Suite dans le style ancien, vc (str, fl, ob, bn, 2 timp/tambourins)/pf (1919); 2 pièces nouvelles, vc, orch (1913); Villanelle archaïque, ob, pf (Paris, Brussels, 1926); Impromptu-rêverie, pf, op.5 (1874); Villanelle, XVIIIème siècle (1876); 15 pièces (1878); 3 pièces caractéristiques (1879); 2 pièces pittoresques (1920); other pf, org works; 40 leçons graduées de solfège, opt. pf (Paris, 1923)

JOHN TREVITT

**Hillemacher, Paul-Lucien.** Pen name used by PAUL JOSEPH GUILLAUME HILLEMACHER and Lucien Joseph Edouard Hillemacher.

**Hiller, Ferdinand (von)** (*b* Frankfurt, 24 Oct 1811; *d* Cologne, 11 May 1885). German conductor, composer and teacher. He was the son of a wealthy Jewish merchant and revealed an outstanding talent for music at a very

early age. His principal piano teacher was Alois Schmitt, in his day one of Frankfurt's most discriminating pianists. When he was ten Hiller played a concerto by Mozart at a public concert. Several important artists showed an interest in him, among them Spohr, Speyer, Moscheles and Mendelssohn who became Hiller's closest friend and on whose recommendation he went to Weimar to become one of Hummel's pupils (1825–7). During his stay there he met Goethe, played in concerts at court and at Goethe's home and composed various pieces of incidental music for the Weimar theatres and society. He also accompanied Hummel to Vienna to visit Beethoven on his deathbed. After returning to Frankfurt he continued to study and compose and made occasional concert tours. In 1828 he began a sojourn in Paris lasting almost seven years, during which he gave many concerts and received high praise for his skill as both a pianist and a composer; his success as an organ teacher at Choron's Institution Royale de Musique Classique et Religieuse earned him the name of 'le savant Hiller'.

With a genuine sympathy with their cause, he joined the group of musicians considered progressive at the time and frequently performed their works; some of them, such as Berlioz, Chopin and Liszt, became his close friends. The older generation of composers, including Cherubini, Halévy, Meyerbeer and Rossini, also gave him encouragement. In 1836 he deputized for Johann Nepomuk Schelble as conductor of the Cäcilienverein in Frankfurt and in the following year went to Italy, but his opera *Romilda*, performed in Milan, was not a success. In 1840 he interrupted his stay in Italy for the successful Leipzig presentation of his oratorio *Die Zerstörung Jerusalems*, in which he had Mendelssohn's support. On returning to Rome he made a study of Italy and its people, founded a choral society and, with the support of Baini, undertook research into early Italian polyphony. In 1842–3 he spent a fruitful year in Germany, passing much of his time in the company of Schwind, Gutzkow and in particular Mendelssohn; during this period his reputation as a musician continued to grow. He then replaced Mendelssohn as conductor of the Leipzig Gewandhaus Orchestra (1843–4), which led to a split between them.

In 1844 Hiller was active in Dresden where he founded a series of subscription concerts and composed two operas (like his next three, unsuccessful). His salon was the meeting place for Dresden's intellectual circle, and he enjoyed a close friendship with the Schumanns. He took part in discussions with Devrient and, being then of a liberal political disposition, with Bakunin and Ruge as well; he was virtually a confidant of Wagner whose advice he greatly valued. In 1847 a favourable offer attracted him to Düsseldorf, which had been without a significant musician since the departure of Mendelssohn a decade earlier. His own concerts and those promoted by the municipal authorities enabled him to raise the standard of music there, and he also participated in the city's political life.

From 1850 he was the city Kapellmeister in Cologne, leaving Schumann as his successor in Düsseldorf. He reorganized the music school after the Leipzig model and brought it to an exemplary standard, steadily increasing the number of pupils and attracting a staff of excellent teachers. He directed the Gürzenich concerts, which were held ten times annually, and with many prominent European artists presented music of the Classical and early Romantic repertories, especially that of Mendelssohn. Hiller also played an important role in organizing the Rhenish music festivals, many of whose performances he also conducted, and in addition to these activities made numerous concert tours with which he established his reputation throughout Europe. He was highly esteemed everywhere, particularly in the conservative circles towards which his musical outlook had gradually drifted, for his individuality both as conductor and pianist, and especially as a Mozart interpreter. As an adviser, judge and organizer of performing competitions long having had the support of critics, Hiller exercised considerable influence on music not merely in Germany but as far as Belgium and Holland. Although his rigid views later precipitated a certain amount of opposition from the conservatives as well as from the progressives, and despite difficulties in Cologne, he retained his position there until 1884 when a grave illness forced him to retire. He recommended his close friend Brahms and his pupil Bruch as his successors; Franz Wüllner finally received the appointment, however, and initiated his term in Cologne with concerts of works by Wagner, Liszt and Richard Strauss, all of whom Hiller had avoided. He was active to the end, and in his last year he was made a nobleman and awarded an honorary doctorate.

As a productive, versatile and cultured composer, Hiller occupied a prominent position among his contemporaries; however, Schumann recognized that 'despite mastery of formal techniques' (and occasional originality) his music on the whole 'lacked that triumphant power which we are unable to resist'. His best work is represented by the Piano Concerto op.69, the songs and some of the piano pieces, in particular the Sonata op.47 and the *Ghazèles*. His opera *Die Katakomben* also contains many inspired passages. As a writer associating closely with many leading figures of contemporary cultural life, Hiller displayed in his books and essays a brilliant and objective style; as a generous and benevolent teacher, he was later able to recognize without prejudice the achievements of Wagner and those of Liszt, with whom he had long been estranged as a result of certain hasty, adverse criticism. An indication of Hiller's pre-eminent position in musical life is given by his voluminous correspondence with composers, performers and publishers, which has yet been edited only partially.

WORKS

*printed works published in Leipzig unless otherwise stated*

OPERAS

*all published in vocal score*

Romilda (os, G. Rossi), Milan, Scala, 8 Jan 1839, selected pieces (Milan, *c*1839)

Der Traum in der Christnacht (3, C. Gollmick, after E. Raupach), Dresden, 9 April 1845 (*c*1845)

Konradin, der letzte Hohenstaufen (R. Reinick), Dresden, 13 Oct 1847

Der Advokat (komische Oper, 2, R.J. Benedix), Cologne, 21 Dec 1854

Die Katakomben (ernste Oper, 3, M. Hartmann), Wiesbaden, 15 Feb 1862 (Cologne, 1867)

Der Deserteur (komische Oper, 3, E. Pasqué), Cologne, 17 Feb 1865 (Mainz, 1865)

VOCAL

Die Zerstörung Jerusalems (orat, S. Steinheim), op.24, vs (1840)

Saul (orat, Hartmann), op.80, vs (Düsseldorf, 1858)

Works for solo vv, chorus, orch, incl. Ps xxv, op.60 (Mainz, 1854); Palmsonntagsmorgen, op.102 (?*c*1865); Ostermorgen (E. Geibel), op.134 (Bremen, 1868); Nala und Damajanti (S. Hasenclever), op.150 (London, 1872); Israels Siegesgesang, op.151 (1872);

Loreley, op.70 (?1873); Rebecca, op.182 (Cologne, 1878); Prinz Papagei (music to C. Görner's fairy tale), selected choruses and inst pieces, op.183 (1878); Gesang Heloisens und der Nonnen am Grabe Abelards, op.62 (?c1880); Ver sacrum (Die Gründung Roms) (L. Bischoff), op.75 (?1885); Zum neuen Jahr, op.167

Works for chorus, orch, incl. Gesang der Geister (J.W. von Goethe), op.36 (Berlin, 1847); Das Ständchen (J. Uhland), op.68 (Mainz, 1867); Es muss doch Frühling werden, op.136 (Mainz, 1868); Aus der Edda, op.107 (?c1870); Pfingsten, op.119 (?c1873); Bundeslied, op.174 (1876); Es fürchte die Götter das Menschengeschlecht (Goethe), op.193 (1881)

Works for solo vv, orch, incl. Christnacht, op.79 (?1865); Gudruns Klage, op.101; Frühlingsnacht, op.139 (Mainz, 1869)

Other works: c10 pieces, mixed vv, pf; c80 pieces, mixed/male/female vv unacc.; c12 songs, 4 or more solo vv, pf; c32 trios, 24 vocalises, 3 solo vv, pf; c60 duets, pf acc.; c150 lieder

ORCHESTRAL

Syms.: Es muss doch Frühling werden, e, op.67 (Mainz, ?1860); Im Freien; 2 syms., 1829–34

Ovs.: d, op.32 (?c1845); Concertouvertüre, A, op.101 (Mainz, 1863); Demetrius, op.145 (?c1870); Dramatische Phantasie, sym. prol, op.166 (Mainz, 1874); Faust

Concs.: Pf Conc., A♭, op.5 (Bonn, ?c1835); Pf Conc., f♯, op.69 (Hamburg, 1861); Konzertstück, op.113, pf (Hamburg, ?c1865); Vn Conc., op.152 (Mainz, 1875); Fantasiestück, op.152b, vn (?c1875)

Other works: Grosser Festmarsch, op.147 (?c1870); Karnevalsgalopp (Cologne, n.d.)

CHAMBER AND OTHER INSTRUMENTAL

Piano Quintet, op.156 (1873)

3 pf qts: op.1 (Vienna, ?1829), op.3 (Bonn, 1830), op.133 (?c1868)

Other qts: 3 str qts: opp.12, 13 (?c1835), op.105 (?c1865); Capriccio, 4 vn, op.203

Trios: 6 pf trios: op.6–8 (Bonn, ?c1835), op.64 (?1855), op.74 (?c1855), op.186 (1879); Str Trio, C, op.2

Vn, pf: Suite in kanonischer Form, op.86 (1860); other works

Vc, pf: Sonata, op.22 (Bonn, ?c1840), Sonata, op.172 (Hamburg, ?c1875), also arr. vn, pf; other works

Pf: c200 pieces, incl. 3 sonatas, e, op.47 (Hamburg, ?1853), g, op.78 (Breslau, 1859), A♭, op.59 (Mainz, 1863); pieces for pf 4 hands

Arrs./edns, incl. G. Carissimi: Jonas; G.F. Handel: Deborah, Jephtha

WRITINGS

*Die Musik und das Publicum* (Cologne, 1864)

*Aus dem Tonleben unserer Zeit* (Leipzig, 1868, 2/1871)

*Ludwig van Beethoven: gelegentliche Aufsätze* (Leipzig, 1871)

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*Musikalisches und Persönliches* (Leipzig, 1876)

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*Wie hören wir Musik?* (Leipzig, 1881)

*Goethes musikalisches Leben* (Cologne, 1883)

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'Dr. Ferdinand von Hiller', *Neue Musik-Zeitung*, i (1880), no.16, pp.1–2; no.17, p.1

Obituary, *Neue Musik-Zeitung*, vi (1885), 121

T. Kwast-Hiller: 'Ungedruckte Briefe und ein politisches Programm von Ferdinand Hiller', *Frankfurter Zeitung*, nos.192–5 (1896)

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R. Sietz: 'Das Autographenalbum Hillers im Kölner Stadtarchiv', *Jb des Kölnischen Geschichtsvereins*, xxviii (1953)

R. Sietz: 'Zu Hillers Mendelssohnbuch', *Mitteilungen der Arbeitsgemeinschaft für rheinische Musikgeschichte*, ii (1955)

R. Sietz: 'Anton Schindler und Ferdinand Hiller in ihren persönlichen Beziehungen: mit zwei Briefen Schindlers', *Studien zur Musikgeschichte des Rheinlands: Festschrift zum 80. Geburtstag von Ludwig Schiedermair*, ed. W. Kahl, H. Lemacher and J. Schmidt-Görg (Cologne, 1956), 133–9

R. Sietz: 'Hillers erste Kölner Jahre', *Jb des Kölnischen Geschichtsvereins*, xxxii (1957)

R. Sietz, ed.: *Aus Ferdinand Hillers Briefwechsel* (Cologne, 1958–70)

G. Puchelt: *Verlorene Klänge: Studien zur deutschen Klaviermusik 1830–1880* (Berlin, 1969), 32–7

R. and M. Sietz: *Der Nachlass Ferdinand Hillers* (Cologne, 1970)

G. Puchelt: 'Ferdinand Hiller: zu seinem 100. Todestag am 10. Mai 1985', *Musica*, xxxix (1985), 259–64

R.P. Locke: *Music, Musicians and the Saint-Simonians* (Chicago, 1986), 106–8

REINHOLD SIETZ/MATTHIAS WIEGANDT

**Hiller, Friedrich Adam** (*b* Leipzig, *c*1767; *d* Königsberg [now Kaliningrad], 23 Nov 1812). German conductor, composer and tenor, son of JOHANN ADAM HILLER. The only one among his siblings to achieve a musical reputation beyond Leipzig, he was trained in music by his father and by 1783 had given successful performances of sacred and chamber music in Leipzig. In 1789 he made his stage début in Rostock as Romeo in *Romeo und Julie* (perhaps Georg Benda's setting). In the following year he was appointed director to a music society in Schwerin where his incidental music for the allegorical drama *La Biondetta* was enthusiastically received. When the Nationaltheater in Altona, near Hamburg, was completed (1796) he was summoned as music director of its carefully selected orchestra, and in 1799 took over the musical direction of the theatre in Königsberg. There, in summer 1812, he delivered lectures on music which showed him to be a thoughtful and well-educated man (*SchillingE*).

Hiller wrote several stage works, although only a few items survive. His vocal works closely resemble his father's, and his most important instrumental compositions, the string quartets, are described by Gerber as 'light and pleasant'.

WORKS

STAGE

*MSS lost unless otherwise stated*

La Biondetta (allegorical drama, 4, K.C. Engel), Schwerin, 14 July 1790, addl songs *B-Bc*, lib pubd

Adelstan und Röschen (operetta, 2, J.F. Schink), Güstrow, Rathaus, 6 Sept 1792, lib pubd

Allegorischer Prolog, Altona, 1797

Das Nixenreich (op, 3, H. Schmieder), int for Kauer: Das Donauweibchen, Altona, 1801, arias arr. pf (Hamburg, 1802)

Das Schmuckkästchen (Spl, 1, ?E. Jester), Königsberg, 1804

Die drei Sultane (Sultaninen) (Spl, 1, E. Bornschein), Königsberg, 1809

Hercus Monte (incid music), 1810

Friedrich von Schillers Manen (Festspiel, 1), 1812

OTHER VOCAL

12 deutsche Lieder (nos.1–11, 1v, pf; no.12, S, A, T, B, pf) (Königsberg, 1803); song in Journal des deutschen National Gesanges (Brunswick, 1794–5); cant., *D-Bsb*; Gross ist der Herr (hymn), 4vv, chorus, orch (1810), ?lost; Hymne an die Tonkunst, Romanze: Im Sachsenland, cited by Gerber

INSTRUMENTAL

3 quartetti, str qt, op.1 (Brunswick, 1795); Ariette … avec 6 variations, str qt, op.2 (Brunswick, 1795); Grande sonate, hpd, 4 hands (?Brunswick, 1796), lost; 3 str qts, op.3 (Brunswick, 1797), lost; Cavatina, hpd/pf (Hamburg, 1797)

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*FétisB; GerberNL; SchillingE*

ELLWOOD DERR

**Hiller, Johann Adam** (*b* Wendisch-Ossig, nr Görlitz, 25 Dec 1728; *d* Leipzig, 16 June 1804). German composer and writer on music.

1. Life. 2. Character. 3. Writings. 4. Music.

1. LIFE. His father, a schoolmaster and magistrate's clerk, died when Hiller was six; he was taught the rudiments of music by his father's successor, and in 1740 went to the Gymnasium in Görlitz. He had to leave in 1745 owing to lack of funds, and earned his living as a clerk until in 1746 he won a scholarship to the Kreuzschule in Dresden. There he took a keen part in the flourishing musical life of the city. He studied keyboard playing and thoroughbass with Gottfried August Homilius, and came to know and admire the works of Johann Adolf Hasse and C.H. Graun, whose *galant*manner became his musical ideal. Apart from his musical activities he already had wide-ranging intellectual interests. In 1751 he matriculated at Leipzig University to read law, and music temporarily became 'a companion in his leisure hours and a breadwinner' (Rochlitz). Hiller was at home on almost every instrument without excelling on any, and laid more importance on being an all-round ensemble player and a good singer. He played the flute and sang bass in Leipzig's principal concert undertaking, the Grosses Concert, and also wrote what were, apart from occasional youthful attempts at composition, his first works: half a dozen symphonies, church cantatas and German arias, according to his autobiography; a setting of C.F. Gellert's Singspiel *Das Orackel*, begun in 1754, was never completed. At the same time his literary bent showed itself with the publication in 1754 of his essay *Abhandlung über die Nachahmung der Natur in der Musik*. Also in that year, through the intervention of Gellert (whom he greatly admired), he obtained a position in Dresden as a steward to the young Count Brühl, with whom he returned to Leipzig four years later. During this period he became subject to bouts of depression (diagnosed, typically for the time, as hypochondria) accompanied by severe physical discomfort, which forced him to give up his post in 1760. But he composed various works, including the *Choralmelodien zu Gellerts geistlichen Oden und Liedern* (1761), and edited the anthology *Wöchentlicher musikalischer Zeitvertreib*. Count Brühl had provided him with a pension, but he drew it for only one year and then turned to earning his living with translations from French and English, mainly of historical works.

From 1762 Hiller played an increasingly active role in the musical life of Leipzig. First he was persuaded to mount a series of subscription concerts, which were so successful that the following year he was entrusted with the direction of the Grosse Concert-Gesellschaft (which had been suspended during the Seven Years War). He remained in this position until 1771, and set about raising the standard of the orchestra and providing more varied programmes, principally by introducing vocal music. This brought out very clearly his concern for the training of young musicians: the singers Corona Schröter and Gertrud Elisabeth Schmeling (later Mara) both received his support and became the chief attractions at his concerts. Soon afterwards he founded a song school to put Leipzig singing on a broader basis. In 1766 he began an enduring partnership with the poet Christian Felix Weisse which resulted in the establishment of a German national opera. At the request of the impresario H.G. Koch, he and Weisse first contributed to modifications of Johann Stanfuss's *Der Teufel ist los* and *Der lustige Schuster*, both of which had been based on English ballad operas by Charles Coffey; these enjoyed instant success. He later took French *opéra comique* as a model, often portraying the contrast between rural virtue and courtly artificiality. *Die Jagd*, first performed in 1770, proved to be the greatest and most enduring of his operas; his last work for Koch was *Die Jubelhochzeit* (1773).

In the 1760s Hiller also made a name for himself as editor of the *Wöchentliche Nachrichten*, for which he wrote most of the reports and essays. His song school, having begun with only a few boys, was expanded by the admission of pupils of both sexes, and eventually developed into a school of music and singing with three classes for the training of all-round musicians, choral singers and soloists. In 1775 Hiller founded the musical association called the 'Musikübende Gesellschaft', in which pupils of the school, professional musicians and amateurs worked together; these concerts gradually took the place of the Grosses Concert, which was dissolved in 1778. In addition he put on *concerts spirituels*during Lent, comprising performances of sacred music. In 1778 he also became musical director of the university church (the Paulinerkirche) and in 1783 of the Neukirche as well. But more important was his appointment in 1781 as conductor of the Gewandhaus concerts, which now assumed the central position in Leipzig's concert life. With his many duties, and the high esteem in which he was held as a man and a musician, Hiller was now the most prominent personality in Leipzig's music.

On the invitation of the Duke of Courland, he paid a visit to Mitau in 1781 and had a brilliant reception at the court. He resigned all his posts in Leipzig to accept the appointment of Kapellmeister to the duke in 1785. But he returned to Leipzig after only a year because of the insecure political situation at the Courland court. His former positions had all been filled in his absence, and with his large family (he had married in 1765 and had six children) he had difficulty in making ends meet. He organized concerts in Leipzig and Berlin, including performances of Handel's *Messiah*, and in 1787 took up the post of municipal Musikdirektor in Breslau, where his musical and administrative talents were again put to good use. Two years later he was recalled to Leipzig as Kantor of the Thomaskirche. A position at both a church and a school was new to him, but despite his advancing years he once again summoned his whole energy to carry out progressive plans for improving and extending the church's music and for the general and musical education of the school's pupils, for whom he had a close paternal concern – though his attempts at reform resulted in some difficulties with the rector of the Thomasschule. As a composer too his main attention was now turned to church music. In 1800, on the grounds of declining powers, he at first asked for a deputy, and shortly afterwards he resigned his post.

2. CHARACTER. Hiller was an able, experienced and imaginative composer, though not truly one of genius, a versatile and wide-ranging writer, a good pedagogue and a brilliant organizer. But the extent of his influence during his lifetime was above all the result of the passionate commitment he brought to all his activities. Everything he did was done out of personal conviction, and invariably with a sense of idealism. In his musical and literary work, as an administrator, conductor and teacher, his concern

was for the well-being of his fellow men; he felt a constant sense of responsibility – towards his pupils, the public, his fellow artists, the German people, even towards mankind at large. His activities were undertaken primarily for their own sake; in the preface to the *Anweisung zum musikalisch-zierlichen Gesange*, for example, he wrote that what German singing needed was 'an industrious and intelligent man who will devote himself to the laborious business of teaching more for its own sake than for any reward'. He was without personal ambition, and always ready to help others wherever he could, even beyond his means. He was altruistic, modest and unquarrelsome, but could fight fiercely when he came up against opposition, and without his energy his various great projects would have been impossible. He enjoyed universal esteem among his contemporaries. J.F. Reichardt, Friedrich Rochlitz and C.F.D. Schubart were unanimous in their recognition of his achievements: despite his artistic limitations, he was irreplaceable. And every appreciation of Hiller is characterized by admiration for him as a man – a 'friend worthy of the deepest respect', a 'friend of mankind'.

3. Writings. Hiller's character comes out clearly in his writings, which give expression to his strong sense of personal involvement. He wrote on aesthetic, historical, theoretical, critical and pedagogical matters, mostly in close connection with practical music. A complete synthesis is found in the *Wöchentliche Nachrichten*, the first specialized musical periodical in the modern sense, most of whose articles he wrote himself. Here too the sense of personal responsibility that was so typical of him is unmistakable. At the beginning, for instance, surveying the paper's contents (reports on performances and notable musicians, reviews of newly published music and musical books, and essays on every sort of topic), he emphasized that he had no desire to set himself up as a critic: but if one had to criticize, it must be only after intensive study of the work in question. If possible, reviews ought to be uncontroversial. In his own judgments on works and writings he 'endeavoured to be scrupulously impartial, and always looked for good qualities rather than faults'. Thus his reviews were invariably sympathetic, though not bland. The range of Hiller's abilities – his mastery of the theoretical and practical aspects of music coupled with his comprehensive literary knowledge – qualified him well as a critic. But he never gratuitously paraded his learning: he recorded his opinion factually and modestly. His condemnation of pretentious incompetence, however, was (like Schumann's) forthright and often sarcastic – again, with the moral objective of warning the public of poor works, and also, perhaps, of teaching the composer a timely lesson. Characteristics of his later writings already appear in the *Wöchentliche Nachrichten*: he was an ardent admirer of Hasse and unenthusiastic about J.S. Bach and Gluck; he championed the cause of German music as opposed to Italian and French; and he gave a sympathetic reception to progressive musical trends. Each issue of the journal ended with reports and essays on aesthetic, historical and contemporary topics, and translations of English and French articles on music (almost all of them from Hiller's own pen).



*Johann Adam Hiller: engraving*

In his writings on aesthetics, beginning with the *Abhandlung über die Nachahmung der Natur in der Musik* (1754), Hiller was at first under the sway of Batteux's doctrine of the imitation of nature, but he abandoned this position in *Über die Musik und deren Wirkungen* (1781), a translation of Chabanon's *Observations sur la musique*. Moreover, his extensive historical knowledge and general erudition are shown in the biographical collections *Anecdoten zur Lebensgeschichte grosser Regenten und berühmter Staatsmänner* and *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*. The latter contains as an appendix an autobiography whose factual tone typifies Hiller's modesty.

Hiller's writings on singing reveal an excellent teacher, well versed in both the theoretical and practical aspects of the subject. These didactic writings went hand in hand with his work in the concert life of Leipzig, and their long-term aim was to raise the standard of German singing, then at a low ebb. In skilfully coupling vocal technique with the teaching of intervals and rhythm, Hiller put his teaching of singing on a broad musical basis from the start; but he also emphasized the importance of an exact understanding of the words in respect of both form and content. A master of several languages himself, he recommended that a German singer should at least have a knowledge of Italian. His own fine feeling for languages is demonstrated in the numerous translations from English, French and Italian, and is especially impressive in his translations of Metastasio. Here, apart from sharply criticizing the translations already in use, he provided useful principles for opera translation in general, whose chief fault he named as the slavish adherence to rhyme.

As Kantor of the Thomaskirche he felt it incumbent on him to speculate on the nature of church music. True to the progressive attitude that he always maintained, he demanded that composers for the church should make reasonable and appropriate use of the 'new manner', and towards the close of the century this led him to the curious

notion of providing sacred German words to opera arias by Hasse, composed largely to Metastasian texts, in an attempt to keep alive the memory of his musical idol. These parodies were intended to inject new life into German cantata poetry, which in his opinion was poor in content and unsuited in form to composition.

As most of his writings show, Hiller was first and foremost a practical man. Through his initiative, planning and unremitting hard work he reorganized the whole of Leipzig's concert life. He brought together professional musicians and amateurs, singers and instrumentalists into an efficient homogeneous body, and his gift for inspiring his forces resulted in performances that were generally acknowledged for their quality and versatility. In every town he worked in, he brought about a revival of music. The careful way he went about planning, preparing and mounting large-scale performances is vividly described in his account of the Berlin *Messiah* in 1786. In accordance with contemporary taste he made his own arrangement of the score, reorchestrating it with extra wind instruments. He treated a number of other works similarly, including Mozart's Requiem.

4. MUSIC. In his analysis of *Die Jagd* in *Über die deutsche comische Oper* (1774), the young J.F. Reichardt summed up aptly Hiller's contribution to German opera: 'He knew French and Italian comic opera; he took from them what pleased him, rejected what was unfit, and created a form that was closer to Nature and to our language, but more especially one that was necessary owning to our wretched singers'. Reichardt further remarks on Hiller's unique handling of aria form and his superior powers of characterization. German audiences and critics agreed; during the decade after 1766 Hiller's operas competed with and often supplanted the best *opéras comiques* on most German stages, and several remained in repertories to the end of the century, by which time their modest musical dimensions stood in sharp contrast to prevailing styles everywhere in Germany. Their continued favour depended not just on a nationalistic sense of nostalgia and the direct appeal of his music, but also on the strength of Weisse's librettos as independent dramas (they were in fact occasionally performed without music).

Hiller worked all his operatic life within simple dimensions. In his arias and ensembles he observed a strict protocol of moderation. On the one hand, excess of vocal artifice was ruled out by the capabilities of his executants, and on the other, the moral temper of Weisse's texts did not allow the grotesque or exaggerated. Yet within these bounds the stock characters are artfully fleshed out by the expressive aptness of the music. Hiller was the first great practitioner of the operatic *Romanze* in Germany, and many of his numbers in this narrative genre became and remain virtual folksongs in German popular culture. While his other simple, multi-strophic lieder often deal in little more than homiletic asides, his more ambitious arias are always dramatically relevant. His ensembles, too, always reflect the dramatic situation, although they are modest in dimensions and very seldom advance the plot. The publication of Hiller's Singspiele in vocal scores was another new departure in Germany and demonstrates again Hiller's pedagogical concern. By publishing them in this way, as he wrote in various of his prefaces, he hoped to make his Singspiele accessible even to amateurs; indeed, he deliberately kept the vocal scores 'as thin as possible'. Later, however, in the foreword to the *Meisterstücke des italienischen Gesanges ... mit deutschen geistlichen Texten*, he turned about and advocated the use of a full score.

In his numerous song collections Hiller's principal concern was his declared aim of 'teaching the German people to sing'. Like the Singspiele, they contain simple folklike tunes alongside others that come close to arias. There are no popular favourites such as those in the Singspiele, however, partly no doubt on account of the wider public response to the theatre songs, but also because the lack of dramatic continuity brought with it a certain loss of conviction. This applies particularly to the children's songs, whose dry moralizing texts and didactic function had a cramping effect on the music.

Hiller's secular cantatas mostly follow Italian models, but occasionally the humanitarian ideals of the time come through in a hymnlike tone akin to that in the last vocal works of Mozart and Haydn. The church music, apart from a few early cantatas mentioned in Hiller's autobiography, begins only with his appointment as Thomaskantor. In Rochlitz's obituary, Hiller's early works are described as close to those of his teacher Homilius, while the later cantatas are assigned to the area of Hasse's influence. In his setting of Psalm c, however, Hiller succeeded in reconciling these opposing styles. The four-part texture of his chorale settings belongs to the aesthetic of the *Empfindsamkeit*. Of greater significance was the *Choral-Melodien-Buch* that Hiller edited, which remained in common use for decades in the churches of Saxony; fewer than 30 of the tunes are by Hiller himself, and the fact that the majority of the hymns date from the 16th and 17th centuries speaks for his strong historical sense. Much of Hiller's instrumental output (and indeed of the music of his early years as a whole) has been lost. As he said in his autobiography, he wrote little, on account of his inclination to vocal composition and also because of his respect for the music of J.C. Bach, Benda and Quantz. In both style and technique, his instrumental works are typical examples of the *Empfindsamkeit* of the time.

WORKS

*printed works published in Leipzig unless otherwise stated*

STAGE

*first performed Rannstädter Thore, Leipzig, unless otherwise stated*

Die verwandelten Weiber, oder Der Teufel ist los, erster Theil (comische Oper, 3, C.F. Weisse, after C. Coffey: *The Devil to Pay, or The Wives Metamorphos'd* and M.-J. Sedaine: *Le diable à quatre*), Leipzig, Quandt's Court, 28 May 1766, *D-Mbs*, *RUS-KAu*, vs (1770) [12 of 36 nos. by J.C. Standfuss]

Der lustige Schuster, oder Der Teufel ist los, zweyter Theil (comische Oper, 3, Weisse, after Coffey: *The Merry Cobler*), 1766, vs (1771) [32 of 39 numbers by Standfuss]

Lisuart und Dariolette, oder Die Frage und die Antwort (romantisch-comische Oper, 2, D. Schiebeler, after C.-S. Favart: *La fée Urgèle*), 25 Nov 1766; rev. in 3 acts, 7 Jan 1767, *B-Bc*, *D-Bsb*, *W*, *RUS-KAu*, *US-Wc*, vs (1768)

Lottchen am Hofe (comische Oper, 3, Weisse, after Favart: *Le caprice amoureux, ou Ninette à la cour*), 24 April 1767, *CH-Zz* (pts), *D-Bsb*, *Mbs*, *US-Wc*, vs (1769)

Die Muse (Nachspiel, 1, Schiebeler), 3 Oct 1767, *Bp*, vs (1771)

Die Liebe auf dem Lande (comische Oper, 3, Weisse, after Favart: *Annette et Lubin* [Acts 1, 3] and L. Anseaume: *La clochette* [Act 2]), 18 May 1768; *D-LEm*, *Rtt*, vs (1769)

Die Jagd (comische Oper, 3, Weisse, after C. Collé: *La partie de chasse de Henri IV* and Sedaine: *Le roi et le fermier*), Weimar, Kleines Schloss, 29 Jan 1770, *CH-Zz* (pts), *D-Bsb* (facs in GOB, i, 1985), *Dl*, *US-Wc*, vs (1771)

Der Dorfbalbier (comische Operette, 1, Weisse, after Sédaine: *Blaise le savetier*), 18 April 1771; rev. in 2 acts, 1 Aug 1771, *B-Bc*, vs (1771) [10 of 23 nos. by C.G. Neefe]

Der Aerndtekranz (comische Oper, 3, Weisse), April/May 1771, *A-Wn*, *D-Bsb*, *US-Wc*, vs (1772)
Der Krieg (comische Oper, 3, Weisse and C.W. Ramler, after C. Goldoni: *La guerra*). Berlin, Behrenstrasse, 17 Aug 1772, vs (1773)
Die Jubelhochzeit (comische Oper, 3 Weisse), Berlin, Behrenstrasse, 5 April 1773, *D-Dl*, vs (1773)
Poltis, oder Das gerettete Troja (Operetta, 3, G.S. Brunner and Magister Steinel), 1777, vs (1782)
Die kleine Ahrenleserinn (Operetta für Kinder, 1, Weisse), unperf., *A-Wn*, vs (1778)
Das Grab des Mufti, oder Die zwey Geizigen (comische Oper, 2, A.G. Meissner, after F. de Falbaire: *Les deux avares*), 17 Jan 1779, vs (1779)
Das Denkmal in Arkadien (ländliches Schauspiel für die Jugend mit untermischten Gesängen, 1, Weisse, after G. Keate: *The Monument in Arcadia*), lost

OTHER WORKS

Sacred: [22] Choralmelodien zu Gellerts geistlichen Oden und Liedern, 1v, bc (1761, rev. 2/1792 as 25 neue Choralmelodien, 4vv, bc), 45 ed. in Zahn; 50 geistliche Lieder für Kinder, 1v, kbd (1774); Geistliche Lieder einer vornehmen curländischen Dame, 1v, kbd (1780); 3 Melodien zu Wir glauben all an einen Gott, 4vv (1790); Herr Gott, dich loben wir (Ps c), 4vv, tpts, trbns, timp (1790); Religiöse Oden und Lieder, 1v, kbd (1790); Gesang zum Charfreytage (Ach, bis zum Tod am Kreuz hinab) (F.G. Klopstock), 4vv (1793); Vierstimmige Chor-Arien zum neuen Jahre … nebst 4 lateinischen Sanctus (1794); others, *A-Wgm*, *B-Bc*, *D-Bsb*, *Dl*, *LEm*, *Mbs*, *RUS-KAu*
Secular vocal: Lieder mit Melodien (1759); Melodien zu 6 Romanzen von Löwen (1760); Cantate auf die Ankunft der hohen Landesherrschaft, solo vv, chorus, orch (1765); Lieder für Kinder (1769), 4 ed. in Friedlaender; Lieder mit Melodien (1772); Der Greis, Mann und Jüngling (cant., Clodius) (1778); Horatii Carmen ad Aelium Lamium, solo vv, chorus, kbd (1778); Die Friedensfeyer oder Die unvermuthete Wiederkunft (Weisse) (1779); 11 songs in Vademecum für Liebhaber des Gesanges und Klaviers (1780); Cantaten und Arien verschiedener Dichter, 1v, kbd (1781); Sammlung der Lieder aus dem Kinderfreunde (1782); Letztes Opfer in einigen Liedermelodien der comischen Muse (1790), 1 ed. in Friedlaender; Aerntelied (Weisse) (1797); 32 songs in Melodien zum Mildheimischen Liederbuch (Gotha, 1799)
Inst: Loisir musical, contenant 2 sonates … et quelques pièces de galanterie, kbd (1762); 3 str qts (Brunswick, 1796); [50] Fugetten a 4, org (1791); others, *B-Bc*, *D-Bsb*, *SWl*
Numerous pieces in contemporary anthologies, incl. 5 lieder ed. in Zahn

COLLECTIONS AND EDITIONS
*some including works by Hiller*

Wöchentlicher musikalischer Zeitvertreib (1759–60); Sammlung kleiner Klavier- und Singstücke, i–iv (1774); Vierstimmige Motetten und Arien … von veischiedenen Komponisten, i–vi (1776–91), vol. vi as Vierstimmige lateinische und deutsche Chorgesänge, i; Sammlung der vorzüglichsten noch ungedruckten Arien und Duetten des deutschen Theaters, i–vi (1777–80); 6 italiänische Arien verschiedener Componisten (1778), [49] Lieder und Arien aus Sophiens Reise (1779); Italiänische Duetten, 2 S (1781)
Arien und Duetten des deutschen Theaters, i (1781); Duetten zur Beförderung des Studium des Gesanges (1781); Elisens geistliche Lieder (1783); Deutsche Arien und Duetten von verschiedenen Componisten, i (1785); Meisterstücke des italiänischen Gesanges … mit deutschen geistlichen Texten (1791); Allgemeines Choral-Melodien-Buch, 4vv, bc (1793), with appx (1793, also pubd separately, 1797), Nachtrag zum allgemeinen Choral-Melodienbuche, 4vv (1797), *c*25 pieces by Hiller, ed. in Zahn
Edns. and arrs.: G.B. Pergolesi: Stabat mater, kbd (1774), 4vv, insts (1776); G.F. Handel: Utrecht Te Deum (1780); J. Haydn: Passionsmusik des Stabat mater, kbd (1781); A.-E. Grétry: Zémire et Azor, kbd (1783); selections from G.F. Handel: Messiah (1789); W.A. Mozart: Requiem, with Ger. trans. (1791)

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*J.J. Rousseaus auserlesene Gedanken* (Danzig and Leipzig, 1764) [trans. Hiller]
*Geschichte des morgenländischen Kaiserthums* (Frankfurt and Leipzig, 1765–75) [trans. of C. le Beau: *Histoire du Bas-Empire*, Paris, 1757]
*Anecdoten zur Lebensgeschichte grosser Regenten und berühmter Staatsmänner* (Leipzig, 1766–72)
ed.: *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (Leipzig, 1766–70/*R*), suppl.: *Musikalische Nachrichten und Anmerkungen* (Leipzig, 1770)
*Anweisung zur Singekunst in der deutschen und italienischen Sprache* (Frankfurt and Leipzig, 1773)
*Musikalisches Handbuch für die Liebhaber des Gesanges und Claviers* (Leipzig, 1773)
*Anweisung zum musikalisch-richtigen Gesange* (Leipzig, 1774, enlarged 2/1798)
*Exempel-Buch der Anweisung zum Singen* (Leipzig, 1774)
*Anweisung zum musikalisch-zierlichen Gesange* (Leipzig, 1780/*R*); trans. in Beicken
*Über die Musik und deren Wirkungen* (Leipzig, 1781/*R*) [trans. of M.-P.-G. de Chabanon: *Observations sur la musique et principalement sur la métaphysique de l'art*, Paris, 1779]
ed.: J. Adlung: *Anleitung zur musikalischen Gelahrtheit* (Dresden, 2/1783) [enlarged Hiller]
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*Über Metastasio und seine Werke* (Leipzig,1786)
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*Über Alt und Neu in der Musik* (Leipzig,1787)
*Was ist wahre Kirchenmusik?* (Leipzig, 1789)
with J.A. Hasse: *Beyträge zu wahrer Kirchenmusik* (Leipzig, 2/1791)
*Kurze und erleichterte Anweisung zum Singen* (Leipzig, 1792)
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ANNA AMALIE ABERT/THOMAS BAUMAN

**Hiller, Lejaren (Arthur)** (*b* New York, 23 Feb 1924; *d* Buffalo, 26 Jan 1994). American composer. Renowned as an innovator in the field of computer music, he created much of importance in other genres as well. From his father, a photographer of lurid *tableaux-vivants*, Hiller absorbed a flamboyant theatricality that informs all his best work, especially the large body of mixed-media pieces at the core of his output. He started composing at an early age, and studied the piano, oboe, clarinet, and saxophone in his youth. An early passion for big-band jazz proved a lifelong influence. While pursuing three chemistry degrees at Princeton (PhD 1947), he studied composition with Sessions, who strongly urged him to take up a musical career, and with Babbitt. Upon graduation he found employment as a research chemist with the Dupont company in Waynesboro, VA, while at the same time composing his earliest major works (notably the imposing *Seven Artifacts*, 1948, rev. 1973, 1984), and receiving his first public performances.

Increasingly disenchanted with corporate culture, he sought refuge in academia, becoming a chemistry research associate at the University of Illinois in 1952. His work with computers there led to experiments (from 1955) in computer composition, ultimately resulting in the *ILLIAC Suite* (1957, later retitled String Quartet no.4) – the first work composed by means of a computer. In the ensuing storm Hiller took the MA in music (1958) and moved to the music department, where he established an electronic music studio. He documented his computer work in *Experimental Music* (1959).

The interloping 'scientist' encountered suspicion, hostility, and contempt from the musical world for many years, finding greater acceptance in the theatre, which provided him with a series of commissions while he remained virtually unheard on the concert stage. A breakthrough came with the 1966 phonograph recording *Computer Music from the University of Illinois* (Heliodor HS-25053), which for the first time brought Hiller's music to a wide audience. Shortly thereafter Cage asked him to collaborate on the multimedia extravaganza *HPSCHD* (1968), an immediate and resounding success. Also in 1968, Hiller left the University of Illinois for the State University of New York at Buffalo, where he held an endowed professorship of composition until his retirement. Together with Foss, he directed the university's Center of the Creative and Performing Arts, a nationally prominent new music ensemble. He devoted his sabbaticals to extended residencies in Poland, Malta and Brazil, from each of which he returned with musical souvenirs that he worked up into compositions. Declining powers of memory following a 1987 encephalitis attack left him unable to teach or compose after 1989.

A determined eclectic, Hiller was unusual in his generation for his willingness to combine the avant-garde and the ultra-traditional, a rare carrier of the torch for sonata form and fugue during the turbulent 1960s and 70s. The epic *Electronic Sonata*, for example, sets computer-synthesized sounds against *musique concrète* in place of the traditional key contrasts, while otherwise strictly observing 'textbook' sonata form. His algorithmic compositions typically resemble demonstrations, presenting extremes of stasis and chaos before resolving them into a sophisticated mixture. His theatre and mixed-media works similarly revel in the contrast of technical and stylistic extremes, while the chamber and piano music tends to focus on specific compositional techniques peculiar to each piece, such as the use of quarter-tones in the String Quartet no.5. Many of his finest works have received only one or two performances, and the full measure of his achievement has yet to be taken.

WORKS

STAGE AND MIXED MEDIA

A Dream Play (incid music, A. Strindberg), 1957; The Birds (incid music/musical comedy, W. Kerr, after Aristophanes), 1958, concert suite 1984; Blue is the Antecedent of It (elec theatre fantasy, J. Leckel), 1959; Cuthbert Bound (theatre piece, C. Newton), 4 actors, tape, 1960; Man with the Oboe (incid music, W. Smalley), 1962; A Triptych for Hieronymus (Smalley), actors, dancers, orch, tape, slides, film, 1966; An Avalanche (F. Parman), pitchman, prima donna, player pf, perc, tape, 1968; HPSCHD, 1–7 amp hpd, 1–51 tapes, 1968, collab. J. Cage; 3 Rituals, 2/4 perc, film, lights, 1969; Rage Over the Lost Beethoven (Parman), 1972 [uses Pf Sonata no.6/portions only of Pf Sonata no.6/any music], 1972; Midnight Carnival, principal tape, secondary tapes, urban environmental events, 1976; Ponteach (melodrama, after R. Rogers), nar, pf, 1977; Chang Fu, the Witch of Moon Mountain (incid music/op, Smalley), 1982; John Italus (11th-century melodrama, anon.), nar, 8 insts, 1989

OTHER WORKS

3 syms.: 1953; 1960; 1987–9, inc.
Other orch: 2 Short Pieces, 1941, 1942; Pf Conc., 1949; Suite, small orch, 1951; Time of the Heathen, suite, chbr orch, 1961; A Preview of Coming Attractions, 1975
Tape: Nightmare Music, 1961; 7 Elec Studies, 1963; Elec Sonata, 1976; 3 Compositions (text of no.3 by E. Dickinson), 1983; Expo '85, 1985, collab. C. Ames, J. Myhill
Inst and tape: Amplification, tape, jazz band, 1962; Machine Music, pf, perc, tape, 1964; Suite, 2 pf, tape, 1966; HPSCHD, 1968 [see STAGE AND MIXED MEDIA]; 3 Algorithms, inst ens, tape, 1968, 1972, assisted by R. Kumra, 1984; Computer Music, perc, tape, 1968, rev. (S, pic, perc, tape)/(S, pf), 1981, assisted by G.A. O'Conner; A Portfolio, various performers, tape, 1974; Malta, tuba, tape, 1975; Quadrilateral, pf, tape, 1981
6 pf sonatas, 1946, rev. 1968; 1947; 1950; 1950; 1961; 1972
Other pf: 7 Artifacts, 1948, rev. 1973, 1984; Children's Suite, 1949; Fantasy, 3 pf, 1951; 12-Tone Variations, 1954; 2 Theater Pieces, 1956; Scherzo, 1958; A Cenotaph, 2 pf, 1971; Staircase Tango, 1984
7 str qts: no.1, 1949; no.2, 1951; no.3, 1953; no.4 'ILLIAC Suite', 1957, assisted by L. Isaacson; no.5 'In Quarter-Tones', 1962; no.6, 1972; no.7, 1979
3 vn sonatas: 1949; 1955, arr. as Vc Sonata; 1970
Other inst: Pf Trio, 1947; Divertimento, chbr ens, 1959; 6 Easy Pieces, vn, pf, 1974; Persiflage, fl, ob, perc, 1977; Diabelskie skrzypce, str inst, hpd, 1978; An Apotheosis of Archaeopteryx, pic, berimbau, 1979; Minuet and Trio, 6 pfmrs, 1980; Tetrahedron, hpd, 1982; Fast and Slow, 4 sax, 1984; The Fox Trots Again, 8 insts, 1985; Metaphors, 4 gui, 1986
Vocal: Wordless Chorus, 1940; Jesse James (W.R. Benét), 4 solo vv, pf, 1950; 5 Appalachian Ballads, 1v, gui/kbd, 1958; Spoon River, Illinois (E.L. Masters), 2 nars, 6 insts, 1962; Computer Cant, S, tape, 10 perc, chbr ens, 1963, assisted by R. Baker

Recorded interviews in *US-NHoh*

Principal publishers: Peters, Presser, Kallisti

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with L.M. Isaacson: *Experimental Music: Composition with an Electronic Computer* (New York, 1959/*R*)

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with R.A. Baker: 'Computer Cantata: a Study in Composition using the University of Illinois IBM7090 and CSX1-Electronic Digital Computers', *Technical Report of the Experimental Music Studio of the University of Illinois* (Oct 1963)
'Electronic Music at the University of Illinois', *JMT*, vii (1963), 99–126
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'Informationstheorie und Computermusik', *Darmstädter Beiträge zur neuen Musik*, viii (1964) [whole issue]
'Electronic Synthesis of Microtonal Music', *Proceedings of the American Society of University Composers*, ii (1967), 99–106
'Music Composed with Computers – a Historical Survey', *The Computer and Music*, ed. H.B. Lincoln (Ithaca, NY, 1970), 42–96
'Composing with Computers: a Progress Report', *Computer Music Journal*, v/4 (1981), 7–21
with C. Ames: 'Automated Composition: an Installation at the 1985 International Exhibition in Tsukuba, Japan', *PNM*, xxiii/2 (1984–5), 196–215

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L. Austin: 'An Interview with John Cage and Lejaren Hiller', *Computer Music Journal*, xvi/4 (1992), 15–29
J.B. Smith: Parallels in the Development of Electronic and Percussion Music and an Examination of Performance Problems in Lejaren Hiller's Machine Music for Piano, Percussion and Two-Channel Tape Recorder (thesis, University of North Texas, 1992)
C.A. Wamser and C.C. Wamser: 'Lejaren A. Hiller, Jr.: a Memorial Tribute to a Chemist-Composer', *Journal of Chemical Education*, lxxiii (1996), 601–7
J. Bohn: *An Overview of the Music of Lejaren Hiller, and an Examination of His Early Music Involving Technology* (diss., U. of Illinois, 1997)

ANDREW STILLER

**Hiller, Wilfried** (*b* Weissenhorn, Swabia, 15 March 1941). German composer. He had piano and violin lessons at the Leopold Mozart Conservatory, Augsburg, before studying composition with Günter Bialas and percussion with Ludwig Porth and Hanns Hölzl at the Musikhochschule, Munich (1963–8). In 1963 he attended a course at Darmstadt, where he studied with Stockhausen and Boulez, and made Karl Hartmann's acquaintance. In 1968 he met Orff, who became one of his most important teachers. After performing as an orchestral percussionist, Hiller founded the concert series Musik Unserer Zeit (1968) and worked as an editor for Bavarian Radio (from 1971). In 1993 he joined the composition department at the Richard Strauss Conservatory, Munich. He also taught composition at the International Youth Festival, Bayreuth (1995–6). His awards include the Richard Strauss Prize, Munich (1968), the Förderpreis, Munich (1971), the Schwabinger arts prize (1978) and a Villa Massimo scholarship (1978). He became a member of the Bavarian Academy of Fine Arts in 1989.

Tonal relationships dominate Hiller's musical language; he often combines folk elements with complex compositional techniques. Percussion instruments play prominent roles in both solo (*Katalog für Schlagzeug I–V*, 1967–74) and orchestral works. His early compositions for the stage centre on individual characters in moments of crisis (*An diesem heutigen Tage*, 1973; *Ijob*, 1979). *Niobe* (1977) was inspired by a study of the tragedies of Sophocles and Aeschylus. In 1978 Hiller changed his focus to compositions for children. His collaborations with Michael Ende include dramatic settings of fables and fairy tales.

WORKS
(*selective list*)

Stage: An diesem heutigen Tage (6, E. Woska, after M. Stuart), 1973; Niobe (10, Woska and Hiller, after Aeschylus), 1977; Ijob (monodrama, 7, after M. Buber), 1979; 4 musikalische Fabeln (M. Ende), 1980–82; Der Goggolori (Bavarian tale, 8, Ende), 1982–3; Die Geschichte vom kleinen blauen Bergsee und dem alten Adler (H. Asmodi), 1994; Peter Pan (E. Kästner, after J.M. Barrie), 1996–7; 6 other stage works

Orch: Der Josa mit der Zauberfiedel (Woska, after Janosch), spkr, vn, small orch/(pf, perc), 1985; Chagall-Zyklus, cl, chbr orch, 1993; 7 other orch works

Vocal: Schulamit (Bible: *Song of Songs*, trans. M. Buber), S, B-Bar, spkr, boys vv, mixed chorus, orch, 1977–93; Traum vom verlorenen Paradies, T, a fl, pf/hp/gui 1977 [from Niobe]; Kinderliederbuch (Morgenstern), 1994; 3 other vocal works

Chbr and solo inst: Katalog I–V, perc, 1967–74; 2 Miniaturen für Kinder, pf, 1984; Lilith, vn, va, vc, db, pf, 1987; 10 other chbr works; 8 solo inst pieces

Principal publisher: Schott

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G. Reiss: 'Trödelmarkt der Träume: Wilfried Hillers Musiktheater für Kinder nach Texten von Michael Ende', *Üben und Musizieren*, viii/2 (1991), 19–24
S. Mösch: '"Bei Kindern muss man immer auf den Punkt kommen": der Komponist Wilfried Hiller im Gespräch mit Stephan Mösch', *Opernwelt*, xxxvi/5 (1995), 6–8

ULLRICH SCHEIDELER

**Hilliard Ensemble.** British vocal ensemble. It was founded in 1973 by Paul Hillier (musical director), Paul Elliott and David James. Until Hillier's departure in the late 1980s its membership was flexible, and included at various times Errol Girdlestone, Leigh Nixon, Lena-Liis Kiesel, Ashley Stafford, Michael George, Rogers Covey-Crump, John Potter and Gordon Jones. In 1990 the ensemble stabilized into a quartet comprising James, Covey-Crump, Potter and Jones, with occasional guests. Formed for the performance of vocal chamber music of all periods, the Hilliard Ensemble has become best known for its concerts and recordings of medieval, Renaissance and early Baroque polyphony, and for championing contemporary music, particularly tonal and minimalist composers such as Arvo Pärt and Gavin Bryars. It has also encouraged younger performers and composers through workshops and masterclasses, and collaborated with the saxophonist Jan Garbarek in two influential crossover projects, *Officium* and *Mnemosyne*.

FABRICE FITCH

**Hillis, Margaret** (*b* Kokomo, IN, 1 Oct 1921; *d* Evanston, IL, 5 Feb 1998). American conductor. After graduating from Indiana University in 1947 she studied choral conducting at the Juilliard School of Music, 1947–9. Further study with Robert Shaw followed, and led to her becoming director of the American Concert Choir (1950). She taught choral conducting at the Juilliard School of Music, 1951–3, and the Union Theological Seminary, 1950–60. In 1954 she formed the American Choral Foundation which did much to promote choral groups and encourage higher standards of performance. She was appointed choral director of the Chicago Symphony Chorus in 1957, the Cleveland Orchestra (1969–71) and the San Francisco SO (1982–3). She conducted performances with the Santa Fe Opera (1958–9) and was music director of the Kenosha Civic Orchestra (1961–8), the Chicago Civic Orchestra (from 1967) and the Elgin SO

(from 1971). From 1968 to 1970 she directed the Department of Choral Activities at Northwestern University. Hillis's activities noticeably raised standards of choral singing in the USA. Her thorough preparation resulted in a large, unforced sound, with clear articulation of each part and remarkably idiomatic pronunciation; these qualities can be most clearly heard on Solti's recordings of Beethoven's Ninth and Haydn's *The Creation* and *The Seasons*.

RICHARD BERNAS

**Hill Smith, Marilyn** (*b* Carshalton, 9 Feb 1952). English soprano. She studied at the GSM under Arthur Reckless and Vilem Tausky, then gained widespread recognition touring the USA, Canada, Australasia and the UK in Gilbert and Sullivan operas, also performing principal roles in early French opera with the English Bach Festival. She made her operatic début with the ENO (1978) as Adele (*Die Fledermaus*), followed by principal roles with the Royal Opera, Scottish, Welsh and Canadian Opera, Lyric Opera of Singapore, New Sadler's Wells, D'Oyly Carte and the new Carl Rosa company. She has performed in opera, oratorio and in concert at many of the major European festivals including the BBC Proms, Aldeburgh, Paris, Athens and Cologne, and has made regular appearances on television and radio.

Hill Smith is adept at a wide variety of musical styles, and her award-winning recordings range from Rameau to Lehár. She is most acclaimed for her interpretation of operetta and has made a noted contribution to the recording of rare works by Johann Strauss II. Her voice is warm yet silver-toned with an innate intelligence of phrasing and clarity of diction. Max Schönherr was an enthusiastic admirer, while Mary Ellis deemed her ability to sing in true Viennese style 'a technique that is all but lost these days'.

PETER KEMP

**Hilmar, František (Matěj)** (*b* Nová Paka, Bohemia, 12 Sept 1803; *d* Kopidlno, Bohemia, 1 Oct 1881). Czech composer. He was taught music by the village schoolmaster and at the age of nine toured Bohemia and Germany (as far as Dresden) with a local amateur band, in which he played the flute. After holding several junior teaching posts, he was appointed teacher in Kopidlno (1838), where he remained, retiring in 1873. He was one of the earliest composers of the polka and his many polkas, written mostly between 1836 and 1850, became well known through their publication (in Prague, Leipzig and elsewhere) and contributed to the perception of the polka as a Czech national dance. His best known polka *Esmeralda* (1837), named after the Gypsy heroine of Victor Hugo's *Notre-Dame de Paris* (1831), won popularity abroad, from St Petersburg to New York; its title is commemorated in the name of the dancer in Smetana's *Bartered Bride*. Hilmar's 90 polkas dominate his output. Apart from other dances and marches, he wrote church music (four masses, two requiems), songs and choruses.

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J. Straka: 'František Hilmar', *Tempo* [Prague], xi (1931–2), 71–2
Z. Nejedlý: *Bědrich Smetana*, iv (Prague, 2/1951), esp. 428–42
J. Hammerbauer: *František Matěj Hilmar* (Kopidlno, 1953)
V. Vycpálek: 'Stopadesát narozeniny Fr. Hilmara' [Hilmar's sesquicentenary], *HRo*, vi (1953), 657–8 [incl. alphabetical list of polkas with pubn details]

JOHN TYRRELL

**Hilton, John (i)** (*d* Cambridge, before 20 March 1609). English church musician and composer. In 1584 he was a countertenor at Lincoln Cathedral, a duty he may have performed since his promotion from a choristership there in January 1580; in 1593 he was paid 30s. for supervising the choristers in a production of two comedies. When he left Lincoln sometime between November 1593 and January 1594 to take up the post of organist at Trinity College, Cambridge, he was allowed to dispose of his house in the close as a reward for good service. In the document relating to his departure he is loosely referred to as organist, which suggests that for some time he may have been acting as deputy to the aging Thomas Butler.

On his arrival at Trinity he supervised the rebuilding of the organ and in 1594–5 set about providing materials for lute and viol music there, including, as the Senior Bursar's Account for 1594–5 shows, 'a sett of newe vialls'. On 3 June 1597 he supplicated for the MusB degree from the college, claiming to have spent seven years in the study and practice of music. The Ely episcopal records show that in 1604 he was living in the parish of St Sepulchre, Cambridge; they describe him as 'Mus.Bacc.'. The date of his death may be determined approximately from his probate inventory, dated 20 March 1609 (1608 old style). He owned, among other things, a pair of virginals, valued at 5s., and 'certein song-bookes'. The total value of his belongings amounted to no more than £13 13s. 4d.

Apart from one madrigal, *Fair Oriana, Beauty's Queen*, in Morley's *Triumphes of Oriana* (RISM 1601[16]) Hilton seems to have written no secular music. Of the liturgical music ascribed to 'John Hilton' it is difficult to say with certainty which is by him and which by his son: *Call to remembrance*, possibly his degree exercise, is ascribed in one source to 'John Hilton the Elder'; the *Te Deum* is by the younger Hilton (to whom all the other canticles may be ascribed on grounds of style). None of the other works can be attributed securely to one or the other. The liturgical music is listed under JOHN HILTON (ii).

For bibliography *see* HILTON, JOHN (ii).

PETER LE HURAY/IAN PAYNE

**Hilton, John (ii)** (*b* ?Cambridge, 1599; *d* Westminster, bur. 21 March 1657). English church musician and composer, son of JOHN HILTON (i). When taking the MusB from Trinity College, Cambridge, in 1626, he declared that he had been studying the science of music for ten years. In the following year he published his *Ayres or Fa La's for Three Voyces*, dedicating them 'to the Worshipfull William Heather, Doctor in Musicke'. He wrote 'My duty obliges me to offer you these unripe first fruits of my labours, being but a drop that I receiv'd from you, the fountain'. In 1628 he became organist and clerk of St Margaret's, Westminster. An elegy on his friend William Lawes, *Bound by the near conjunction of our souls*, is in the *Choice Psalmes* of William and Henry Lawes (1648).

In 1652 he published a collection of catches, rounds and canons for three and four voices, entitled *Catch that Catch Can*, dedicating it to his 'much-Honoured Friend, Mr Robert Coleman'. 12 of the canons and 30 of the other pieces are by him. The collection proved to be very popular: it was reprinted in 1658 and 1663; thereafter in different guises.

The *Ayres or Fa La's*, following Fellowes's and Kerman's dismissive remarks, have received little attention despite their appearance in an edition in 1844. They hardly deserve their neglect since many are attractive pieces, different rather than inferior to Morley's. Three more partsongs attributed to Hilton have been discovered among manuscript additions to a copy (in *US-Ws*) of Bennett's *Madrigalls* (London, 1599; Greer). Hilton's solo songs, particularly the dialogues, are perhaps more interesting. He was one of the earliest composers of dramatic dialogues in England (Smallman) and though none were printed in his lifetime it is clear that he was held in some regard. Similarly, the one song of his printed by Playford (*Well well, 'is true*, 1669[5], MB, xxxiii) gives a misleading impression both of his output and his ability. He appears to have been the original compiler of the manuscript Add.11608 (in *GB-Lbl*), and was responsible for entering more than half the contents, including the dialogues. Chan has linked this manuscript with others (*Lbl* Eg.2013 and *Ob* Don c.57), suggesting that they represent the repertory of a music society centred on Hilton, such as sprang up in London (or Westminster) during the 1640s. Add.11608 contains dialogues on the Judgment of Paris (*Rise, princely shepherd*) and biblical subjects such as Solomon (*When Israel's sweet singer slept*) and Job (*Amongst my children dares the fiend appear*), as well as settings of such famous poems as Sir Henry Wotton's *You meaner beauties of the night* and Donne's *Hymne to God the Father* (*Wilt thou forgive the sin where I begun?*), which may have been the setting Donne is known to have commissioned (for a selection see MB, xxxiii).

Of the church music ascribed to 'John Hilton' it is difficult to say with certainty which is by him and which by his father: the anthem *Call to remembrance* is ascribed in one source to 'John Hilton the Elder' and the *Te Deum* is by the younger Hilton (as, on grounds of style, may be the remaining service music); but all other pieces may be by either the father or the son, though as organist of a parish church there would have been less incentive for the latter to have written them. The consort music is more likely to be by the son, as most of it is in a later style, the fantasias adopting the treble-treble-bass combination and with it the lively idioms that characterize a younger generation of composers. A portrait of Hilton at the age of 50, by J. Caldwell, dated 30 September 1649, is now in the Faculty of Music, Oxford; it is reproduced in Spink (pl.4).

WORKS

SACRED

Whole Service (TeD, Jub, Ky, Mag, Nunc), 4vv, *GB-DRc*
Short Service in Gam ut (TeD, Bs, Mag, Nunc), full, *Ob*
Evening Service for Verses (Mag, Nunc), *Ob*
Te Deum for men, full, Pulborough: Richard Border's MS (lost, microfilm in *Cpl*)
Service (TeD, Bs, Ky, Cr, Mag, Nunc), ed. E.F. Rimbault, *Cathedral Music* (London, 1847); source unknown
5 full anthems, 3, 4, 7vv, *Cp, Cu, DRc, Lbl, Ob, Och* (attrib. Farrant), *SH, Y*
12 verse anthems (8 inc.), *Cp, DRc, Lbl, LF, Och, T, Y*

SECULAR

Ayres or Fa La's, 3vv (London, 1627), ed. in MAS, xiii (1844)
ed.: Catch that Catch Can, 3–4vv (London, 1652[10], 3/1667 as The Musical Companion)
Bound by the near conjunction of our souls, 3vv, 1648[4]
Songs and dialogues in 1669[5], *F-Pc* Rés.2489, *GB-Lbl* Add.11608, Eg.2013, *Ob* Don c.57, *US-NH* Filmer Partbooks, *NYp* Drexel 4041; 7 ed. in MB, xxxiii (1971)
3 MS partsongs in *Ws* copy of J. Bennett: *Madrigals to Foure Voyces* (London, 1599)

INSTRUMENTAL

8 fantasias a 3, *GB-Lbl*
6 fantasias a 3, *IRL-Dm, GB-Och*; 1 ed. in HM, xiv (1949)
Dance movements, *US-NYp*

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PETER LE HURAY/IAN SPINK

**Hilverding** [Helferting, Helwerding, Hilferding] **van Wewen, Franz (Anton Christoph)** (bap. Vienna, 17 Nov 1710; *d* Vienna, 30 May 1768). Austrian dancer, choreographer and impresario. He was a member of a large theatrical dynasty active in Vienna from at least the 1660s. His father, Johann Baptist Hilverding, had been an associate of the famous Hanswurst Josef Anton Stranitzky, and his elder brother Johann Peter Hilverding led various troupes of German actors, ending his career in Russia. Franz Hilverding's principal training – at the emperor's expense – was with the dancer Blondy in Paris during the mid-1730s. While there he probably witnessed performances of Fuzelier and Rameau's *opéra-ballet Les Indes galantes*, an entrée of which, *Le Turc généreux*, he later imitated in a pantomime ballet. Hilverding's sojourn in Paris almost certainly contributed significantly to his overall cultural education; his knowledge of literature and skill as a draughtsman and composer of music were thought unusual in a choreographer.

By 1737 he was engaged as a dancer at the Habsburg court, where he soon began composing ballets alongside Alexander and Franz Anton Phillebois. According to his pupil Gasparo Angiolini's account, the period of mourning after the death of Charles VI in 1740 allowed Hilverding time to reflect on reforms in the nature of theatrical dance. 'In 1742', he wrote, 'when the theatres of Vienna reopened ... in place of the *pas de deux* of Harlequins, of Pulcinellas, of Giangurgolos etc., he substituted the natural characters of threshers, colliers, Hungarian gypsies, Tyroleans, Moravians etc., and in each of these ballets there was represented a small action suited to the habits, customs and stations of the aforesaid personages.' Hilverding also banished the dancers' masks, and turned *la haute danse* to more expressive purposes. Though Arteaga mentions danced versions of plays by Racine, Crébillon and Voltaire, supposedly given around 1740, Hilverding's first documented choreographies date from 1742, and were mostly performed in conjunction

with Italian operas – notably Hasse's *Ipermestra* (1744) and Gluck's *Semiramide riconosciuta* (performed in the refurbished Burgtheater for the empress's birthday in 1748). Following the Viennese theatres' reorganization under court control in 1752, Hilverding was named choreographer for both the German Kärntnertor and French Burg theatres, with responsibility also for Italian operas; Joseph Starzer composed most of the ballet music. During some seasons Hilverding was assisted by guest choreographers such as Antoine Pitrot and Pierre Sodi, and on a more regular basis in the German theatre by Giuseppe Salomone.

In the Italian manner, Hilverding's ballets for *opere serie* were often unrelated to the main plot, but some were linked, as with the 'conflagration' in Adolfati's *La clemenza di Tito* (1753) and the dances in Gluck's *L'innocenza giustificata* (1755). It was Hilverding's independent pantomime ballets, however, that most impressed his contemporaries. Some of the mythological ballets, in particular (e.g. *Ariadne et Bacchus* and *Narcisse et la Nymphe d'Echo*, both 1754), ended tragically, with impressive, through-composed finales (judging by their music). The choreographer left no written account of his works or his aesthetics, but others did, and imitations of his ballets were widespread. With conscious reference to Aristotle's poetics, Angiolini described those pieces he witnessed as constituting 'complete pantomimic action[s] with a beginning, a middle and an end'. Starting in 1752, detailed reports on some of Hilverding's ballets appeared in the internationally circulating *Journal encyclopédique*, which also noted that he was equally gifted in comic and serious dancing. Additional information on his works is given in the 1757 *Répertoire* of Viennese theatre offerings, and in its manuscript continuation by Philipp Gumpenhuber. From the latter it is evident that Hilverding's strictures (including thorough integration of pantomime and dance) were enforced even after his departure, towards the end of 1758, for the Russian court at St Petersburg, where Starzer soon followed. There they revived some of their Viennese works and created several new pantomime ballets and ballets for Italian operas. Hilverding was succeeded in the Burgtheater by Angiolini, who over the next several years, in collaboration with Ranieri de' Calzabigi, produced a series of major dance dramas (to music by Gluck) informed by their knowledge of ancient pantomime. Hilverding worked alongside his former pupil following his return to Vienna in 1764, but in a more pastoral, allegorical vein. After the *Hoftrauer* for Emperor Franz Stephan (*d* 18 August 1765), Hilverding served briefly as the lessee of the Kärntnertortheater, but retired from active participation in the enterprise in 1767 on account of poor health. His successor as impresario, Giuseppe d'Afflisio, in that year inaugurated a new era of Viennese ballet by hiring the reformist choreographer (and rival of Angiolini) Jean-Georges Noverre.

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BRUCE ALAN BROWN

**Hime.** English and Irish firm of music publishers and sellers. It was started before 1790 in Liverpool by the brothers Humphrey and Morris (or Maurice) Hime. In 1790 Morris Hime (*d* Jan 1828) moved to Dublin and established an extensive business in music and instruments which was active until about 1820, when the firm was discontinued. Humphrey Hime remained in business in Liverpool; in 1805 he took his son into partnership, and as Hime & Son the firm continued until 1879, when it was purchased by the music and instrument seller William Lea.

The Himes did the largest provincial trade in Britain at the end of the 18th century. As English copyright protection did not extend to Ireland, Morris Hime, in common with other Irish publishers, reprinted great numbers of English works, especially vocal items from operas; many of these were sent to England for sale at cheaper rates, an arrangement which was doubtless advantageous to his brother. Morris Hime's original publications were of lesser importance and included country dances and instrumental arrangements of Irish airs; he also ran a circulating music library. Hime & Son issued a great number of single-sheet editions, most of them songs. Humphrey Hime is also known to have composed a song, *Bo Peep, or Bridport and the French* (*c*1800).

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

**Hīmeni** [hīmene, īmene, imene]. A Polynesian adaptation of the word 'hymn' applied to Christian and secular repertory that share choral performance style. In Hawaii the term 'hīmeni' applies to songs not used for the hula; in Tahiti to indigenous but expanded multipart choral style; in the Cook Islands and Easter Islands to the adopted Tahitian genre. *See* Polynesia, §I, 2(ii).

BARBARA B. SMITH/AMY STILLMAN

**Himmel, Friedrich Heinrich** (*b* Treuenbrietzen, 20 Nov 1765; *d* Berlin, 8 June 1814). German composer.

1. Life. Together with F.L. Seidel he received his first instruction from Klaus, the organist in Treuenbrietzen. From 1785 he studied theology in Halle, but spent more of his time there at the piano than in the lecture hall. He was able to devote himself entirely to music from 1786; as a student of theology he applied for a post as army chaplain in Potsdam, and it may have been on this occasion that Friedrich Wilhelm II noticed his talent as a pianist. The king gave him a year's salary and permission to study with J.G. Naumann in Dresden. After Himmel's return from Dresden, his cantata *La danza* and oratorio *Isacco figura del redentore* were performed early in 1792; the king appointed him chamber composer and financed a journey to Italy, which Himmel probably began in spring 1793. In 1794 his pastorale *Il primo navigatore* was performed in the Teatro La Fenice in Venice, and on 12 January 1795 the opera *La morte di Semiramide*, which he had probably composed in Germany, was performed in Naples for the birthday of Ferdinand IV. Himmel travelled on to Sicily, but returned to Berlin when he was made royal Kapellmeister in place of J.F. Reichardt, who had fallen into disfavour. In spring 1795 the overture and several scenes from *Semiramide* were performed in Berlin. His cantata *Hessens Söhne und Preussens Töchter* for the wedding of Princess Auguste of Prussia and the Prince Elector of Hesse in February 1797 was followed closely by another performance of *Semiramide* and one of the cantata *Das Vertrauen auf Gott*, commissioned by the Duchess of Magdeburg-Schwerin.

Himmel's plan to revive German opera in Berlin in collaboration with the actor, theatre director and dramatist A.W. Iffland did not interest the court. Financial difficulties forced him to make a long journey to the courts of Russia, Denmark and Sweden beginning in July 1797, intending to settle his debts with the proceeds. His opera *Alessandro* was given its first performance in St Petersburg at the beginning of 1799. The journey, which was a financial and artistic success, appears to have ended in late autumn 1799; at all events, Himmel was back in Berlin in January 1800. *Semiramide* was performed again on 12 January, cut by one and a half hours but still considered by many to be too long. By February he was in Hamburg with his colleagues Reichardt and Righini, and from March to May 1800 was in Dresden with Naumann, to whose daughter he acted as godfather. The opera *Vasco da Gama*, which he had begun composing in Dresden, was performed on 12 January 1801 in Berlin; the rivalry with Reichardt's *Rosmonda*, which followed on 6 February 1801, led to a dispute similar to that between Piccinni's and Gluck's followers in Paris, with Himmel, as a representative of the neo-Neapolitan school, and Reichardt, as a defender of Gluck's principles, attacking each other, not without personal animosity. After further concert tours Himmel's Singspiel *Fanchon das Leyermädchen* (1804) achieved a triumphant, lasting success far exceeding that of the Liederspiel *Frohsinn und Schwärmerey* (1801) or the opera *Die Sylphen* (1806).

Himmel made further journeys to (among other places) Munich, where he applied for a job (according to Zenger, p.86), Leipzig and Rome, from which a false report of his death was sent, before returning to the Prussian court (then in residence at Königsberg). He later participated in a concert in Berlin (24 February 1811) and stayed in Carlsbad (letter of Goethe, 6 June 1811), and at the end of July he was again incorrectly reported dead; he was probably on his way to Vienna via Prague at the time. His last opera, *Der Kobold*, was performed in the Theater an der Wien in 1813 and again in Berlin on 23 March 1814. Ten weeks later Himmel died of dropsy.

Throughout his career Himmel enjoyed the favour of Friedrich Wilhelm II, his successor Friedrich Wilhelm III and the royal family (he was the piano instructor of Queen Luise), although his improprieties and requests for financial support often taxed the goodwill of the court. He was on friendly terms with Prince Louis Ferdinand, at whose residence he first met J.L. Dussek (later to be his close friend). The Privy Chamberlain Rietz, whose wife was the mistress of Friedrich Wilhelm II, was also an influential patron of Himmel at court. According to Ludwig Rellstab, in the 1790s Himmel was 'decidedly a representative of the modern age: elegantly dressed, lightly powdered, somewhat portly but very agile, red-cheeked, his delicate white hands covered with splendid rings'. Either his ability as a Kapellmeister was limited or it too often deteriorated under the influence of champagne; during the rehearsals of *Semiramide* in 1800, the director of the court theatre, von der Reck (see Odendahl), requested the king to remove this 'partly drunken and partly demented man' from the theatre, especially as his opera could be produced perfectly well without his assistance. Count Lindenau wrote (14 December 1797): 'The whole way of life of Kapellmeister Himmel in Potsdam was generally known, composed of debauchery and drinking, on top of which he was brutal and impertinent in the highest degree; only his intimacy with the Privy Chamberlain, with whom he was always together, could preserve his position'; but this judgment – at least in the last sentence – is greatly exaggerated and must be seen as an intrigue which failed in its purpose. After the death of Friedrich Wilhelm II, his mistress (the Privy Chamberlain's wife) was interned in Glogau (now Głogów) by Friedrich Wilhelm III; the letter's reference to the court circles that owed their influence to the late king's love affair was doubtless intended to lead to the dismissal of Himmel from court. Yet he retained favour with the new king, and whether he appeared in a drunken state at court festivities, requested help in financial difficulties or asked for an extension of his leave for even longer concert tours abroad, he could always rely on royal understanding and help.

2. Works. Apart from *Fanchon das Leyermädchen*, which was performed repeatedly in Berlin until 1853, Himmel's works were soon forgotten. Because they date from a time of great political, social and artistic change, it is hard to pass a fair historical judgment on them. His Italian operas are of the neo-Neapolitan school, whose modifications of the Metastasian opera he surpassed by adopting the melodrama, then very modern. Some of his German stage works are offshoots of Reichardt's Liederspiel (*Frohsinn und Schwärmerey*) or the Singspiel in the style of Hiller with influence from Italian *opera buffa* (*Fanchon*); on the other hand H.J. Moser and Bücken both saw *Die Sylphen* as a forerunner of Weber's *Der Freischütz* and a 'fully developed monument of Berlin early Romanticism'. Zelter's statement praising their 'genuinely modern style, in which the artistic character of the theatre of our age is contained *in nuce*' is surely more revealing about its author than about Himmel's stage works. Perhaps because modern criticism is often antagonistic to success with the public, the successful melodies

of *Fanchon* are dismissed for their 'pleasing quality, which occasionally sinks to banal flatness, with all the characteristics of the "popular hit", which is assured of success in advance' (*MGG1*), while the far less popular *Die Sylphen* is raised to the rank of a 'forerunner'. Perhaps E.T.A. Hoffmann's opinion of *Fanchon* is more accurate, although in 1814 he was anything but unprejudiced about this opera; he spoke of 'mawkish sentimentality, French immorality (otherwise known as good breeding) and insipid jokes' – it hardly corresponded to his ideas of musical theatre – but he saw the reasons for the work's great success partly in the historical situation, and partly in the 'genuinely charming music'.

Himmel's lieder also fall between styles; they are indebted to the aria melodies of the Italians, and yet are close to the ideal of the simple strophic lied of the Berlin school. Works such as the 'Wunderhorn' lieder op.27 or the cycle *Alexis und Ida* op.43 nevertheless deserve to be heard.

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DRAMATIC

Il primo navigatore (pastorale, A.S. Sograffi), Venice, Fenice, 1 March 1794, score and lib lost, frags. in *D-Mbs*

La morte di Semiramide [Sémiramis] (os, 2, ?P. Giovannini or A. di Benedetto, after Voltaire), Naples, S Carlo, 12 Jan 1795, *Bsb*, *Dl*

Alessandro (os, 2, F. Moretti), St Petersburg, Hermitage, Jan 1799, *Dl*

Vasco da Gama (os, 3, A. de Filistri), Berlin, Kgl, 12 Jan 1801, *Bsb*

Frohsinn und Schwärmerey (Liederspiel, 1, C.A. Herklots), Berlin, National, 9 March 1801, *Bsb*, *Mbs*

Fanchon das Leyermädchen (Spl, 3, A. von Kotzebue, after Fr. vaudeville), Berlin, National, 16 May 1804, *A-Wn*, *D-Bsb*; vs (Leipzig, ?1805), ov. (Offenbach, ?1811)

Die Sylphen (Zauberoper, 3, L. Robert [M. Levin], after C. Gozzi: *La donna serpente*), Berlin, National, 14 April 1806; (Mainz, n.d.), ov. as op.22 (Leipzig, 1807)

Der Kobold (Komische Oper, 4, after F.W. Gotter), Vienna, An der Wien, 22 May 1813, *Bsb*; vs (Vienna, n.d.)

LIEDER AND SONGS

Deutsche Lieder am Clavier (Zerbst, 1796); 16 deutsche Lieder, pf acc. (Zerbst, 1798); [6] Deutsche Lieder: ein Neujahrsgeschenk (Berlin, 1798); 6 romances françaises . . . de Florian (Hamburg, 1799); 6 deutsche Lieder, pf acc., op.5 (Brunswick, n.d.); 6 deutsche Lieder (C.A. Tiedge, L. Tieck) (Dresden, n.d.); 6 Lieder (H. Schmidt) (Vienna, n.d.); 3 Lieder (Schmidt) (Vienna, n.d.); 6 deutsche Lieder, acc. fl, vc, pf, op.13 (Leipzig, n.d.); 12 deutsche Lieder Kurlands Söhnen und Töchtern gewidmet, op.15 (Leipzig, n.d.); 6 Lieder Ihro Majestät der . . . Königin von Preussen, 10 March 1800 (n.p., ?1800); [13] Gesänge aus Tiedges Urania, op.18 (Amsterdam, *c*1800)

Die Blumen und der Schmetterling (K. Müchler), pf, vc ad lib (Leipzig, 1803); 6 romances . . . de Florian, acc. pf/harp (Leipzig, 1804); 12 deutsche und französische Lieder (Oranienburg, 1804); Weihnachts-Geschenk (Berlin, ?1805); 6 Gedichte aus dem Kyllenion, op.20 (Leipzig, 1807); 6 Lieder (J.W. von Goethe), op.21 (Leipzig, 1807); 12 alte deutsche Lieder des Knaben Wunderhorn, op.27 (Leipzig, 1808); 3 deutsche Lieder, acc. pf/gui (Bonn, ?1808); 3 deutsche Lieder (C. Reissig) (Vienna, *c*1809); 3 Gedichte (F. Brun), op.24 (Leipzig, 1809); 6 Lieder, acc. pf/gui (Offenbach, 1809)

6 Gedichte (Tiedge, A. Mahlmann, von Schenckendorff), op.31 (Leipzig, 1809); Bewustseyn (E. von der Recke, Tiedge), op.33 (Leipzig, 1809–10); 3 Lieder, op.36 (Leipzig, 1810); 3 Lieder (Tiedge, Müchler, Bürger) (Dresden, n.d.); Kriegslieder der Teutschen, op.21 (Breslau, 1813); 6 Lieder (Robert, A. Pichler, F. von Schiller), op.42 (Leipzig, 1813); 5 romances françoises, 1–3vv, op.44 (Leipzig, 1813); 3 Lieder (Eisenhard, Grass, Haugwitz), op.44 (Leipzig, 1813); Alexis und Ida: ein Schäferroman (Tiedge), op.43 (Leipzig, 1814); 3 deutsche Lieder . . . den deutschen Kriegern gewidmet (Berlin, 1814); 4 nouvelles romances (Paris, n.d.); Unsterblichkeit (Tiedge) (Hamburg, n.d.)

For pubns of single lieder (1794–1814) and modern edns, see *MGG1*

OTHER VOCAL

Orats, sacred cants.: Isacco figura del redentore (orat, P. Metastasio), Berlin, 14 March 1792, *D-Bsb*, *Dl*; Das Vertrauen auf Gott [Was betrübst du dich] (cant, H.J. Tode), 4vv, orch, Berlin, 9 March 1797, *Bsb**, *LEt*; Trauer-Cantate (Herklots), 4vv, orch, Berlin, 11 Dec 1797 (Hamburg, 1798), for funeral of Friedrich Wilhelm II; Vater unser (Du hast deine Säulen) (cant., Mahlmann), 4vv, orch, *A-Wgm*, vs (Leipzig, 1809–10); 2 cants., Heilig ist mein Beherrscher, Wenn Gott auch aufs Tiefste, vv, orch, *D-LEt*

Other sacred: 2 masses, 4 insts, *A-Wn*, *D-Bsb*; Das Lob Gottes (Singt dem Herrn) (A.G. Meissner), 4vv, insts, Berlin, 1804, *Bsb**; Te Deum, 4vv, orch, Berlin, 6 July 1798, *A-Wgm*; Vesper, Salve regina, 5 psalms, 4vv, insts, *D-Bsb* (some holograph); Psalmen Davids, vv, orch, *RUS-KAu*

Secular: La danza (cant., Metastasio), 2vv, orch, Berlin, 16 Feb 1792, ?lost; Hessens Söhne und Preussens Töchter (Wiesinger), Potsdam, 13 Feb 1797, *D-Bsb*; Musique champêtre (cant.), vv, orch, 14 July 1797 (Hamburg, 1797); 2 Festgesänge, 15 Oct 1808, 3 Aug 1811, *Bsb*; Die Wanderer (Wir nahen uns dem hehren Throne) (cant., Tiedge), 4vv, orch, 1811, *A-Wgm*, *D-Bsb**

INSTRUMENTAL

Orch: Sinfonia, F, ?lost; Pf Conc., D, op.25 (Leipzig, 1808); 2 pf concs. with small orch, *Dl*; 2 Marches, op.34 (Leipzig, 1810); fl conc., cited in *GerberNL*; Ov., op. posth. (Leipzig, n.d.), also attrib. F. Heine

Chbr: Grand sestetto, pf, 2 hn, 2 va, vc, op.18 (Leipzig, 1802); 2 qts, pf, vn, fl, vc, 1 pubd (Berlin, 1803), 1 in *Rp*; 14 sonatas, pf, vn, vc: 3 as op.16 (Leipzig, 1804), 3 as op.17, i (Leipzig, ?1803), 3 as [op.17], ii (Leipzig, 1803), 3 grandes sonates (Leipzig, 1801), Grande sonate, C (Munich, n.d.), 1 in *Mbs*; Grande sonate, fl, kbd, op.14 (Berlin, ?1802); Air des matelots varié, pf, vn/vc, op.15 (Leipzig, ?1803)

Pf: Grande sonate, 2 pf (Leipzig, 1801); Sonata, 4 hands, op.posth. (Berlin, n.d.); variations: 20 for hpd (Speyer, 1790), 12 on Marlborough s'en va-t-en guerre (Berlin, 1798), 6 on theme from Sémiramis (Leipzig, 1802), 12 variations sur un air connu (Offenbach, ?1809), 12 on Ich klage dir (Leipzig, ?1812), 4 . . . sur un air anglois (Leipzig, ?1812), Le petit matelot (Berlin, ?1814), 3 further sets, *Bsb*, *Dl*; ecossaises, polonaises, waltzes, minuets, marches and further single works (Leipzig, 1808–11; Oranienburg; Berlin)

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GERHARD ALLROGGEN

**Hindemith, Paul** (*b* Hanau, nr Frankfurt, 16 Nov 1895; *d* Frankfurt, 28 Dec 1963). German composer, theorist, teacher, viola player and conductor. The foremost German composer of his generation, he was a figure central to both music composition and musical thought during the inter-war years.



1. Early life. Hindemith descended on his father's side from shopkeepers and craftsmen who had settled primarily in the small Silesian community of Jauer (now Jawor, Poland), where the family can be traced back to the 17th century, and on his mother's side from small farmers and shepherds in southern Lower Saxony. While no signs of musical interest can be found among the relatives of his mother, Maria Sophie Warnecke (1868–1949), his father, Robert Rudolf Emil Hindemith (1870–1915), came from a family of music lovers. Robert Rudolf supposedly ran away from home when his parents opposed his wish to become a musician; after arriving in Hesse, however, he became a painter and decorator. As he was never able to provide a secure income for his family, the Hindemiths were forced to move frequently. Paul spent three years of his childhood with his paternal grandfather in Naumburg. He was sincerely devoted to his mother, whom he is said to have resembled closely, even in similarity of gestures, and dedicated his principal theoretical work, the first volume (Theoretischer Teil, 1937) of *Unterweisung im Tonsatz* to her. In contrast, his relationship with his father was so negative that for a time, beginning in 1914, he severed all ties with him.

Robert Rudolf was intent that his three children should become professional musicians and subjected them to unrelenting musical training from early childhood. Paul, the eldest, learnt to play the violin, his sister Toni (1899–1966) the piano and his brother Rudolf (1900–74) the cello. Hindemith began to receive regular music lessons from local teachers in 1906. From 1907 he studied with the Swiss violinist Anna Hegner, who recognized his gifts and recommended him to her own teacher, Adolf Rebner. As leader of the Frankfurt Opera orchestra, first violinist in a string quartet that bore his name and teacher at the Hoch Conservatory, Rebner was one of the most respected musicians in Frankfurt. He arranged for Hindemith to have a free place at the Conservatory, where at first he concentrated exclusively on the violin. From an early age, he contributed to the family income by playing in public. Robert Rudolf took the children to Silesia where they played in villages as the Frankfurt Children's Trio, accompanied by their father on the zither. He also had to play at inns and dances, and in cinema, spa and operetta orchestras.

After numerous attempts to compose, Hindemith obtained grants and the support of wealthy Frankfurt families that enabled him to add composition study to his training at the Hoch Conservatory (from 1912–13). His first composition teacher was Arnold Mendelssohn, a great-nephew of Felix Mendelssohn and a composer of conservative cast, who had done much to revive German Protestant church music around the turn of the century. Hindemith held him in high esteem and warm regard and dedicated his *Kammermusik* no.5, op.36 no.4, to him in 1927. When Mendelssohn became ill, Hindemith became a pupil of Sekles, a modernist whose other pupils included Rudi Stephan, Hans Rosbaud, T.W. Adorno and Ottmar Gerster, among others.

While studying with Sekles, Hindemith wrote his opp.1–9, works that already exhibit considerable technical ability. Rather than following one particular compositional school, he adapted many varied influences, including the styles of Brahms, Dvořák, Tchaikovsky, Mahler and Reger. The *Drei Gesänge* op.9 for soprano and large orchestra (1917), his major work of this period, demonstrate a secure literary foundation in their selection of contemporary poetry by Ernst Wilhelm Lotz and Else Lasker-Schüler, and acknowledge the most up-to-date musical influences of Franz Schreker, Arnold Schoenberg and Richard Strauss. From early on, Hindemith composed in many genres: orchestral works, chamber works, songs with piano accompaniment and solo piano pieces; he even started an opera (*Der Vetter auf Besuch*), but did not finish it. None of these compositions were published at the time except the *Drei Stücke* for cello and piano op.8 (1917); when those that survived appeared after Hindemith's death, they astonished the musical world with their opulent, late Romantic harmonic language: the very style that Hindemith became famous for vehemently attacking during the 1920s.

In 1914 Hindemith joined the Frankfurt Opera Orchestra as a first violinist. He was promoted to deputy leader during the same year and to leader in 1917. In this position he rapidly made the acquaintance of some of the best conductors of the day, among them Willem Mengelberg, Wilhelm Furtwängler, Fritz Busch and Hermann Scherchen, men who would later champion his compositions. The principal conductor, Ludwig Rottenberg, conducted the German premières of operas by Debussy, Dukas and Bartók and promoted Schreker's operas above all. (Hindemith married his youngest daughter, Gertrud, in 1924.) In 1915 Hindemith became the second violinist in Rebner's string quartet. He also appeared as a violin soloist playing concertos by Haydn, Mozart, Beethoven and Mendelssohn. In 1923, after he had stopped playing the violin in public in favour of the viola, he took over the solo violin part in the German première of Stravinsky's *L'histoire du soldat*.

2. World War I and the early 1920s. Hindemith was called up for military service at the end of 1917 and in January 1918 joined his regiment (then stationed in Alsace but sent to Flanders the following summer). He was assigned to the regimental band, in which he played the bass drum. During the last months of the war, however, he was posted to the trenches as a sentry, surviving grenade attacks only by good luck, as his diary reveals. While in the army he formed a string quartet and

*1. Paul Hindemith (extreme left) with his soldiers' string quartet during World War I*

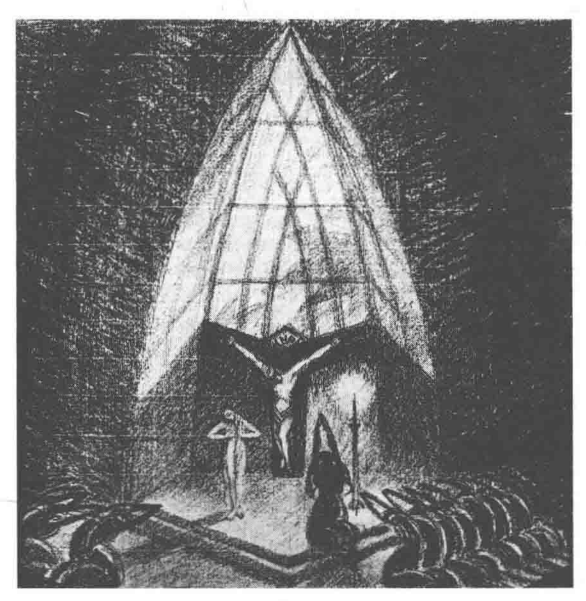
managed to continue composing (fig.1). Later he wrote of a particular incident that held decisive significance for him: playing Debussy's String Quartet at the very moment when the news of Debussy's death was announced on the radio.

> We did not play to the end. It was as if our playing had been robbed of the breath of life. But we realized for the first time that music is more than style, technique and the expression of powerful feelings. Music reached out beyond political boundaries, national hatred and the horrors of war. On no other occasion have I seen so clearly what direction music must take. (*Zeugnis in Bildern*, p.8)

At the end of the war Hindemith returned to the Frankfurt Opera as leader, and to the Rebner Quartet, but, at his own request, as a viola player rather than a violinist. He therefore had the experience of playing the quartet repertory, including contemporary works such as Schoenberg's first and second quartets, from the perspective of both a second violinist and a viola player.

Despite his change of instrument, Hindemith now began to think of himself primarily as a composer. On 2 June 1919 he organized a 'composition evening' in Frankfurt, the programme of which consisted entirely of his own works. The event was so successful that B. Schott's Söhne, Mainz, offered to publish his music, remaining his sole publisher from then onwards. While Hindemith gained the benefit of Schott's influence and support, Schott gained a composer who was extraordinarily reliable in the planning of his works, who wrote in an exemplary hand, and who would become one of the most prolific and frequently performed composers of his generation.

Hindemith's new self-confidence as a composer released an unrivalled creative energy, and within a very short space of time he produced a huge quantity of new works: one-act operas, chamber music, piano music, vocal works, parodies, entertainment music and film scores. In them he severed all ties with his eclectic, late Romantic beginnings and developed a personal brand of Expressionism, audible in the one-act operas *Mörder, Hoffnung der Frauen* op.12 (1919), *Das Nusch-Nuschi* op.20 (1920) and *Sancta Susanna* op.21 (1921, fig.2), and the song cycles *Des Todes Tod* op.23*a* (1922) and *Die junge Magd* op.23 no.2 (1922). In these, Hindemith set texts by writers



*2. Stage design by Ludwig Sievert for the first production of 'Sancta Susanna', Opernhaus, Frankfurt, 1922 (Theatermuseum, Institut für Theaterwissenschaft der Universität Köln)*

whose work exemplified literary Expressionism (Oskar Kokoschka, August Stramm, Georg Trakl), and he intensified the expressive content of his music accordingly. He expanded his harmonic and tonal means to the very limits of tonality in the case of *Sancta Susanna*, and intensified the orchestral coloration, while elsewhere he stripped the musical fabric down to unadorned two-part textures. At the same time he counterbalanced the expressive tendencies towards intensification and dissolution by the use of regular formal designs: for example, the one-act opera *Mörder, Hoffnung der Frauen* is in sonata form while *Sancta Susanna* takes the form of a series of variations. He carried aspects of this style over into those chamber works which exemplified the Neue Sachlichkeit or 'new objectivity', such as the String Quartets no.3, op.16 (1920) and no.4, op.22 (1921), the *Kammermusik* no.1, op.24a (1922) and the song cycle *Das Marienleben* op.27 (1922–3). This evolutionary process (from Expressionism to Neue Sachlichkeit) is illustrated in the two versions of the Cello Sonata op.11 no.3: in the first version (1919), the middle movement (of three) bore the programmatic heading 'Im Schilf. Trauerzug und Bacchanale', referring to Walt Whitman's poem *When lilacs last in the door-yard bloom'd*; in the second version (1921), Hindemith eliminated the two outer movements and composed a new first movement to which he appended the original middle movement, now without its programmatic heading, thus changing the piece from programme music into absolute music. The fugato start of the newly composed movement, moreover, altered the significance of the original middle movement music: the many ostinato passages present therein no longer provided an illustration of the 'bacchantic' programme, but functioned as a motivic reduction of previously introduced material. The movement was transformed, therefore, into the style that was to be considered typical of Hindemith: purely musically motivated, elementally simple, 'objective' music-making. In the concentration on purely musical procedures the music also began to lose its late Romantic, harmonically plush opulence and sonority altogether. Hindemith now took to writing parts as independent lines; the Neue Sachlichkeit was thus identified stylistically with the assertion of a fundamentally linear, polyphonic musical idiom that seemed new in the context of the time. Formal coherence was no longer supported and articulated by motivic-thematic developmental processes, tonal functional harmony, or regular syntax, but rather by a rhythmically and metrically uniform structure or a sometimes supple, sometimes strict continuity of musical movement. In this continuity, musical procedures were reduced to their primary elements, such as a pulsing metre, often made particularly effective by means of irregular accents. The harmonic dimension is markedly dissonant in these works, to allow the often extremely individualized voices in the musical texture to stand out against each other. There are also directions to the players which makes explicit the priority that impetuous, almost reckless playing was to have over articulation, clear enunciation and beauty of sound: for example, 'Furious tempo. Wild. Beauty of sound is a secondary matter' (Sonata for solo viola op.25 no.1, 4th movement), or 'Disregard what you learnt in your piano lessons. Don't spend too much time considering whether to strike D# with the fourth or the sixth finger. Play this piece in a very wild manner, but always keep it very strict rhythmically, like a machine. Look on the piano here as an interesting kind of percussion instrument and treat accordingly' (Suite '1922' for piano, op.26, 5th movement).

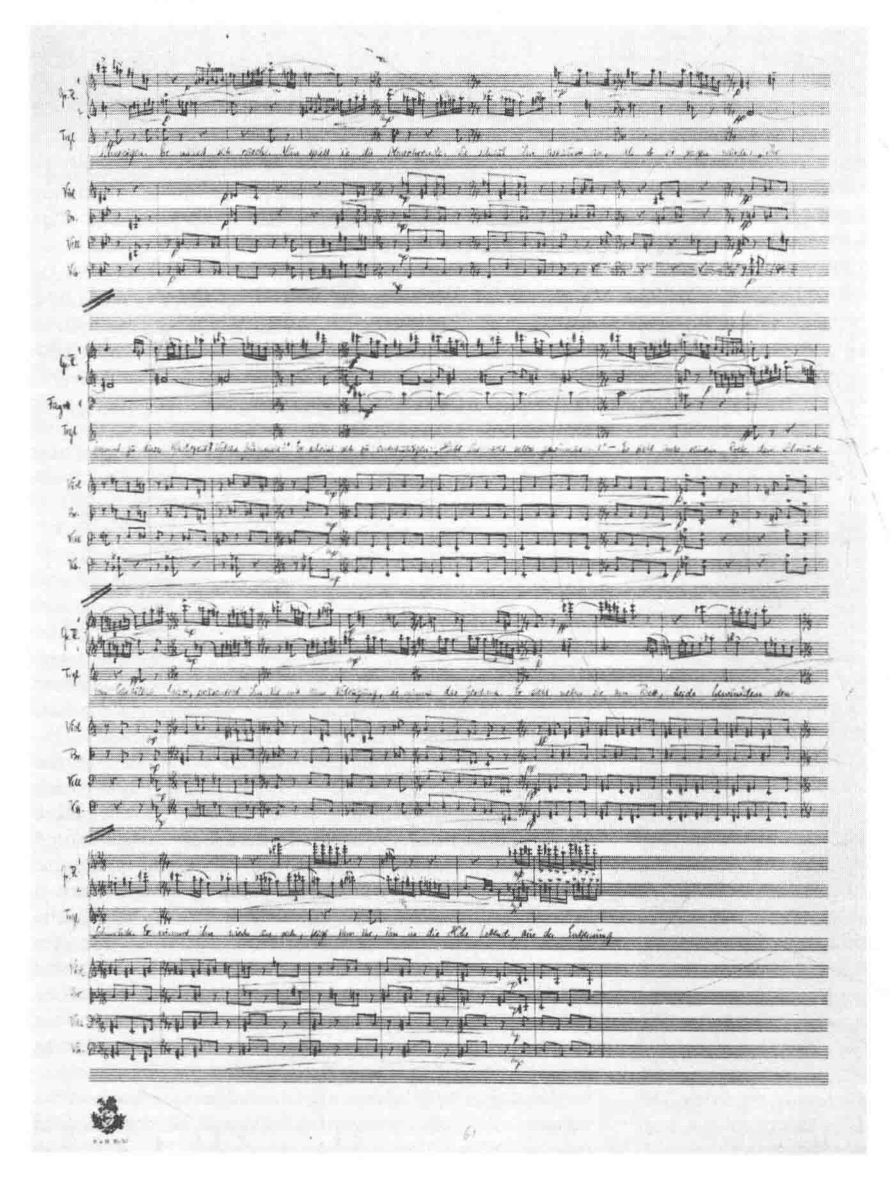
In 1921, with the explosive double première of his one-act operas *Mörder, Hoffnung der Frauen* and *Das Nusch-Nuschi* (their provocative attitude towards sexuality created a scandal) and the first performance of the String Quartet no.3, Hindemith established himself as a composer to be watched. At first this new recognition did not diminish his activities as a performer. The Third Quartet was performed by an ensemble made up of Licco Amar (violin), Walter Caspar (violin), Hindemith (viola) and his brother Rudolf (cello), who was later replaced by Maurits Franck. The Amar Quartet, as it was known, became central to Hindemith's performing career during the 1920s. With his discovery in 1922 of the viola d'amore, Hindemith also began to explore and perform early music. In 1923, however, after negotiating with Schott for a guaranteed monthly income, he was able to leave the Frankfurt Opera orchestra. He became a member of the programme committee of the Donaueschingen Festival which, with him as its driving force, became one of the most important centres of contemporary music in the 1920s.

3. The 'new objectivity'. The dominant artistic trend of the 1920s was the so-called Neue Sachlichkeit. The term, coined by Gustav Friedrich Hartlaub originally in reference to the visual arts, refers to the simultaneous emergence of socio-political and artistic trends that emphasized the democratization of all areas of life. Neue Sachlichkeit thinking in music suggested that the style of a particular work should depend on the character and function chosen for it. Accordingly, Hindemith's instrumental music of the period is somewhat eclectic, drawing on a wide variety of styles. The *Kammermusiken* nos.2–7 (1924–7), a series of concertos for individual solo instruments and chamber orchestra, exhibit a range of influences from neo-Baroque forms and developmental procedures to parodies of military marches, and from lyrical, intense nocturnes to waltzes. The *Kammermusiken* have been compared to Bach's Brandenburg Concertos. Like them, they are scored for ensembles of solo instruments, in an individual and unmistakable combination in each work, and they demand high technical standards of concertante chamber-music playing. Hindemith uses all the notes of the chromatic scale, often even in the initial themes: the opening theme from *Kammermusik* no.6, for example, contains 11 different pitches. Hindemith transferred this concertante, soloistic technique to the standard orchestra in the Concerto for Orchestra (1925), a major work of the period, which Hans Engel judged to have 'struck the mist-clouds of late Romantic emotional doodling like a bolt of lightening' (see Bolín). He broke down the orchestral tutti into different groups of instruments, and gave the work a corresponding variety of types of form and texture. In the first movement, as in a Vivaldian concerto, a ritornello theme is articulated by a concertino of solo oboe, solo bassoon and solo violin. Moreover, Hindemith reinforced these neo-Baroque characteristics by the manner of his thematic invention and melodic *Fortspinnung*. In the second movement Hindemith used the same thematic material, but here it loses all its neo-Baroque traits in the context of a wholly modern, wild and stormy musical process without any formal precedents. In this way,

Hindemith made the choice of a specific musical style a matter of the composer's decision. His treatment of the harmonic and tonal events is comparably discriminatory. If the first movement is stamped by modally coloured diatonicism, in the second the greater textural density almost turns the aural and harmonic events into pure noise, but without any systematic abandonment of the tonic-relatedness of the harmonic processes.

In vocal works the choice of style, marked by a predominant emphasis on absolute music, was to serve the interpretation of the text by subsuming its meaning into the fundamental structure. The unusual passacaglia form of the song 'Die Darstellung Mariä im Tempel' from *Das Marienleben*, for example, serves as a musical correlative to the grandiose structure of the temple. Such compositional priorities are also found throughout *Cardillac* op.39 (1925–6), Hindemith's first full-length opera, a work composed in discrete numbers that exhibit traditional variation, fugato, ostinato, passacaglia and aria forms (fig.3). As these structures were understood to express the meaning of the text, Hindemith was careful to ensure that they were plainly audible. The aural clarity of musical procedures also stressed the fabricated nature of the music, a characteristic that defined it as modern by distinguishing it from the perceived organicism of its models. The shrill sonorities and lurid contours of the music for *Cardillac*, composed for a large chamber orchestra, provide a counterpoint to the stage action rather than support or interpretation. For all its vividness, the effect is relatively sober and unemotional. With this differentiation between the sober, objective, apparently autonomous musical processes and the obsessed, driven actions of the goldsmith Cardillac, the epitome of a kind of Romantic artist, who regains possession of his works by murdering those who buy them (the plot comes from E.T.A. Hoffman's novella *Das Fräulein von Scuderi*), the opera is a major work of Neue Sachlichkeit.

Contemporary aesthetic views also influenced the performance style of the Amar Quartet. Judging by surviving recordings of the ensemble, motifs, themes and



*3. Autograph MS from the final scene, 'Pantomime', of Act 1 of Hindemith's opera 'Cardillac', composed 1926 (Paul-Hindemith-Institut, Frankfurt)*

thematic development took second place in their interpretations to larger structural concerns. While not adhering to any particular formula, their recital programming mixed lesser-known works of the past with contemporary quartets and they frequently reduced or enlarged the ensemble to perform rarely heard works for unusual combinations of instruments. Their repertory centred on contemporary material, including music by Bartók, Stravinsky, Schoenberg and Webern; they also gave the first performances of quartets by Kurt Weill, Philipp Jarnach, Ernst Krenek, Ernst Toch, Alois Hába and Hans Pfitzner, as well as Hindemith. Both his growing prestige as a viola player and the quartet's growing number of engagements helped Hindemith to secure additional performances for his music.

As a member of the programme committee of the Donaueschingen Festival (the event moved to Baden-Baden in 1927 and to Berlin for the final pre-war festival in 1930) Hindemith highlighted certain genres in each year's programmes and invited composers to write works along specified guidelines for performance at the festival. In 1925 *a cappella* music and the chamber concerto were featured; in 1926 music for mechanical instruments and music for wind received special attention; in 1927 the featured genres were film music and one-act opera; in 1928 they were organ music and the chamber cantata; in 1929 music for radio and teaching pieces were highlighted; and finally, in 1930, music composed specifically for gramophone recordings took centre stage. In this way, Hindemith focussed attention on the practical role of music, encouraging composers to return to composing for a given purpose and according to prescribed premises. He formulated this principle in 1927 as follows: 'The composer today should write only if he knows for what purpose he is writing. The days of composing only for the sake of composing are perhaps gone for ever.' (Paul Hindemith: Aufsätze-Vorträge-Reden, p.27)

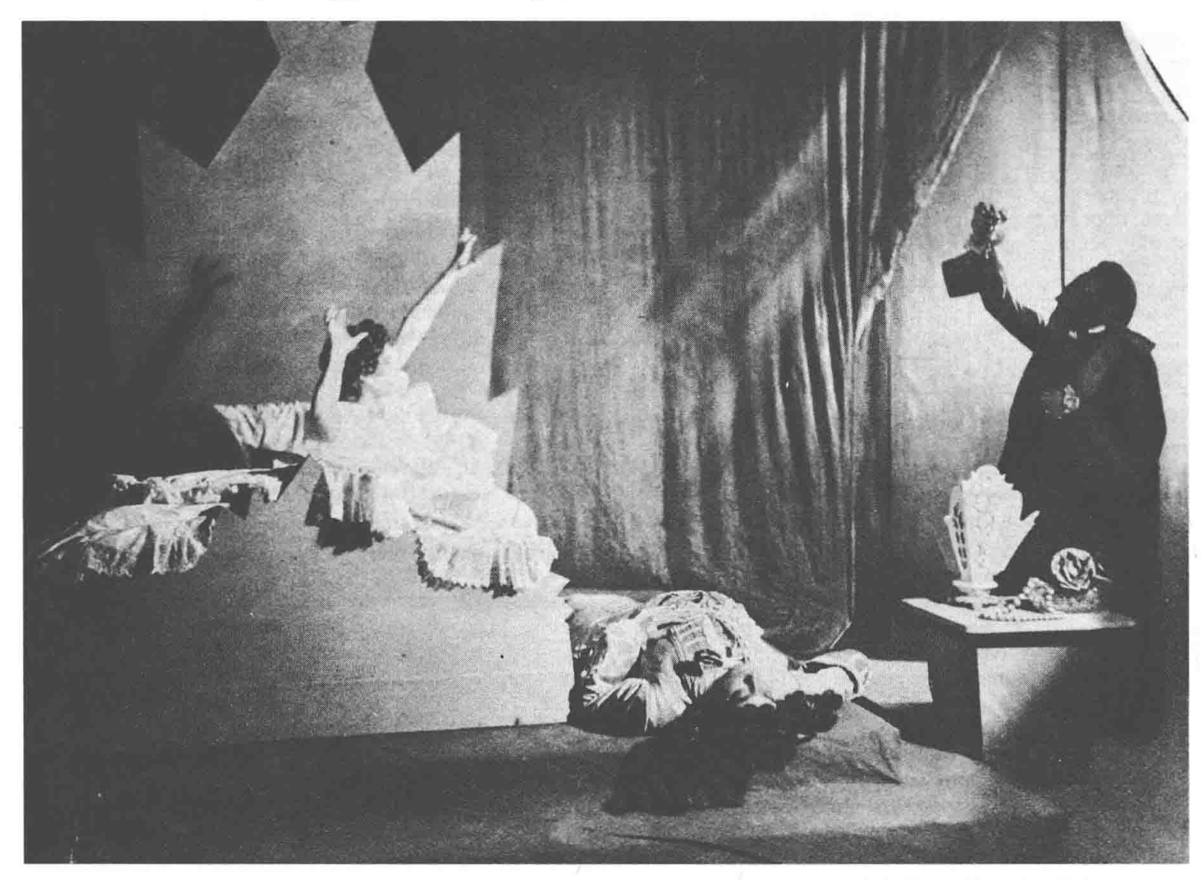
In order to divert attention away from aspects of style and towards suitability of purpose, Hindemith composed a work in collaboration with his pupils Harald Genzmer and Oskar Sala and had it performed anonymously in Berlin in 1930. He also took advantage of festivals, especially in Baden-Baden, to improve general knowledge of contemporary music by inviting people involved in the amateur music movement to attend concerts. At the same time, he tried to interest composers in amateur music-making. These undertakings were allied to fundamental convictions expressed in his lectures, articles and the prefaces of his scores. Increasingly he felt a duty to the public, however anonymous or amorphous. As early as 1925 he acknowledged:

> I am firmly convinced that a big battle over new music will start in the next few years – the signs are already there. The need will be to prove whether or not the music of our day, including my own, is capable of survival. I of course believe firmly in it, but I also believe that the reproaches made against most modern music are only too well deserved. (Selected Letters of Paul Hindemith, p.38)

Changes in Hindemith's personal life also reflected his growing sense of responsibility. In 1924 he married Gertrud Rottenberg, who was descended on her mother's side from one of Frankfurt's most respected families. Her grandfather Franz Adickes had been a distinguished mayor of the city, and her uncle Alfred Hugenberg was one of the most influential newspaper publishers of the Weimar Republic. Gertrud had been trained as an actress and singer and was an enthusiastic amateur cellist, but extreme stage-fright had ended her plans for a career on the stage. After their marriage, she took a close interest in her husband's work, usually accompanying him on his journeys and writing letters on his behalf, particularly in later years. Hindemith dedicated many of his works to her and also wrote a number of songs and small pieces suited to her musical capabilities.

4. The Berlin years. In 1927 Hindemith was invited to teach composition at the Berlin Musikhochschule. His open-mindedness, curiosity and breadth of knowledge made him an ideal teacher. He tended to overburden and thus discourage his pupils, however, who, only a few years younger than himself, he otherwise treated as comrades. He soon arrived at the conclusion that composition, strictly speaking, could not be taught; only the craft of how to handle musical materials could be passed on. Unable to find suitable textbooks, he undertook research in music theory and acoustics, learning Latin and mathematics to facilitate the reading of old musical treatises. In addition, he took a close interest in media developments and was one of the first composers to offer courses in film music. He also assisted in the development of the trautonium and contributed to the work of the Hochschule's radio research department. He investigated the premises of a music written especially for radio and experimented with music for the gramophone, running recorded vocal and instrumental sounds at different speeds, mixing them and re-recording. At the same time, he explored the Hochschule's collection of old instruments, learnt to play them, and gave lessons to amateurs at the Volksmusikschule in the Berlin suburb of Neukölln for which he wrote a *Hör- und Spielschule*. In 1929 he left the Amar Quartet and founded a string trio with Josef Wolfstahl (later replaced by Szymon Goldberg) and Emanuel Feuermann.

Hindemith's music of the late 1920s, therefore, served extremely divergent functions. He wrote the simplest possible works for children and amateurs to play and produced music for public concerts that was generally less complicated and more circumscribed in its harmonic and tonal language. This latter type is best represented by the series of *Konzertmusiken* opp.48, 49 and 50 (1929–30). In the last movement of the *Konzertmusik* op.49, Hindemith quotes a German folksong for the first time in his career. These works led Hindemith to elaborate the musical material in a more planned and systematic way. He continued to use all the notes of the chromatic scale, as before, but melodically he distributed the total chromatic so as to create individual lines that were wholly diatonic. The modes, scales or scale-segments thus produced are subjected to constant change by inserted steps of a 2nd or by the local redefinition of individual steps within the scale. Hindemith's elaboration of the common fundamental of these different modes or scale-segments is all the more intensive. Combined with a greater plasticity in the shaping of melodic lines and a choric deployment of the orchestral resources, with an obvious preference for the brass, this leads to formal dispositions in the *Konzertmusiken* which are easy to discern and understand even though thay have no relation to any traditional models. *Neues vom Tage* (1928–9), an opera with a contemporary setting that echoes contemporary popular music, sums up the spirit and mood of the age, using parody to keep it at a distance.



*4. Closing scene of Act 1 of Hindemith's 'Cardillac', Staatsoper, Dresden, 1926, with Grete Merrem-Nikisch (the Lady), Ludwig Eybisch (the Cavalier) and, masked, Robert Burg as Cardillac*

The radical political developments of the late 1920s increasingly hampered Hindemith's work. Political differences had already led to a breach between Hindemith, on the one hand, and Brecht, Eisler and Weill, on the other, during preparations for the 1930 Neue Musik Berlin. When Hindemith refused to schedule a performance of Brecht and Eisler's *Die Massnahme*, a *Lehrstück* that takes a narrow party line, they accused him of censorship. At the same time Hindemith actively sought collaboration with Gottfried Benn, a poet regarded as Brecht's antithesis in every respect. Although Hindemith was not attracted to Benn's 'art for art's sake' aesthetic, he felt himself increasingly fostering a more emphatic understanding of art. The oratorio which Hindemith and Benn wrote together, *Das Unaufhörliche* (1931), was the first of Hindemith's works to introduce and express this change in direction.

5. 'The Hindemith case'. After the January 1933 election brought the National Socialists to power, Hindemith began urgently to question the relationship between art and society, and between artistic and non-artistic commitment. In April 1933 he learnt that half of his output had been branded as manifesting 'cultural Bolshevism' and was banned. His string trio could only be performed abroad, he was scarcely ever asked to appear in Germany and his Jewish colleagues at the Berlin Musikhochschule lost their jobs. Initially, he was not particularly worried, as he regarded the National Socialists' assumption of power to be a democratic change of government that would be short-lived and took it for granted that all those dismissed from their jobs would be reinstated as soon as a new party came to power.

As a composer, however, Hindemith reacted immediately. He began to write large numbers of songs on resigned, melancholy or despairing texts, setting them so that they gave an unmistakable sign of his withdrawal into a state of 'inner emigration'. (These remained unpublished and were discovered only after his death.) He also started to work on the opera *Mathis der Maler* (1933–5), writing his own libretto for the first time, and placing the problematic relationship of politics, power, art and personal responsibility into a historical setting. The subject of the opera is the artist Matthias Grünewald, the painter of the Isenheim Altarpiece, who is led by his sense of social responsibility to give up painting and join the peasants in their struggle against serfdom during the Peasants' War (1524–5). After being bitterly disappointed by them, Grünewald recognizes that he has betrayed the most precious thing in his existence, his art. In a visionary scene, art is restored to him as the obligation to paint. Although he cannot forget the experiences of suffering, nor his share of guilt, his memories add moral strength to his artistic expression. The final message, therefore, is that the artist who betrays his genuine gifts is socially irresponsible, however hard he tries to quiet his conscience through political activism.

Hindemith's work on the opera belongs within a context of events taking place in his own life. While

working on the scenario, and at Furtwängler's request, Hindemith composed the symphony *Mathis der Maler*, the first performance of which (Berlin, 12 March 1934) was an enormous success. Directly foreshadowing the music of the opera, the symphony not only quotes traditional melodies ('Es sungen drei Engel') and Gregorian chant ('Lauda Sion salvatorem') but also uses traditional structures such as sonata form. Moreover, certain harmonic and tonal developments carry over from one movement to the next and have a programmatic significance. The symphony's first movement (which is identical to the opera's prelude) has G as its tonic, but in the course of it the song 'Es sungen drei Engel' is introduced in D♭, which, a tritone away from G, represents in Hindemith's terms the most distant key from that of the movement's opening. The final movement develops ever more clearly in the direction of D♭, and the symphony ends in D♭ major with the chorale-like declamation of Alleluia. In the sense of an inner development, therefore, the harmonic and tonal development strives towards that which seemed the remotest of goals at first: the praise of God. Hindemith's elaboration of the harmonic and tonal relationships thus becomes steadily clearer and more unequivocal in a way that reflects the central idea of the opera. The triumph of the work, however, led the National Socialists to attack the composer in the press. Thinking for the first time of emigration, Hindemith hatched a politically naive plan with Furtwängler: Furtwängler was to publish an article about Hindemith, speak up for him at an audience with Adolf Hitler and give Hitler a letter inviting him to one of Hindemith's composition classes. The plan failed. After Furtwängler's article appeared ('Der Fall Hindemith', *Deutsche allgemeine Zeitung*, 25 November 1934), arousing huge interest, Joseph Goebbels, the propaganda minister, during a speech at the Berlin Palace of Sport, vilified Hindemith as a 'dud', a 'charlatan' and an 'atonal noise-maker'. Furtwängler resigned all his positions (he reconciled with the National Socialists in February 1935) and Hindemith took indefinite leave from his teaching position.

No longer believing that his 'case' would be reviewed, although he did nothing to hinder his friends' attempts to rehabilitate him, Hindemith secretly prepared to emigrate. He gave notice of his intention in works such as the Viola Concerto *Der Schwanendreher* (1935) and the Piano Sonata no.1 (1936). In the Viola Concerto, based on old German folksongs, he gave quotations to the solo viola that produce the following sequence of statements: 'Glück liegt in allen Gassen' (first movement); 'Nicht länger ich's ertrag', 'hab gar ein' schweren Tag' (second movement). Similarly, the First Piano Sonata refers to Friedrich Hölderlin's poem *Der Main*, which contains the lines '... doch nimmer vergess ich dich, so fern ich wandre, schöner Main!'

In April 1935, on the invitation of the Turkish government, Hindemith went to Ankara to act as an adviser on the organization of musical life in Turkey. His thoughts on the subject are included in his essay *Vorschläge für den Aufbau des türkischen Musiklebens*. He returned to Turkey in 1936 and 1937 to supervise the implementation of his ideas and to supplement them with new ones. In order to preserve his freedom to travel, he represented his work to the German authorities as being on behalf of German culture. At the same time, he helped Jewish musicians escape to Turkey.
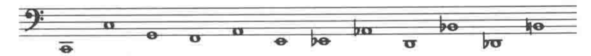
In October 1936, after a performance of the Violin Sonata in E was greeted with what was interpreted as political enthusiasm, a ban was placed on all performances of Hindemith's works. In March 1937 he resigned from the Berlin Hochschule and travelled to the USA for the first time. He went there again in 1938 and 1939. The diary-like letters he wrote to his wife during these journeys illustrate his endeavours to orientate himself in the New World and to look for employment. In May 1938, while he was being denounced as a 'standard-bearer of musical decay' at the Entartete Musik exhibition in Düsseldorf, the world première of *Mathis der Maler* was acclaimed in Zürich; two months later the première of the ballet *Nobilissima visione* took place in London. That September Hindemith emigrated to Switzerland, settling in Bluche, a village in the Rhône valley above Sion. By 1939 he was surprisingly self-critical of his behaviour under the Nazis: 'I always see myself as the mouse who recklessly danced in front of the trap and even ventured inside; quite by chance, when it happened to be outside, the trap closed!' (Paul Hindemith: 'Das private Logbuch', p.357)

## 6. Work in music theory.

During the period in which Hindemith's music was outlawed, he had no performing engagements and did no teaching. He concentrated instead on composition and underpinned his creative endeavours with theoretical studies. He began work on *Unterweisung im Tonsatz* (translated into English as *The Craft of Musical Composition*) in 1935 and finished and published the first part (*Theoretischer Teil*) in 1937 (*see also* ANALYSIS, §II, 4). A second, revised edition appeared in 1940 and a fundamentally revised third edition was planned for the 1950s, but never appeared.
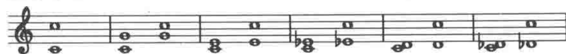
As a theory of musical material, *Unterweisung im Tonsatz* investigates aspects of pitch from an acoustic perspective and sets out theoretical principles governing the melodic and harmonic relationships of pitches. Hindemith takes two acoustic phenomena as his starting-point: the harmonic series and combination tones. From the harmonic series he derives a melodic series consisting of the 12 notes of the chromatic scale, arranged in the order of their diminishing degree of relationship to the first, given note (Series 1). Ex.1 shows this series in

Ex.1 Series 1



relation to C. From the combination tones he derives a series of intervals arranged in an order of increasing tension (Series 2; ex.2). Thus Series 1 and 2 identify and

Ex.2 Series 2



categorize the tonal relationships that occur in musical structures.

Hindemith refers to Series 2 as the basis of a 'classification of all chords', which he systematizes in a 'Table of Chord-Groups' comprising two main sections: A, chords not containing a tritone, and B, chords containing a tritone. These are further subdivided according to the position of the root and the size of constituent intervals in each specific construction (i.e. containing 2nds or 7ths, or not, and so on). *Harmonisches Gefälle* (translated as 'harmonic fluctuation' in the English edition) accounts

for changes in tension values across a sequence of chords. Hindemith calls a succession of roots supporting a harmonic interpretation a 'degree-progression'. In his view the primary technique of melodic construction is 'progression in 2nds', through which the most important notes of a two-dimensional structure achieve 'a smooth and convincing melodic outline'. Using the principle of 'the two-voice framework', Hindemith describes the inner logic of polyphonic composition, maintaining that the bass line and the next most important line form an immediately understandable two-part texture.

*Unterweisung im Tonsatz* is written as a critique of traditional theories of harmony and counterpoint, regarded by Hindemith as theories of historical style. Among the premises of traditional teaching methods that he criticizes are the primacy of the diatonic scale, the separation of harmony from melody and technical exercises from free composition, construction in 3rds as the exclusive principle of building chords and the concepts of invertibility, a chord's susceptibility to a variety of interpretations and alteration. The result of his invocation of acoustics and physical principles is an endorsement of the traditional, historically evolved tonal system, even though he did not recognize it as a historical entity liable to further change. He regarded the core elements of music theory – the nature of tonal relationships, for example – to be immutable, regardless of the extent to which they were understood. On the one hand he attempted to avoid writing a historical theory of style by making the fundamental facts of music correspond to the acoustic properties of pitch combinations, while, on the other, he was concerned with historical masterworks in which these general principles had been worked out. In the end, he demonstrated in an unmistakably apologetic argument that his principles held true for contemporary music as well as for music of earlier periods.

*Unterweisung im Tonsatz* both grew out of Hindemith's compositional practices and had an effect on them. In its original version, the book included an appendix in which he listed those of his own works that best illustrated the development of his theoretical views, even identifying some works that he intended to revise. (The appendix was eliminated from the second edition.) In the early stages of planning the book, he gained theoretical insight from his revision and reworking of songs from *Das Marienleben*. Above all, he rediscovered harmony as a means of musical expression. He had already, in the symphony *Mathis der Maler*, put harmonic and tonal relationships at the service of the work's central idea, elaborating them with appropriate clarity, and now he used more conventional types of chords and chordal progressions in harmonic writing governed by 4ths and open 5ths. While this development may have appeared to embody a return to convention, for him it represented a systematic expansion of compositional means. Subsequent works such as the Violin Concerto (1939), the Cello Concerto (1940) and the Symphony in E♭ (1940) have a markedly traditional character. The expansive, relatively conventional cadences in the Violin Concerto sound as fresh and new as if Hindemith had only just invented them.

Hindemith's examination and substantiation of music theory was expressly served by the series of sonatas for virtually every orchestral instrument that he began to compose in 1935, finally amounting to over 25 works. While these works, especially those composed in the 1930s, create the impression of a well-regulated and standardized compositional technique, thanks to the purest possible operation of the principles of the 'two-voice framework', 'harmonic fluctuation' and 'progression in 2nds', Hindemith gave each of them an individual formal structure. In every case, he tailored the music snugly to the character of the solo instrument so that the sonatas became portraits of the instruments themselves, the music being generated by the unique qualities of each individual timbre.

In the late 1930s, while writing the sonatas, Hindemith was also preparing to write another opera, conceived as a companion piece to *Mathis der Maler*. Centred on the life and work of the astronomer Johannes Kepler, the opera was to be called *Die Harmonie der Welt*. Although he had already established the theme of the work and the content of several individual scenes, as well as having undertaken thorough historical research, his emigration to the USA forced him to set the project aside.

7. Emigration to the USA. In February 1940, a few months after the outbreak of World War II, Hindemith left Switzerland for the USA. He did so reluctantly and only at the insistence of his friends, for his visits to that country during the previous three years had somewhat disillusioned him. Having listened to his own recordings of some of his viola works, he did not want to perform in public any longer as a viola player. He had been invited to teach, however, at SUNY, Buffalo, and Cornell University, Wells College and the Boston SO summer school at Tanglewood, and looked forward to returning to Switzerland and a peaceful Europe after a short period. Once in the USA, he succumbed to an uncharacteristic depression that did not abate until he received an invitation from Yale University to give a series of guest lectures, from which he hoped a more permanent arrangement would evolve. These were so successful that he was immediately offered a visiting professorship (winter semester, 1940–41), which he gladly accepted. He impressed his students at Tanglewood so much that some of them, including Norman Dello Joio, Lukas Foss and Harold Shapero, followed him to Yale.

Hindemith showed such commitment in his teaching that by January 1941 Yale made overtures to appoint him to a permanent post. The university wanted to link his position to a continuing reform of music studies, a situation that allowed Hindemith a great deal of freedom in designing his own courses. In addition to composition, he taught music theory, comprising of the history of theory, traditional theory and the elements discussed in *Unterweisung im Tonsatz*. His instruction in traditional theory gave rise to additional books, including *A Concentrated Course in Traditional Harmony* (1943) and *Elementary Training for Musicians* (1946). He also hoped to extract a book on composition in three or more parts from his courses on *Unterweisung im Tonsatz*, thus completing that work. After the publication of *Exercises in Two-Part Writing* (1939), however, he was unable to continue. *Unterweisung im Tonsatz*, therefore, is his only large-scale project to remain incomplete.

In addition to his courses on the history of music theory, Hindemith founded the Yale Collegium Musicum, through which he instituted historically informed performances of early music from Perotinus to J.S. Bach. The 12 concerts he gave with this ensemble (until 1953) were

so successful that some were repeated in New York. As well as preparing music for performances and directing rehearsals, Hindemith played instruments such as the fiddle, viol, viola d'amore and bassoon. Through these concerts he exercised a powerful influence on historically informed performing practice in the USA. His composition classes at Yale were also thought to be the best in the country at the time, although he refused to acknowledge that any of his pupils, except Foss, had any talent.

Hindemith's success as a teacher was matched by corresponding success as a composer. Virtually unknown in the USA in 1940, within a short period of time his music became more frequently performed than that of any other composer living in the country. He received many commissions and adapted his work to the conditions of American musical life and orchestral culture, though only to the extent that he had reacted to social conditions in the past. There is no mistaking the fact, therefore, that works such as the Cello Concerto (1940), the Symphony in E♭ (1940), the *Symphonic Metamorphosis after Themes by Carl Maria von Weber* (1943) and the *Symphonia serena* (1946), while written for the virtuosity and brilliance of the American symphony orchestra, still acknowledge a specifically German musical tradition. The finale of the Cello Concerto uses an old march; the Symphony in E♭, Hindemith's first four-movement symphony conceived as a piece of absolute music, is clearly indebted to Bruckner; the *Symphonic Metamorphosis* draws on whole works by Weber, not just themes as the title claims; and the second movement of the *Symphonia serena* paraphrases a Beethoven march (woo18).

The chamber works of this period exhibit significant structural complexity, while maintaining a largely relaxed temperament. The Sonata for two pianos (1942) boasts a double canon as its slow movement and an expansive triple fugue as its finale. Canonic and fugal devices, such as retrograde, are also featured in the String Quartets nos.6 (1943) and 7 (1945). Isorhythmic passages, reflecting Hindemith's preoccupation with early music, appear in the Sonata for alto horn and piano (1943), and the finale of the Piano Concerto (1945) is a variation movement on the medieval dance *Tre fontane*. He also wrote a series of smaller compositions to play at home with his wife and numerous songs on German, French and English poems (the majority of these remained unpublished during his lifetime). In 1940 he composed the first of his motets for voice and piano on texts from the Catholic liturgy for Christmas, according to the older liturgical order. By 1960 he had set all the relevant parts of Gospels for the Christmas season. He gave serious thought to writing an opera on an American subject, but abandoned the idea in light of the difficulty of getting such a work performed. He also did not want to involve himself in the problems of writing authentically American music or a genuinely American opera.

In 1942 Hindemith wrote his last piano work, *Ludus tonalis*, the introduction of which takes the form of a prelude that, turned 180 degrees, is the postlude as well. The main body of the work is a series of 12 three-part fugues representing every type of fugal structure: double and triple fugues, fugues in retrograde, inversion, augmentation and diminution, fugues that combine themes and canonic fugues. In addition, in between the fugues, which correspond to the pitch order of his Series 1, Hindemith inserted modulating free form interludes, each approaching the individuality of a character-piece. His intention was to show 'those who had not sunk beyond hope of rescue' what 'composition is'. He regarded the conquest of technical problems presented by such a piece as a moral victory and expected it to be misunderstood and a failure. In fact, the first edition sold out in three months.

Hindemith had originally imagined that he would be unable to compose in a foreign environment and was homesick for Germany, but it was while he was in the USA that he became known throughout the world. His success as a composer and teacher, as well as the feeling that he was needed and could contribute something useful to American musical life, helped him to grow away from his German origins and ties relatively painlessly, so that eventually he began to regard them as provincial.

8. The postwar years. Hindemith took American citizenship in January 1946 and bought a home in New Haven, Connecticut. The composition of his 'requiem "for those we love"', *When lilacs last in the door-yard bloom'd* (1946), on Walt Whitman's poem (which he originally thought of subtitling 'An American Requiem'), was both a testimony of gratitude to the country that had given him shelter and safety at the time of his emigration and also an expression of his reaction to the Holocaust. In the middle of the work he quotes the Jewish melody *Gaza*, from which he derives the most important themes of the piece. At the same time, he accommodates his music so closely to this melody, as if in identification, that it does not stand out as a quotation.

Hindemith reacted circumspectly to the numerous official and unofficial requests he received to return to Germany. He did not wish to disappoint his new American friends, nor to restructure his life again, and was also worried that returning émigrés would encounter concealed resentment. Furthermore, he distrusted the enthusiasm with which his music was celebrated in postwar Germany and was repelled by the behaviour of Germans who had deserted him in the National Socialist years but who now assured him that privately they had always stood by him and played his music in their homes. Despite these concerns, however, he wanted to see his family and some of his friends again. When the opportunity arose for his journey to Europe to be paid for through conducting engagements, he made his first return visit (April–September 1947). He conducted and gave lectures and courses in Italy, Great Britain, the Netherlands, Belgium, Austria and Switzerland, but visited Germany only for private, family reasons. On a later visit (1948–9) he undertook professional engagements in Germany at the request of the American military government.

These European excursions changed Hindemith's musical concerns. First, the concerts he gave strengthened his interest in conducting. Although initially he directed only his own works or early music, he added Haydn and Mozart to his programmes in 1947, a decision that enhanced his success. Second, he observed that comparisons of his earlier works with those written during his American exile found his more recent compositions to lack the wildness and audacity of his earlier style. In 1949 he heard that New Music enthusiasts at the Darmstadt summer courses had dismissed his most recent compositions as 'old iron'. In response Hindemith commented, 'It is an honour to belong with the "old iron". Music history is full of old iron, and it was always more durable than new bullshit' (unpubd letter to Schott, 29 July 1949).

The new version of *Das Marienleben*, a project begun in 1935, was finally finished in 1948. Hindemith published the work with a lengthy preface in which he explained the principles of the revision and took issue with the music of the New German School: 'For all the appreciation with which one may well greet the technical innovations, for they are intended to make work easier, it is nevertheless advisable, in the term "new art", to lay less stress on the word "new" and emphasize the word "art" more'. This polemic marked the point at which Hindemith's influence on the next generation of composers began to decline.

The revision of *Das Marienleben* itself illustrated a new understanding of tonality. Greater discernible rationality in the harmonic-tonal processes was no longer an end in itself, nor was it the goal of the reworking, as appeared to be the case in the first phases of the revision (about 1935), but instead was a means to the end of tonal symbolism. Hindemith assigned tonal centres, now clearly and unambiguously presented as such, to the individuals and emotional spheres represented in Rilke's poetry. Thus harmonic-tonal relationships were seen as dependent upon their musical function; the composition identified the nature of the tonality, and it was recognized as the outcome of compositional decisions.

A peak in Hindemith's teaching career in the USA was his invitation to assume the Charles Eliot Norton Chair of Poetry at Harvard University (winter semester 1949–50), the principal responsibility of which was to deliver a series of lectures. He used the opportunity to work out his musical poetics, later published as *A Composer's World* (1952). Here, and in the revised edition that appeared in his own German translation in 1959, he broached almost every question of musical creativity: listening, inspiration, craftsmanship, musical material, interpretation and the composer's view of himself. He described himself as sceptical of progress and 'profoundly unmodern' and chose aesthetic criteria and musical comparisons from almost every era to illustrate his points. Free of illusions, he urged the teaching not of composition as an end in itself, but of 'comprehensive musicianship' ('composing is never a profession . . . it can hardly be regarded as a job which nourishes its proprietor'). He warned young composers: 'Be prepared for disrespect, boycott and slander, but nevertheless trust in the strength of your work'; at the same time he emphasized the importance of modesty and of not thinking of oneself, suggesting a focus on what could be given to others.

9. Return to Switzerland. The Norton lectures were a summation of Hindemith's years of teaching in America, both in content and in fact. In 1949 he received an invitation to take up a teaching position at the University of Zürich, an offer he accepted in light of his recent European tours and the prospect of more conducting engagements. At first he tried to alternate between New Haven and Zürich (1951–3), but when his workload became too heavy he resigned from Yale. He settled in Switzerland in 1953 and spent the rest of his life in Blonay, a village above Lake Geneva between Montreux and Vevey. He no longer brought the same intensity to his teaching; his courses, seen to include too much theory for composition pupils and too much practical musicianship for musicologists, failed to attract the best students. In some ways appearing to have given up, he supervised only two doctoral dissertations before teaching his last courses in 1957. These were dedicated to Gesualdo's madrigals and Schoenberg's string quartets. In the latter Hindemith conducted a fundamental critique of 12-note technique: 'What is art in this technique was already art beforehand, without it, and can continue to be so after it. The technique as such does not create any works of art.' (Neumeyer and Schubert, 1990, p.44)

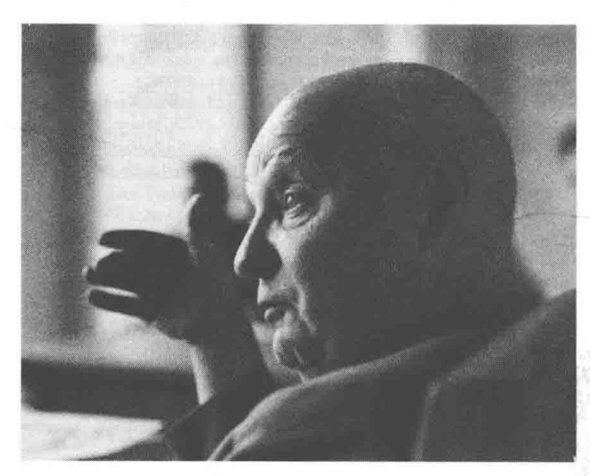
As his enthusiasm for teaching waned, he turned all the more energetically to conducting, leaving himself increasingly little time to compose. He conducted in every musical centre in Europe, most notably in London, Vienna and Berlin, and also in provincial towns in Germany, Great Britain and Italy. In addition, he embarked on extensive tours of South America (1954) and Japan (1956). He directed his own music dutifully, rather than with any special eagerness, although his favourite music to conduct was that of Mozart, Bruckner and Reger. Nevertheless, he made a series of definitive recordings of his own works with the Philharmonia Orchestra and the only operas he conducted were his own.

Hindemith's compositions from the years following World War II show a preponderance of works for wind instruments, including concertos for the clarinet (1947), horn (1949) and trumpet and bassoon (1949–52), a concerto for woodwind and harp (1949), the Septet (1948), the Sinfonietta in E (1949–50) and the Symphony for Concert Band (1951). He also completed additions to the series of sonatas, began to revise earlier works and carried out projects that had long been planned. He finished a new version of *Cardillac* in 1952, transforming the original story of a criminal into an ambitious study of the artist in society; the changes incorporated an opera within the opera in the form of an excerpt from Lully's *Phaëton*. In 1954 he completed a new version of *Neues vom Tage*, instituting changes to the libretto that alleviated problems of casting and staging. After fundamental revision, the Clarinet Quintet op.30 (1923) was published for the first time in 1955. The reworking of the *Kammermusiken* nos.1 and 4, and the Concerto for Orchestra op.38 were less stringent.

In the same way that the symphony *Mathis der Maler* had anticipated the opera of the same name, Hindemith composed the symphony *Die Harmonie der Welt* (1951) to anticipate the opera on Kepler (completed in 1957). His conception of music as the well-proportioned ordering of tonal material, suggesting the overall order of the natural world and corresponding to the ancient world's idea of a cosmic harmony of the spheres, is reflected in the work. Music is not perceived here as a stimulus to the emotions or used as a means of expression, but rather transmits a sense of something better, more perfect, without naming it. What is seen on stage is, admittedly, the discord of Kepler's life and times. In 1940, however, Hindemith conveyed the ideas behind the work as follows:

> The spiritual and intellectual content of the work . . . should centre on the search for harmony in all things of life and the world, and on the loneliness of him who finds it. The nonharmony of the events of the time and of his fellow-men will serve to demonstrate the seminal quality of artistic and scientific thoughts and actions; despite comets, wars, ecclesiastical schisms, sickness and change of emperors, a great idea will blossom and grow taller than all other wild and noisy life. (Hindemith-Jb, xxvi, 1997, p.205)

10. Late works. In 1957, after he had finished *Die Harmonie der Welt* and retired from teaching in Zürich, Hindemith's compositional style underwent a change accompanied by a broadening of his music-theoretical



*5. Paul Hindemith, 1957*

thinking and reflected in changes made to his concert repertory. He now understood the concept of 'total tonality' (*Gesamttonalität*) as the harmonic basis of a work, and placed 'the key and chord relationships and the sequence in which they appear' at the centre of his thinking on music theory, acknowledging:

> There is essentially no difference whether I control the melodic-harmonic material with the aid of church modes, major and minor scales, main and subsidiary tonal functions or predetermined series of rows from the chromatic 12-note scale. The substance of the music that can be heard and understood intuitively will be affected, admittedly, according to the individual nature of each of those organizational principles, and from the technical point of view each of them has not the same harmonic-melodic potential. (Paul Hindemith: *Aufsätze-Vorträge-Reden*, pp.298–9)

Tonality, therefore, was seen as one means of organization among others; the way in which a composer used it could vary according to the purpose he wished the piece to serve. It would make sense, for example, to bring out the simplest tonal relationships in works intended for educational use, and to suppress all immediately comprehensible tonal relationships in more demanding chamber music. Tonality resulted in the measures taken to serve a particular compositional purpose (and atonality, in his view, was therefore created when tonal relationships were presented in only the most complex circumstances).

This theoretical broadening was matched by an increase in the styles, techniques and materials used by Hindemith in his compositions. In the works of these years, he acknowledged generic norms, such as the motet and the madrigal, and made references to music by other composers. In the 1920s he had been inclined to allude to early music in terms of musical style, but now he was drawn more to the aesthetic importance and historical worth of old genres. To him the motet represented the oldest and most demanding genre of sacred vocal music, the madrigal that of secular vocal music. The one-act opera *The Long Christmas Dinner* (1960–61), after Thornton Wilder, uses an English Christmas carol; the *Pittsburgh Symphony* (1958) quotes a folksong, a Pete Seeger song and Webern's Symphony op.21; the cantata *Mainzer Umzug* (1962), on a text by Carl Zuckmayer, includes traditional Shrove Tuesday music used in Mainz; the Organ Concerto (1962–3) refers to the Whitsun hymn *Veni Creator Spiritus* and the *L'homme armé* melody; and the Mass for mixed *a cappella* chorus (1963), Hindemith's last work, uses fauxbourdon, isorhythm and *Figurenlehre*. Some of these works also exhibit a confrontation with newer compositional developments, such as serial technique. Hindemith used specially constructed 12-note themes in the Sonata for bass tuba and piano (1955), and an 8-note row in the last movement of the *Pittsburgh Symphony*. However, he used such techniques not so much for the sake of achieving an egaliterian chromaticism that would result in atonality as rather in order to give themes a motivic and intervallic unity. Nearly all the works end with pure triads, representing the state of complete relaxation of musical tension implicit in the theory of *harmonisches Gefälle*.

In a comparable way, Hindemith's programming mixed 20th-century music and early music (in which he performed when period instruments were needed), as well as combining solo vocal, choral, chamber and orchestral repertory. He wanted the music he composed or performed to establish and demonstrate a substantial unity overriding differences of genre, period or style, without having to emphasize this by arranging or interpreting the music in a special way. The totality of music, as Stravinsky called the immeasurably rich musical tradition, had to prove itself without violence amid the otherness of historical remoteness, unfamiliarity or modernity.

11. Posthumous reputation. When Hindemith died unexpectedly in Frankfurt on 28 December 1963, the general public recognized him as one of the most respected musicians of the time. In compositional circles, however, he had lost all influence on the next generation: his theoretical ideas had played no part in the development of specifically modern music since the mid-century and his compositions were not used as models. His polemics against the New Music, which had grown even more intense towards the end of his life, had ceased to provoke counter-arguments, and his music was considered taboo by the avant garde. Even as the music of the New German School was criticized in the political climate of the late 1960s, tonality and traditional genres rediscovered in the 1970s, polystylistic influences re-emerged in the music of the 1980s and postmodern ideals appeared in the music of the 1990s, Hindemith's output was not accorded any fresh relevance, despite obvious affinities between these developments and his musical aesthetics.

In spite of this neglect, Hindemith studies began to flourish. A Hindemith Foundation was established after the death of his wife in 1968 and under its auspices the first volume of a complete edition of his work appeared (1975). Continued work on that edition, as well as the publication of his correspondence and biographical documents and drawings, substantially altered the familiar image of Hindemith by revealing his early works for the first time, and by making accessible withdrawn works, different versions of the same works and genres such as the songs and parodies. In 1971 the *Hindemith-Jahrbuch* became the forum of Hindemith research, testifying to varied and intense interest in his work. Attention on a wider front developed only after the celebrations for the centenary of his birth in 1995.

Hindemith thought of himself first and foremost as a musician. He believed that it was the composer's duty to preserve the cohesion of musical life in all its component parts. Such a goal was bound to appear illusory against the tendency towards fragmentation into specialist subdivisions that surrounded him during his later years. The diversity of his life's work, however, together with the

seeming paradoxes that co-exist among his creative and scholarly ideas, attests the fundamental connections that hold all the parts together: his intense preoccupation with the whole history of music and his declaration that 'Only a coward retreats into history'; his musically progressive attitude adopted against the backdrop of conservatism; his emphasis on musical craftsmanship combined with a recognition that craftsmanship alone can never produce a valid work of art; his intensive educational work and his conviction that in the end composition cannot be taught; and his defence of musical autonomy combined with his admonition to compose for a purpose.

## WORKS

Edition: *P. Hindemith: Sämtliche Werke*, ed. K. von Fischer and L. Finscher (Mainz, 1975–)

### STAGE

| op. | |
|---|---|
| — | Der Vetter auf Besuch (Singspiel, W. Busch), 1912–13, frag., lost |
| 12 | Mörder, Hoffnung der Frauen (op, 1, O. Kokoschka), 1919, cond. F. Busch, Stuttgart, Landestheater, 4 June 1921 |
| 20 | Das Nusch-Nuschi (op, 1, F. Blei), 1920, cond. Busch, Stuttgart, Landestheater, 4 June 1921, final scene rev. 1924; dance suite, orch, 1921 |
| 21 | Sancta Susanna (op, 1, A. Stramm), 1921, cond. L. Rottenberg, Frankfurt, Opernhaus, 26 March 1922 |
| 28 | Der Dämon (Tanzpantomime, 2 scenes, M. Krell), 1922, cond. J. Rosenstock, Darmstadt, Landestheater, 1 Dec 1923; suite, small orch, 1923 |
| — | Tuttifäntchen (Weihnachtsmärchen, 3 scenes, H. Michel and F. Becker), 1922, cond. W. Beck, Darmstadt, 13 Dec 1922; orch suite |
| 39 | Cardillac (op, 3, F. Lion, after E.T.A. Hoffman: *Das Fräulein von Scuderi*), 1925–6, cond. Busch, Dresden, Staatsoper, 9 Nov 1926, rev. 1952 (4, Hindemith, after Lion), cond. V. Reinshagen, Zürich, Stadttheater, 20 June 1952 |
| 45a | Hin und zurück (sketch, 1, M. Schiffer), 1927, cond. E. Mehlich, Baden-Baden, 17 July 1927 |
| — | Neues vom Tage (lustige op, 3 pts, Schiffer), 1928–9, cond. O. Klemperer, Berlin, Kroll Oper, 8 June 1929, rev. 1953–4 (lustige Oper, 2, Hindemith, after Schiffer), cond. Hindemith, Naples, 7 April 1954; Concert Ov., orch, 1929 |
| — | Lehrstück (music-theatre work, B. Brecht), 1929, cond. A. Dressel and E. Wolff, Baden-Baden, 28 July 1929 |
| — | Kinderoper, ?1930, frag., lost |
| — | Wir bauen eine Stadt (Spiel für Kinder, R. Seitz), 1930, cond. A. Curth, Berlin, 21 June 1930; arr. Klavierstücke, 1931 |
| — | Mathis der Maler (op, 7 scenes, Hindemith), 1933–5, cond. R. Denzler, Zürich, Stadttheater, 28 May 1938 |
| — | Nobilissima visione (Tanzlegende, 6 scenes, Hindemith and L. Massine), 1938, cond. Hindemith, London, CG, 21 July 1938, reorchd 1939; suite, orch, 1938 |
| — | Hérodiade (Orchester-Rezitation, S. Mallarmé), 1944, Washington DC, 30 Oct 1944 |
| — | Die Harmonie der Welt (op, 5, Hindemith), 1956–7, cond. Hindemith, Munich, Prinzregententheater, 11 Aug 1957 |
| — | Das lange Weihnachtsmahl [The Long Christmas Dinner] (op, 1, T. Wilder, Ger. trans. Hindemith), 1960–61, cond. Hindemith, Mannheim, Nationaltheater, 17 Dec 1961 |

### OTHER DRAMATIC

Incid music (for puppet plays by F.G. von Pocci, unless otherwise stated): Das Glück ist blind, pf, ?1915; Kasperls Heldentaten, vc, ?1915; Kasperl unter den Wilden, toy tpt, E♭-tpt, vc, triangle, ?1915; Lohengrin (puppet play, F. Huch), pf, ?1915; Die Zaubergeige, 1916: duet, 1v, pf, vc; Zwischenakt Musik zu einer grotesken Oper, va, 2 fl, str, ?1922, frag.

Film scores: In Sturm und Eis (Im Kampf mit dem Berg), orch/(vn, pf), 1921; Vormittagsspuk, mechanical pf, 1928, lost; Musik zu einem abstrakten Fischinger-Film, str trio, 1931, lost; Musik zu einern Trickfilm, pf, 1931, lost; Reklamefilm Clermont de Fouet, str trio, 1931, lost; Filmmusik zu einem Fischinger-Film, vn, 1932, lost; see also MECHANICAL AND ELECTRO-ACOUSTIC

Radio plays: Der Lindberghflug (Brecht), 1929, collab. K. Weill, cond. H. Scherchen, Baden-Baden, 27 July 1929; Sabinchen (R. Seitz), 1930, cond. M. Albrecht, Berlin, 19 June 1930

### ORCHESTRAL

| | |
|---|---|
| 3 | Cello Concerto, E♭, 1915–16 |
| 4 | Lustige Sinfonietta, d, small orch, 1916 |
| — | Rag Time (wohltemperiert), 1921 |
| 24a | Kammermusik no.1, small orch, 1922, rev. |
| 29 | Klaviermusik mit Orchester, pf left hand, orch, 1923 |
| 36/1 | Kammermusik no.2, pf, 12 insts, 1924 |
| 36/2 | Kammermusik no.3, vc, 10 insts, 1925 |
| 36/3 | Kammermusik no.4, vn, chbr orch, 1925, rev. |
| 38 | Concerto for Orchestra, 1925, last movt reorchd 1958 |
| 41 | Konzertmusik, wind, 1926 |
| 36/4 | Kammermusik no.5, va, chbr orch, 1927, rev. 1930 |
| 46/1 | Kammermusik no.6, va d'amore, chbr orch, 1927 |
| 46/2 | Kammermusik no.7, org, chbr orch, 1927 |
| 48 | Konzertmusik, va, chbr orch, 1929–30, rev. 1930 |
| 49 | Konzertmusik, brass, hp, pf, 1930 |
| 50 | Konzertmusik, brass, str, 1930 |
| — | Philharmonisches Konzert, variations, 1932 |
| — | Symphony 'Mathis der Maler', 1933–4 |
| — | Der Schwanendreher, conc., va, small orch, 1935 [based on old folksongs], rev. 1936 |
| — | Trauermusik, va/vn/vc, str, 1936 |
| — | Symphonische Tänze, 1937 |
| — | Violin Concerto, 1939 |
| — | Cello Concerto, 1940 |
| — | Symphony, E♭, 1940 |
| — | Theme and Variations 'The Four Temperaments', pf, str, 1940, also ballet (choreog. G. Balanchine), 1946 |
| — | Poor Lazarus and the Rich Man, Virginian ballad, 1941, frag. |
| — | Amor und Psyche (Farnesina), ballet ov., 1943 |
| — | Symphonic Metamorphosis after Themes by Carl Maria von Weber, 1943 |
| — | Piano Concerto, 1945 |
| — | Symphonia serena, 1946 |
| — | Clarinet Concerto, 1947 |
| — | Concerto, tpt, bn, str, 1949–52 |
| — | Concerto, ww, hp, orch, 1949 |
| — | Horn Concerto, 1949 |
| — | Sinfonietta, E, 1949–50 |
| — | Symphony, B♭, concert band, 1951 |
| — | Symphony 'Die Harmonie der Welt', 1951 |
| — | Pittsburgh Symphony, 1958 |
| — | Marsch über den alten Schweizerton, 1960 |
| — | Organ Concerto, 1962–3 |

### CHORAL

*with orchestra*

| | |
|---|---|
| — | Das Unaufhörliche (orat, G. Benn), S, T, Bar, B, mixed chorus, children's chorus, orch, org, 1931 |
| — | When lilacs last in the door-yard bloom'd [Als Flieder jüngst mir im Garten blüht] (requiem, W. Whitman, Ger. trans. Hindemith), Mez, Bar, mixed chorus, orch, org, 1946 |
| — | Apparebit repentina dies (medieval poems), mixed chorus, brass, 1947 |
| — | Ite angeli veloces (cant., P. Claudel, Ger. trans. Hindemith), A, T, mixed chorus, audience, orch, 1953–5: Chant de triomphe du roi David; Custos quid de nocte; Cantique de l'espérance |
| — | Mainzer Umzug (C. Zuckmayer), S, T, Bar, mixed chorus, orch, 1962- |
| — | Credo, 1963, frag. |

*unaccompanied*

| | |
|---|---|
| 33 | Lieder nach alten Texten, 1923: Vom Hausregiment (M. Luther) [3 versions]; Frauenklage (Burggraf zu Regensburg) [2 versions]; Art lässt nicht von Art (Spervogel), [2 versions]; Der Liebe Schrein (H. von Morungen) [2 versions]; Heimliches Glück (Reinmar); Landsknechtstrinklied [2 versions] |
| — | Spruch eines Fahrenden (anon.), female/children's vv, 1928 |

— 5 Choruses, male vv, 1929–30: Über das Frühjahr (Brecht); Eine lichte Mitternacht (Whitman, trans. J. Schlaf); Fürst Kraft (Benn); Du musst dir alles geben (Benn); Vision des Mannes (Benn)

— Chorlieder für Knaben (K. Schnog), 1930: Bastellied; Lied des Musterknaben; Angst vorm Schwimmunterricht; Schundromane lesen

— Der Tod (F. Hölderlin, after F.G. Klopstock), TTBB, 1931

— Wahre Liebe (H. von Veldecke), SSATB, 1936

— 5 Songs on Old Texts, SSATB, 1937–8: True Love (von Veldeke) [Eng. version of Wahre Liebe]; Lady's Lament (Burggraf zu Regensburg); Of Household Rule (Luther); Trooper's Drinking Song (anon.); The Devil a Monk would be (Spervogel) [nos.2–5 after op.33]

— 6 chansons (R.M. Rilke), SATB, 1939: La biche; Un cygne; Puisque tout passe; Printemps; En hiver; Verger

— 3 Choruses, male vv, 1939: Das verfluchte Geld (anon.); Nun, da der Tag des Tages (F. Nietzsche); Die Stiefmutter (anon.)

— Erster Schnee (G. Keller), male vv, 1939

— Variationen über ein altes Tanzlied (anon.), male vv, 1939

— Das Galgenritt (The Demon of the Gibbet) (F.J. O'Brien, trans. Hindemith), male vv, 1949

— 12 Madrigals (J. Weinheber), SSATB, 1958: Mitwelt; eines Narren, eines Künstlers Leben; Tauche deine Furcht; Trink aus!; An eine Tote; Frühling; An einen Schmetterling; Judaskuss; Magisches Rezept; Es bleibt wohl; Kraft fand zu Form; Du Zweifel

— Mass, mixed chorus, 1963

SOLO VOCAL

*with orchestra or ensemble*

9 3 Gesänge, S, orch, 1917: Meine Nächte sind heiser zerschrien . . . (E.W. Lotz); Weltende (E. Lasker-Schüler); Aufbruch der Jugend (Lotz)

13 Melancholie (C. Morgenstern), Mez, str qt, 1917–19: Die Primeln blühn und grüssen; Nebelweben; Dunkler Tropfe; Traumwald

— Wie es wär', wenn's anders wär (von Miris [F. Bonn]), S, 8 insts, 1918

— Eine Kammermusik, A, fl, pf, hp, str qt, ?1920, frag.

23a Des Todes Tod (E. Reinachter), female v, 2 va, 2 vc, 1922: Gesicht von Tod und Elend; Gottes Tod; Des Todes Tod

23/2 Die junge Magd (G. Trakl), A, fl, cl, str qt, 1922: Oft am Brunnen; Stille schafft sie in der Kammer; Nächtens überm kahlen Anger; In der Schmiede dröhnt der Hammer; Schmächtig hingestreckt im Bette; Abends schweben blutige Linnen

35 Die Serenaden (cant.), S, ob, va, vc, 1924: Barcarole (A. Licht); An Phyllis (J.L.W. Gleim); Nur Mut (L. Tieck); Der Abend (J. von Eichendorff), Der Wurm am Meer (J.W. Meinhold); Gute Nacht (S.A. Mahlmann)

— Das Marienleben (Rilke), S, orch, 1935–48: Geburt Mariä; Argwohn Josephs; Geburt Christi; Rast auf der Flucht nach Ägypten; Vor der Passion; Vom Tode Mariä III

*with piano*

— 7 Lieder, S/T, pf, 1908–9: Nachtlied (F. Hebbel); Die Rosen (Hebbel); Sommerbild (Hebbel); Mein Sterben (R.J. Hodel); Heimatklänge (H. von Matt); Frühlingstraum (Ott); Georgslied (J.W. von Goethe)

5 Lustige Leider in Aargauer Mundart, high v, pf, 1914–16: Schössli bschnyde (S. Hämmerli-Marti) [2 versions]; Zur Unzeit (A. Frey); Die Hexe (Frey); Dä liess ig y! (J. Reinhart); Kindchen (Frey); Erwachen (Reinhart); Tanzliedli (Reinhart)

— Nähe des Geliebten (Goethe), 1v, pf, 1914

— 2 Lieder, A, pf, 1917: Ich bin so allein (Lasker-Schüler); Schlaflied (G. Gezelle)

14 3 Hymnen (Whitman, Ger. trans. Schlaf), Bar, pf, 1919: Der ich, in Zwischenräumen, in Äonen und Äonen wiederkehre; O, nun heb du an, dort in deinem Moor; Schlagt! Schlagt! Trommeln!

18 8 Lieder, 1v, pf, 1920: Die trunkene Tänzerin (C. Bock); Wie Sankt Franciscus schweb' ich in der Luft (Morgenstern); Traum (Lasker-Schüler); Auf der Treppe sitzen meine Öhrchen (Morgenstern); Vor dir schein' ich aufgewacht (Morgenstern); Du machst mich traurig – hör (Lasker-Schüler); Durch die abendlichen Gärten (H. Schilling); Trompeten (G. Trakl)

— Das Kind (F. von Hagedorn), S, pf, 1922

27 Das Marienleben (Rilke), S, pf, 1922–3: Geburt Mariä; Die Darstellung Mariä im Tempel; Mariä Verkündigung; Mariä Heimsuchung; Argwohn Josephs; Verkündigung über die Hirten; Geburt Christi; Rast auf der Flucht nach Ägypten; Von der Hochzeit zu Kana; Vor der Passion; Pietà; Stillung Mariä mit dem Auferstandenen; Vom Tode Mariä I; Vom Tode Mariä II; Vom Tode Mariä III; rev. 1935–48; 6 songs orchd 1935–59

— Ach wie singt sich eine Quarte doch so schwer, 1v, pf, ?1927

— 3 Lieder (W. Busch), S, pf, 1933: Schein und Sein; Verfrüht; Es sass ein Fuchs; lost

— 4 Lieder (M. Claudius), S, pf, 1933: Es ist etwas im Menschen; Der Tod ist 'n eigener Mann; Ein gutes Gewissen im Menschen; Wenn du Paul den Peter loben hörst; nos.1, 3, 4, lost

— 4 Lieder (Novalis), S, pf, 1933: Hymnel; Das Lied der Toten; Gesang; Ich will nicht klagen mehr

— 4 Lieder (F. Rückert), S, pf, 1933: Mitternacht; Ein Obdach gegen Sturm und Regen; Das Ganze, nicht das Einzelne; Was du getan; nos.1, 2, 4, lost

— 6 Lieder (F. Hölderlin), T, pf, 1933–5: An die Parzen; Sonnenuntergang [2 versions]; Ehmals und jetzt [2 versions]; Des Morgens; Fragment; Abendphantasie

— 4 Lieder (A. Silesius), S, pf, 1935: Weg, weg, ihr Seraphine; Es kann in Ewigkeit; Du sprichst, das Grosse kann nicht; Du sprichst, versetze dich

— Das Köhlerweib ist trunken (G. Keller), 1936

— Lieder (C. Brentano), S, pf, 1936: Singet leise; Brautgesang

— Der Einsiedler (A. da Cruz, Ger. trans. K. Vossler), S, pf, 1939

— Lieder (F. Nietzsche), T, pf, 1939: Unter Feinden; Die Sonne sinkt

— 14 Motets (Bible), S/T, pf, 1940–60: Exiit edictum (2 versions); Cum natus esset; In principio erat verbum; Ascendente Jesu in naviculam; Pastores loquebantur; Nuptiae factae sunt; Angelus Domini apparuit; Defuncto Herode; Dicebat Jesus scribis et pharisaeis; Dixit Jesus Petro; Erat Joseph et Mari; Vidit Joannes Jesus venientem; Cum factus esset Jesus annorum duodecim; Cum descendisset Jesus de monte

— Lieder, S, pf, 1942: Frauenklage (Burggraf zu Regensburg); On arrange et on compose (Rilke); To a Snowflake (F. Thompson); Zum Abschiede meiner Tochter (J.F. von Eichendorff); Nach einer alten Skizze (C.F. Meyer); Abendständchen (Brentano); La cigale et la fourmi (J. de La Fontaine); Lampe du soir (Rilke); Ranae ad solem (Phaedrus); Tränenkrüglein (Rilke); Trübes Wetter (Keller); Ich will Trauern lassen stehen (anon.); Abendwolke (Meyer); O Grille sing (M. Dauthendey); Wer wusste je das Leben recht zu fassen (A. von Platen); Eau qui se presse (Rilke); The Moon (P.B. Shelley); On a Fly Drinking Out of his Cup (W. Oldys); The Wild Flower's Song (W. Blake); C'est de la côte d'Adam (Rilke); Envoy (Thompson); La belle dame sans merci (J. Keats); On Hearing 'The Last Rose of Summer' (C. Wolfe); Echo (T. Moore); The Whistlin' Thief (S. Lover)

— Levis exsurgit Zephyrus (anon.), 1943

— Sing On there in the Swamp (Whitman), 1943

— Bal des pendus (A. Rimbaud, Eng. trans. Hindemith, Ger. trans. K.W. Bartlett), 1944

— Le revenant (C. Baudelaire), 1944

— Sainte (S. Mallarmé), 1944

— To Music, to Becalm his Fever (R. Herrick), 1944

— Two Songs (O. Cox), 1955: Image; Beauty touch me

CHAMBER

*for 3 or more instruments*

1 Andante und Scherzo, cl, hn, pf, 1914, lost

2 String Quartet [no.1], C, 1915

7 Piano Quintet, e, 1917, lost

— Sonata, fl, cl, b cl, hn, bn, str qnt, 1917, frag., lost

10 String Quartet [no.2], f, 1918

16 String Quartet [no.3], C, 1920

22 String Quartet [no.4], 1921

24/2 Kleine Kammermusik, wind qnt, 1923

30 Clarinet Quintet, 1923, rev. 1954
32 String Quartet [no.5], 1923
34 String Trio [no.1], 1924
— 3 Anekdoten für Radio, cl, tpt, vn, db, pf, 1925
47 Trio, va, heckelphone/+sax, pf, 1928
— String Trio [no.2], 1933
— Quartet, cl, pf trio, 1938
— String Quartet [no.6], E♭, 1943
— String Quartet [no.7], E♭, 1945
— Septet, fl, ob, cl, tpt, hn, b cl/bn, bn, 1948
— Sonata, 4 hn, 1952
— Octet, cl, bn, hn, vn, 2 va, vc, pf, 1958

*for 1 or 2 instruments*

— Grosses Rondo, B, cl, pf, frag., lost
— Sonata, d, vn, pf, 1912–13, lost
8 3 Stücke, vc, pf, 1917
11/6 Sonata, g, vn, 1917
11/1 Sonata, E♭, vn, pf, 1918
11/2 Sonata, D, vn, pf, 1918
11/3 Sonata, vc, pf, 1919, rev. 1921
11/4 Sonata, va, pf, 1919
11/5 Sonata, va, 1919
25/1 Sonata, va, 1922
25/2 Kleine Sonata, va d'amore, pf, 1922
25/4 Sonata, va, pf, 1922
25/3 Sonata, vc, 1923
31/3 Kanonische Sonatine, 2 fl, 1923
31/4 Sonata, va, 1923
31/1 Sonata, vn, 1924
31/2 Sonata 'Es ist so schönes Wetter draussen', vn, 1924
— Sätze aus einer Sonate, vn, ?1925, frag.
— 8 Stücke, fl, 1927
— Konzertstück, 2 a sax, 1933
— Duettsatz, va, vc, 1934
— Sonata, E, vn, pf, 1935
— Sonata, fl, pf, 1936
— Sonata, va, 1937
— Sonata, bn, pf, 1938
— Sonata, ob, pf, 1938
— Sonata, C, vn, pf, 1939
— Sonata, cl, pf, 1939
— Sonata, hn, pf, 1939
— Sonata, hp, 1939
— Sonata, tpt, pf, 1939
— Sonata, va, pf, 1939
— A frog he went a-courting, variations, vc, pf, 1941
— Sonata, eng hn, pf, 1941
— Sonata, trbn, pf, 1941
— Echo, fl, pf, 1942
— Sonata, a hn, pf, 1943
— Sonata, vc, pf, 1948
— Sonata, db, pf, 1949
— Sonata, b tuba, pf, 1955

KEYBOARD

*for piano unless otherwise stated*

— Lied
— Theme and Variations, E♭, 1912–13, lost
— March, f, 4 hands, 1916, lost
6 7 Waltzes, 4 hands, 1916
— Polonaise, c, 1917, lost
— 2 Stücke, org, 1918
15 In einer Nacht, 1917–9
17 Sonata, 1920, reconstructed by B. Billeter
19 Tanzstücke, 1920
— Berceuse, ?1921
— Klavierstück, 1921, lost
26 Suite '1922', 1922
37 Klaviermusik, 1925–7
— Klavierstück, ?1927, frag.
— Klavierstück, 1929
— Einige Klavierstücke, 1931, frag.
— Sonatas nos. 1–3, A, G, B♭, 1936 [no.1 based on F. Hölderlin: *Der Main*]
— Sonatas nos.1–2, org, 1937
— Sonata, 4 hands, 1938
— Sonata no.3 'nach alten Volksliedern', org, 1940
— Ludus tonalis, 1942
— Sonata, 2 pf, 1942

MECHANICAL AND ELECTRO-ACOUSTIC

— Rondo, mechanical pf, 1926 [based on Klaviermusik op.37]
40 Musik für mechanische Instrumente [no.1], 1926: Toccata, mechanical pf; Das triadische Ballete, mechanical org, lost
— Musik für mechanische Instrumente [no.2], 1927: Felix der Kater im Zirkus (film score), lost; Suite, org, lost
— Grammophonplatten-eigene Stücke, 1930
— Des kleinen Elektromusikers Lieblinge, trautonium, 1930
— Konzertstück, trautonium, str, 1931
— Langsames Stück und Rondo, trautonium, 1935; reconstructed by O. Sala

CANONS

Suchen Sie eine gute Unterkunft, 4vv, 1928; Sönnlein geh nicht fort, 2vv, ?1936; Richard Donavan has Birthday, 5vv, 1941; Sing, hevin imperial, 4vv, 1942; Dolorum solacium (P. Abelard), 4vv, 1943; Sine musica nulla disciplina (Hrabanus Maurus), 3vv, 1944; Oh, Threats of Hell and Hopes of Paradise (Rubayat), 4vv, 1945; Musica divinas laudes, 3vv, brass, 1949 [arr. pf 4 hands]; Unusquisque eum cantum (Guido of Arezzo), 3vv, 1949; Du Komponist bist trist?, 5vv, 1952; Wir sind froh (sowieso), 6vv, 1952; Igitur Daniel, 3vv, 1953; Gar viele gibt's, die halten sich für Amigos, 3vv, brass, 1954; Siebzig, ja siebzig ist ein gutes Alter, 11vv, 1954; Canon, 4 insts, 1955; 40, 40, 40, 40, es lebe hoch das Konzerthausleben, 3vv, 1956; Othmar Sch Sch Sch Schoeck, 4vv, 1956; Unsre Amseln lassen sich's nicht verdriessen, 3vv, 1957; Was wäre die Welt ohne unsren Igor, 3vv, 1957; Mit Freuden seinen Wunsche entbiet', 3vv, 1958; Obgleich verspätet, gratulieren, 3vv, 1958; Dem RIAS-Kammerchor viel Glück, 7vv, 1958; Dem RIAS-Kammerchor zu seinem 10 jährigen Bestehen, 9vv, 1958; Wir gratulieren, wünschen Glück, 4vv, 1958; Festmarsch, 3 male vv, tuba, 1959; Joseph, lieber Joseph, 4vv, 1959; Wollte ich allen brieflich danken, 3vv, 1960; Et obstinati quidam cantare volentes (Johannes de Muris), 3vv, 2 insts, 1962; Hoch leb' der Jubilar, er lebe hoch, 3vv, 1962; Hoch soll er dreimal leben, 3vv, 1962; Cum sit eum proprium, 4vv, 1963

SING- UND SPIELMUSIK, ÜBUNGSTÜCKE, ETUDES AND TEACHING PIECES

— Studien, vn, ?1916
43/2 Lieder für Singkreise, 1926: Ein jedes Band (A. von Platen); O Herr, gib jedem seinen eigenen Tod (Rilke); Man weiss oft grade dann am meisten (Claudius); Was meinst du, Kunz, wie gross die Sonne sei (Claudius)
— Übungen, vn, 1926
— Ach wie singt sich eine Quartet doch so schwer, 1v, pf, ?1927
— 2 kleine Trios, fl, cl, db, 1927, lost
— 2 Lieder, 3vv, 1927: Geh unter schöne Sonne (Hölderlin); Wenn schlechte Leute zanken (G. Keller)
43/1 Spielmusik, fl, ob, str, 1927
44 Schulwerk, insts, 1927: I 9 Stücke in der ersten Lage, 2 vn; II 8 Kanons, 2 vn, vn/va; III 8 Stücke, str qt, db; IV 5 Stücke, str orch
— Lügenlied, mixed chorus, orch, 1928
45 Sing und Spielmusik für Liebhaber und Musikfreunde, 1928–9: I Frau musica (Luther), 1 female v, 1 male v, mixed chorus, fl, brass, str, rev. 1943; II 8 Kanons, 2vv, inst ad lib: Hie kann nit sein ein böser Mut (old Ger.); Wer sich die Musik erkiest (Luther); Die wir dem Licht in Liebe dienen (R. Goering); Auf a folgt b (Morgenstern); Niemals wieder will ich eines Menschen Antlitz verlachen (F. Werfel); Das weiss ich und hab' ich erlebt (J. Kneip); Mund und Augen wissen ihre Pflicht (H. Claudius); Erde, die uns dies gebracht (Morgenstern); III Ein Jäger aus Kurpfalz, chbr orch; IV Leichte Fünftonstücke, pf; V, Martinslied (J. Olorinus), 1v, 3 insts
— Triosatz, 3 gui, 1930
— 2 Duette, 2 vn, 1931
— Spiel- und Hörschule, 1931, lost
45 Stücke, 1–2 vn, 1931
— Plöner Musiktag, 1932: Morgenmusik von Turm zu blasen; Tafelmusik; Mahnung an die Jugend, sich der Musik zu befleissigen (cant., M. Agricola); Abendkonzert
— Übungstück, orch, 1932, lost
— Ausflugskantate, 1v, chorus, 4 cl, 1934, lost
— Unterhaltungsmusik, 3 cl, 1934, lost

— Duet, vn, db, ?1935
— 9 kleine Lieder für amerikanische Schulliederbuch, 1938
— 3 leichte Stücke, vc, pf, 1938
— 2 Fugues, pf, 1940
— Old Irish Air (trans. Hindemith), mixed chorus, hp, pf/str orch, 1940, collab. Berkshire Music Center students
— Agnus Dei und Dona nobis, male chorus, 1941
— Enthusiasm, fl, pf, 1941
— Introduction and Passacaglia, str trio, 1941
— Lied (I am thee), 1v, pf, 1941
— Sonata, pf, 1941, 1st movt only
— Stücke, bn, vc, 1941
— 6 ganz leichte Stücke, bn, vc, *c*1942
— Gay, 2 vc, *c*1942
— Kleine Sonata, vc, pf, 1942
— Trio, rec ens, ?1942
— Ludus minor, cl, vc, 1944

PARODIESTÜCKE

Dramatic: Mitternacht (melodrama), bn, flugelhorn, hn, trbn, va, perc, 1918, lost; Der Orkan (monodrame lyrique), 1919; Frau Sorge (melodrama, L. Jakobowski), pf, lost; Melodrama (instructions for US tax form 1040), 1v, inst, 1944

Inst: Das Grab ist meine Freude, festive march, cl, 2 vn, vc, db, pf, ?1917, lost; Gut Zid, waltz, fl, 2 vn, vc, db, pf, ?1917, lost; Musik für 6 Instrumente und einen Umwender, march, fl, 2 vn, vc, db, pf, ?1917, lost; The Spleeny Mau, rag, fl, 2 vn, vc, db, pf, ?1917, lost; Jubiläumsmusik, str qt, 1917, lost; Todtmooser Abschiedsmarsch mit Hymne, pf 4 hands, 1917, lost; Fox-trot, 1919, lost; Een krachtig vvedsel, waltzes, fl, 2 vn, va, 2 vc, db, pf, 1920, lost; Colombo, Intermezzo, pic, str qnt, pf, 1920, lost; Gouda-Emmental Marsch, pic, str qnt, pf, 1920, lost; Lijonel, der Abschieds-Foxtrot, pic, str qnt, pf, 1920, lost; Young Lorch Fellow, rag, pic, str qnt, pf, 1920, lost; Das atonale Cabaret, 1921, lost [see also Vocal, below]: Eröffnungsmarsch, pf 4 hands; Valse Boston, pf; Musik zum Genossenschaftsfest 'Einfuhrmesse in Timbuktu', ob, vn, perc, 1922, lost; Der Sturm im Wasserglas, berceuse, pic, str qnt, pf, 1922, lost; Bobby's Wahn-Step, twostep, pf, 1922, lost; Tipopo-Regiments-Marsch, pf, 1922, lost, arr. 2 fl, 2 cl, t sax, 2 hn, 2 trbn, 2 vn, vc, 1924; Minimax (Repertorium für Militärorchester), str qt, 1923; 2 Shimmies, 2 vn, tpt, sax, trbn, pf, perc, 1924, lost; Ouvertüre zum Fliegenden Holländer, wie sie eine schlechte Kurkapelle morgens um 7 am Brunnen vom Blatt spielt, str qt, ?1925; Musikalisches Blumengärtlein und Leyptziger Allerley, cl, db, 1927; In diesen heiligen Hallen, db, ?1930; Bass im sechsten Stock (Des Löwen Wonne), db, ?1930; Marsch, wind, 1932, lost

Vocal: Heimat-Sehnen, 1v, pf, 1920, lost; Das atonale Cabaret, 1921, lost [see also Inst, above]: Mein Lieschen (F. Wedekind), 1v, gui, 1921; Der Leierkastenmann, Bar, hmn, 1921, lost; Der Kater ist ein schönes Tier, 1v, pf; Die Schwiegermutter, male v, cl, 3 hn, bar, b trbn; 2 Lieder (A. Holz: *Dafnis*), T, 2 fl, 2 cl, 2 hn, 2 bn; Das Lied vom gehorsamen Mägdelein (Wedekind), 1v, gui; Lied 'im Stile Richard Strauss' (bee-keeper's newspaper), S, str qt, ?1925, lost; The Expiring Frog (Recitative e aria ranatica) (*Encyclopaedia Britannica*, C. Dickens), 1v, pf, 1944

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GISELHER SCHUBERT

**Hindustani music.** The classical music of north India. *See* INDIA, SUBCONTINENT OF.

**Hine, William** (*b* Brightwell, Oxon., 1687; *d* Gloucester, 28 Aug 1730). English organist and composer. He became a chorister of Magdalen College, Oxford, in 1694 and in 1705 was appointed a clerk. He was removed from his place in the same year, when he went to London and studied under Jeremiah Clarke (i). In 1707 he became deputy to Stephen Jeffries, organist of Gloucester Cathedral, and in 1710 was promised the succession to the next vacancy, which occurred on Jeffries's death in 1713. Shortly afterwards Hine married Alicia, daughter of Abraham Rudhall of Gloucester, the famous bellfounder. Samuel Arnold (*Cathedral Music*, iii, London, 1790, 226) reported that Hine was a fine singer who performed 'elegantly in a feigned Voice, and was esteemed an excellent Teacher of singing'. His wife survived him and lived until 28 June 1735. Both were interred in the eastern ambulatory of the cloisters, where a tablet to their memory states that the dean and chapter had voluntarily increased Hine's stipend in consideration of his deserts; the Latin inscription of this tablet is reproduced by West.

Philip Hayes presented a portrait of Hine (his father's instructor) to the Music School, Oxford. It was no doubt this association between Hine and the Hayes family that misled Eitner into recording a second William Hine and assigning to him some of the biographical details that

properly belong to William Hayes. In 1731 Hine's widow published, by subscription, *Harmonia sacra Glocestriensis, or Select Anthems for 1, 2 and 3 Voices, and a Te Deum and Jubilate, Together with a Voluntary for the Organ* (Voluntary ed. in RRMBE, vi, 1969). The *Te Deum* is by Henry Hall, but the other compositions are by Hine.

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W.H. HUSK/SIMON HEIGHES

**Hines, Earl (Kenneth)** [Earl Fatha, Fatha] (*b* Duquesne, PA, 28 Dec 1903; *d* Oakland, CA, 22 April 1983). American jazz pianist and bandleader. He studied the trumpet briefly with his father, took his first piano lessons with his mother, and later studied with other teachers in Pittsburgh. He first played professionally in 1918, accompanying the singer Lois Deppe, with whom he later made his first recordings; his earnings allowed him to study with two local pianists.

Hines moved to Chicago in 1923. He played with Carroll Dickerson's orchestra at the Entertainer's Club (*c*1925), on a 42-week tour to the West Coast and Canada (1925–6) and back in Chicago at the Sunset Club. During this last engagement Hines and his fellow sideman Louis Armstrong doubled as members of Erskine Tate's Vendome Theater Orchestra. In 1927 Hines became director of Dickerson's group under Armstrong's nominal leadership and at the end of the year he joined Jimmie Noone's band at the Apex Club. In 1928 Hines recorded several titles with Noone, including *Apex Blues* (1928, Voc.), and made a series of influential recordings with Armstrong, among them the highly original trumpet and piano duet *Weather Bird* (1928, OK); he also recorded a group of solos for QRS.

On his 25th birthday Hines inaugurated his own band at the Grand Terrace in Chicago, where he played for ten years; the band became known through nationwide tours and, from 1934, radio broadcasts. Until 1947 he continued to lead big bands, featuring such important figures as Billy Eckstine, Sarah Vaughan, Charlie Parker, Dizzy Gillespie and many others. From 1948 to 1951 Hines played with Armstrong's All Stars and afterwards worked with small groups led by himself and others, attracting critical notice in the mid-1960s for his solo, trio and quartet playing. He led his own small band into the 1980s, and continued to perform regularly in the USA and abroad until the weekend before his death.

One of a small number of black American pianists whose playing shaped the history of jazz, Hines was an ensemble pianist from the beginning of his career (unlike many earlier pianists, primarily soloists who adapted to ensemble playing). Many pianists of the time, particularly in the Midwest, had largely eliminated ragtime influence from their right-hand techniques, preferring a sparse linear approach to the thicker texture of ragtime and integrating the piano with the ensemble. Hines's version of this, present in nascent form in his earliest recordings, is often called 'trumpet style': clearly articulated melody without ragtime figuration, often played in octaves, and tremolo approximating wind vibrato. The left-hand technique of the period was similar among pianists of otherwise widely divergent styles – a single note, octave or 10th on the strong beats of the bar, with a chord, usually centred *c′*, on the weak beats; the result was an explicit statement of the pulse. Hines, using 10ths a great deal, took this common technique as a point of departure, interrupting its regularity to play off-beat accents and to contradict or all but dissolve the metre. These qualities were already apparent in his early performances with Armstrong, as shown by his famous break in *Skip the gutter* (1928, OK). Into the 1930s he extended this device to produce solos of great textural variety; his playing was also characterized by the use of arpeggios through several octaves, intermittent silences and constant attention to line – features impersonal enough, taken in isolation, to point out new directions to a generation of pianists.

Hines's ability to change his style but retain his identity as a pianist undoubtedly conditioned his attitudes as a bandleader. Over two decades he led innovative jazz groups, and he was among the few musicians of his generation to appreciate the new features of bop, which he introduced into his band through the presence of bop musicians.

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Oral history material in *GB-Lbl* (National Sound Archive), *US-NEij* and *NYcu*

JAMES DAPOGNY/R

**Hines** [Heinz], **Jerome (Albert Link)** (*b* Hollywood, CA, 8 Nov 1921). American bass and composer. He studied chemistry, mathematics and physics at the University of California while being trained as a singer by Gennaro Curci. His début at the San Francisco Opera (as Monterone in *Rigoletto*, 1941) led to offers from various American orchestras and the New Orleans Opera, which decided him to concentrate on singing. In 1946 he won the Caruso Award, which included a début at the Metropolitan Opera (the Sergeant in *Boris Godunov*). The following years brought operatic appearances in Rio de Janeiro, Buenos Aires and Mexico City, and concerts with Toscanini (recording of the *Missa solemnis*, 1953). His performances at the Glyndebourne and Edinburgh festivals (1953) as Nick Shadow and in Munich (1954) as Don Giovanni established his European reputation, which was confirmed in 1958 when he made his La Scala début as Handel's Hercules and sang Gurnemanz at Bayreuth. Subsequent Bayreuth appearances included King Mark and Wotan (*Die Walküre*). In 1962 he sang Boris Godunov at the Bol′shoy. Hines's huge voice and solid technique enabled him to perform a wide repertory, most of which he sang at the Metropolitan over 41 seasons. His careful preparation of the historical and psychological aspects of each role led to especially vivid projections of such parts as Boris Godunov and Philip II (*Don Carlos*). His many operatic recordings include Banquo (*Macbeth*) and Heinrich der Vogler (*Lohengrin*). He has published a number

of papers on mathematics, two excellent books about his art, *Great Singers on Great Singing* (Garden City, NY, 1982) and *The Four Voices of Man* (New York, 1997), and an autobiography, *This is my Story, this is my Song* (Westwood, NJ, 1968); he has composed *I am the Way*, an opera on the life of Christ (1969, Philadelphia), which has been performed in a number of American cities.

RICHARD BERNAS

**Hingeston** [Hingston], **John** (*b* York, *c*1606; bur. London, 17 Dec 1683). English organist, composer and viol player. He was the son of Thomas Hingeston, vicar-choral of York Minster and rector of St Lawrence, York. His name appears in two lists of York Minster choristers dating from 1618–19. On 17 March 1620 he was hired by the Yorkshire nobleman Francis Clifford, 4th Earl of Cumberland, to play 'upon the organs'. Within a year he had joined the Clifford household and was formally apprenticed to the earl in August 1621. A month later he was sent to London to study with Orlando Gibbons, returning to Yorkshire some time before February 1625. He remained in the Clifford household until 1645.

Hingeston's career flourished during the Commonwealth period. He is listed in Playford's *Musicall Banquet* (RISM 1651[6]) as one of nine 'excellent and able masters' for the organ and virginal. He became organist to Oliver Cromwell shortly after the establishment of the protectoral household in April 1654, and was placed in charge of 'his Highness Musique', a band of eight musicians and two boys. In February 1657 he petitioned the Council for the Advancement of Musick, seeking the incorporation of a college with powers to regulate the practice of music and the reappropriation of funds enjoyed by royal musicians under Charles I. At the Restoration he was appointed as a viol player in the King's Private Musick and Keeper of His Majesty's Wind Instruments. He also became warden and deputy marshall of the revived Westminster Corporation of Music. At his death his pupils included his nephew Peter Hingeston, John Blagrave and Henry Purcell.



*John Hingeston: portrait by an unknown artist, c1660 (Faculty of Music, Oxford)*

Hingeston's works deserve to be better known. His consort music for viols and violins is mainly preserved in a set of partbooks (*GB-Ob* Mus.Sch.D.205–11) that he presented to the Oxford Music School between 1661 and 1682, and in a related autograph organbook (*Ob* Mus.Sch.E.382) acquired by the university some time after his death. 26 of the fantasia-suites contained in these sources are modelled on the three-movement sets of Coprario, William Lawes and John Jenkins. *Mr. Hingston's Consort* comprises three four-movement dance suites (pavin–almande–corant–saraband), identical in form to Locke's *Little Consort* (dated 1651 in an autograph score in *GB-Lbl* Add 17801), and the fantasia-suites for two basses are similar in style to Locke's duos of 1652. The fantasias and airs for three bass viols, which probably date from Hingeston's employment in the Private Musick, are unusual in their scoring for three equal instruments. He wrote the fantasia-suites and multi-movement dance suites for cornetts and sackbuts for the Protectorate court. Most of his wind music is in an incomplete set of partbooks (*Lv*) dating from the Commonwealth period and bound with Cromwell's personal coat of arms.

WORKS

2 anthems: Blessed be the Lord my strength, Withdraw not thy mercy, music lost, words in J. Clifford, *The Divine Services and Anthems* (London, 2/1664)
172 dances, cornetts, sackbuts, *GB-Lv* (2 sackbut pts only)
27 fantasia-suites, *Ob*: 9 for vn, b viol, org; 6 for 2 vn, b viol, org; 4 for 2 b viols; 2 for 5 viols (2 tr, 2 t, b, org); 1 for vn, b viol, org (org pt only); 1 for vn, b viol, pedal hpd/org (org pt only); 2 for 3 viols (tr, t, b), org (1 inc., org pt only); 1 for 2 viols (tr, b); 1 for 2 cornetts, sackbut, org
2 fantasia-suites, cornetts, sackbuts, *Lv* (2 sackbut pts only)
1 fantasia-suite, cornett, sackbut, org, *Lv* (sackbut pt only), *Ob*
36 fantasia-almande pairs, *Ob*: 8 for 4 viols/vns (2 tr, 2 b), org; 8 for 3 viols (tr, t, b), org; 8 for 3 viols (2 tr, b), org; 6 for 3 viols (tr, 2 b), org (org pt only); 3 for 6 viols (2 tr, 2 t, 2 b), org; 2 for 5 viols (2 tr, 2 t, b), org; 1 for 2 tr, 2 b, org (org pt only)
18 fantasias and airs (incl. 2 settings of the same almande), 3 b viols, *Lbl*
1 fantasia, 3 viols (2 tr, b), org, *Ob*
1 set of divisions, b viol, *Lcm*
Mr Hingston's Consort, tr and b viols, virginal/org, *BEcr* (b pt only)
Voluntary, org, *Och*

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LYNN HULSE

**Hinner, Philipp Joseph** (*b* Wetzlar, 1754; *d* after 1805). German harpist and composer, active in France. He went to Paris at an early age and in 1769 appeared as a harpist at the Concert Spirituel. He studied the harp with Francesco Petrini and by the end of 1775 (according to Coüard-Luys) his reputation had earned him the office of harpist in ordinary to Queen Marie Antoinette. After a

brief stay in Naples (1777–8) he went to London, where he was advertised as a 'celebrated Performer on the Harp from the Court of France' at all 12 Bach-Abel Concerts in 1781, and became acclaimed as a sensitive player of adagios. He returned to Paris in 1783 and remained active there as a virtuoso and composer until 1805.

Hinner was one of the two harpists named by Forkel as 'extraordinary artists' (*Musikalischer Almanach 1783, 1784*). He composed numerous pieces for the harp (printed in Paris and London *c*1780–94), including sonatas with violin (opp.5–7, 9), duets for two harps (opp.1, 3, 8, 10), accompaniments to *ariettes* by various composers (opp.4, 11) and variations. He also composed two comic operas: *La fausse délicatesse* (1776) and *Les trois inconnues* (1783).

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HANS J. ZINGEL/R

**Hinners.** American firm of organ builders. It was founded in Pekin, Illinois, in 1879 by John L. Hinners (*b* Wheeling, WV, 11 Aug 1846; *d* Pekin, IL, 24 Aug 1906) for the manufacture of reed organs. Hinners had previously worked as a foreman for Mason & Hamlin. J.J. Fink became his partner for a short time in 1881, and in 1886 he was joined by U.J. Albertsen, the name changing to Hinners & Albertsen. Around 1890 they began making pipe organs, the first recorded instrument being installed in 1892 in the German Evangelical Church of Huntingburg, Indiana. In 1902 the firm incorporated under the name of Hinners Organ Co., with John Hinners, his son Arthur, Jacob A. Roelf and Heilo J. Rust as principals. Arthur Hinners (*d* 1955) became director of the firm on the death of his father. Although the company's output was considerable, and 97 employees are recorded for 1921, Hinners was content to build small organs for small churches, many of them pre-designed and sold via catalogues. Tracker-action organs continued to be produced in quantity long after other firms had abandoned this type of mechanism; the largest organ was a 25-stop instrument in St Paul's, Pekin. Damaged by the Depression, Hinners ceased building pipe organs in 1936, but continued to make reed organs under the direction of Louis C. Moschel until the firm was dissolved in 1942.

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BARBARA OWEN

**Hinrichs, Gustav** (*b* Ludwigslust, 10 Dec 1850; *d* Mountain Lake, NJ, 26 March 1942). American conductor, impresario and composer of German birth. He studied first with his father and later in Hamburg with Marxsen. He began conducting at the age of 15 and five years later moved to San Francisco, where he taught and conducted the Fabbri Opera. In 1885 he became assistant to Theodore Thomas in New York as director of the American Opera Company. After its failure he established his own company in Philadelphia in 1888, and during the ten seasons of its existence conducted the American premières of Mascagni's *Cavalleria rusticana* (1891) and *L'amico Fritz* (1892), Bizet's *Les pêcheurs de perles* (1893) and Puccini's *Manon Lescaut* (1894). He also directed his own opera, *Onti-Ora*, at its première on 28 July 1890. Hinrichs was later active in New York, where he taught and conducted at the National Conservatory and at Columbia University (1895–1906); he conducted at the Metropolitan Opera during the 1899–1900 and 1903–4 seasons. He seems to have retired by 1910. His other compositions include a symphonic suite and some vocal works, none of which was published. He was married to the soprano Katherine Fleming.

BRUCE CARR

**Hinrichsen.** *See* PETERS.

**Hinsz** [Hinsch, Hins, Hintz, etc.], **Albert Anthoni** (*b* Hamburg, 1704; *d* 1785). Dutch organ builder of German birth. He moved to Groningen in 1728 to establish an independent organ building business. In 1729 he completed the rebuilding of the *Rugpositief* of the organ at the Martinikerk begun by F.C. Schnitger the elder, who had died. Hinsz married Schnitger's widow in 1732, and merged Schnitger's business in Zwolle with the one in Groningen.

In total Hinsz built 24 new organs in 55 years and repaired and rebuilt many others. He earned a high reputation during his lifetime. His organs fall into three categories: firstly, two-manual and independent Pedal organs of about 30 stops, with a *Rugpositief*, and with Pedal towers on each side of the *Hoofdwerk* case and a fake *Borstwerk*. This type displays the influence of such Schnitger instruments as those in the Grote Kerk, Zwolle, and the organ in the Pepergasthuiskerk, Groningen (now in Peize), with its independent pedal department and a fake *Borstwerk* with façade pipes incorporated between the *Hoofdwerk* case portion and the case foundation. Instances include Leens (1734); Bovenkerk, Kampen (1743, three manuals and pull-down pedals; a real *Borstwerk* and independent Pedal were added in 1789 by F.C. Schnitger the younger and H.H. Freytag); Almelo (1754); Midwolda (1772); Harlingen (1776); Bolsward (1785) and Uithuizermeeden (1785). The second type have two manuals with *Hoofdwerk* and *Rugwerk* and pull-down pedals of about 20 stops; of the third type are one-manual organs of eight to 13 stops with pull-down pedals. He also built a number of chamber organs.

By 1749 Hinsz's main competitor in Friesland, Johan Mich(a)el Schwartsburg [Swartzburg], had died, giving him a near-monopoly on the supply of new organs in the province. At this time Hinsz made changes to the design of his instruments. He introduced the labial Cornet (first at Almelo, 1754), often at 16′ pitch, and the Tierce mixture; he added a Woudfluit 2′ to the *Hoofdwerk* and, in the Dutch tradition, added a Baarpijp to the same department to accompany the Vox Humana. He removed the Quint or Sifflet 1–1/2′ and Scherp from the *Rugwerk*, and pedal mixtures; he replaced the Quintadena 16′ of the Great with a Bourdon 16′ and extended the manual compass from its usual *C–c‴* to *C–d‴* or *f‴*. Whenever space and money allowed, instruments were adapted from the old choir pitch (*Chorton*) to the increasingly popular lower chamber pitch (*Cammerton*, about *a′* = *415*) and

near-equal temperament (probably a 1/6-comma tuning) was used (for the first time in the Buitenkerk, Kampen, 1754).

After Hinsz's death his business was carried on by his stepson F.C. Schnitger the younger, who shortly afterwards entered into a partnership with H.H. Freytag. Hinsz's influence was considerable; his pupils included case maker Lambertus van Dam (1744–1820), Albert van Gruisen (*c*1741–1824), who both worked mainly in Friesland, and Matthijs Hanssen Hardorff (*d* 1802) of Leeuwarden. Hinsz's significance lies above all in the way in which he built upon and refined the achievement of F.C. Schnitger the elder, both in terms of organ appearance (far more elaborate case work with softer and rounded lines) and of sound.

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ADRI DE GROOT

**Hintergrund** (Ger.). *See* BACKGROUND; *see also* LAYER.

**Hintersatz** (Ger.). The ranks of pipes placed behind the case pipes in the late medieval organ. *See* ORGAN STOP.

**Hintz** [Hinsch], **Ewaldt** (*b* Danzig [now Gdańsk]; *d* after *c*1666). German organist and composer. He was a pupil of Froberger. About 1656 he was organist to the Danish court, and he was Paul Siefert's successor as organist of St Marien, Danzig, from about 1660 to about 1666. His only extant work, an elaborate organ chorale, *Allein zu dir, Herr Jesu Christ*, is found in the Pelplin Tablature (*PL-PE*) among a group of compositions intabulated about 1680. Only the name Ewaldt is given in the tablature, and the piece has been published under this name twice (AMP, ii, 1964, facs. repr., and CEKM, x/1, 1965); Klaus Beckmann has since plausibly identified 'Ewaldt' with Hintz and published the chorale again (*Anton Neunhaber und Ewaldt Hintz: drei Choralbearbeitungen*, Wiesbaden, 1974). More reliable, however, is the edition by J. Erdman (*Utwory organowe z tabulatury pelplińskiej* [Organ works from the Pelplin Tabulature], Warsaw, 1981). Judging by its style Hintz was influenced by the north German school of organist composers.

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JERZY GOŁOS

**Hintze, Jacob** (*b* Bernau, 4 Sept 1622; *d* Berlin, 5 May 1702). German music editor and composer. He moved to Spandau as a boy when, because of the Thirty Years War, his father became a town musician there, and from 1638 to 1640 he was a pupil of the Berlin town musician Paul Nieressen. After studying for three further years at Spandau he spent five years travelling, which took him to Stettin, Elbing and Danzig, to Wehlau and Königsberg, where he studied with Johann Weichmann, to Insterburg, where he worked for about two years, and as far as Lithuania, Livonia and Sweden. After the peace treaty of 1648 he returned to Spandau by way of Denmark, Rügen and Pomerania and worked briefly with his father. In 1649 he was working at Küstrin, in 1650 in Berlin and from 1651 to 1659 in Stettin. On 1 August 1659 he succeeded Nieressen as town musician in Berlin and remained there until his death, which resulted from a stroke after he had for long suffered from palsy. His funeral oration was given on 14 May 1702 by P.J. Spener.

After the death of Johannes Crüger in 1663, the publisher Christoph Runge commissioned Hintze to issue further editions of the successful songbook *Praxis pietatis melica* which Crüger had initiated, and he supervised the 12th to the 28th editions (1666–98) of this book. The 12th edition is prefaced by a Latin panegyric by Crüger that shows how highly he valued Hintze as a 'musicus peritissimus et amicus singularis'. Hintze appended to the same edition his own *65 geistreiche epistolische Lieder*, 56 of whose texts are verses by Martin Opitz published in 1624. They can be performed either as four-part pieces or as songs for one voice and continuo: one book gives the melody and the bass (which is figured), a second the alto and tenor parts. In 1695 Hintze published an independent edition of them in which, as the title-page makes clear, the possible ways of performing them are still more varied. No research has yet been done on the modifications that Hintze made in his capacity as editor in the many other editions of the *Praxis pietatis melica*: only after such research will it be possible to assess his achievement properly.

EDITIONS

Praxis pietatis melica (Berlin, 12/1666) [incl. 65 geistreiche epistolische Lieder by Hintze, also pubd separately (Berlin, 1695) and with rev. scoring (Dresden and Leipzig, 1695); 2 ed. in Winterfeld; several, ed. *ZahnM*

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ADAM ADRIO

**Hintze Manuscript** (*US-NH* 21.h.59). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

**Hip hop.** A collective term for black American urban art forms that emerged in the late 1970s; it is also applied specifically to a style of music that uses spoken rhyme (RAP) over a rhythmic background mainly characterized by the manipulation of pre-existing recordings. Reputedly, the term was first used by the Bronx rapper, Lovebug Starsky, and came to denote the lifestyle, fashions and cultural expressions of the Bronx, New York City, during the mid-1970s. Activities covered by the term included graffiti art and 'breaking', a competitive acrobatic style of dance largely popularized by young Latinos. Music was central to the movement, and was created almost entirely by DJs; the first hip hop DJ was the Jamaican-born Kool Herc, followed by Grandmaster Flash, Afrika Bambaataa,

Grandwizard Theodore, Charlie Chase, Baby D, Jazzy Jay, Red Alert and many others.

Sound systems were set up in parks, schools and abandoned buildings in the Bronx, and, following Jamaican traditions, Kool Herc added MCs to his DJ sets, playing short sections of percussion from funk records by artists such as James Brown and Rufus Thomas. Following this lead, Afrika Bambaataa and Grandmaster Flash added eclecticism and technical innovation. Through the inventiveness of Cowboy, Grandmaster Caz and Starsky, Herc's addition of MCs progressed into the form of cadenced spoken rhymes now known as rapping. When hip hop was finally recognized by the mainstream record industry in 1979, rappers became predominant. Many rap artists still consider hip hop to be a more authentic description of a way of life that extends beyond professionalism and specialization.

DAVID TOOP

**Hipkins, Alfred (James)** (*b* London, 17 June 1826; *d* London, 3 June 1903). English writer on musical instruments. Apprenticed as a piano tuner at Broadwood when he was 14, he remained there for the rest of his life. His formal musical training was minimal yet he became a pioneer in the revival of early keyboard instruments, performing Bach's Chromatic Fantasia and Fugue on the clavichord, and some of the Goldberg Variations on the harpsichord before the Musical Association in 1886. His research on the acoustics of struck strings is reported in the *Proceedings of the Royal Society* (1884–5), and extensive work on the standardization of pitch and on equal temperament was formative in their general adoption. A prolific contributor to *Grove1*, Hipkins also wrote major articles on pitch and the piano for the classic ninth edition of the *Encyclopaedia Britannica* (1875–89). Reprinted in succeeding editions, these essays were of seminal influence: widely read and frequently quarried, not always accurately and rarely with acknowledgment, by subsequent writers until well into the 20th century. *A Description and History of the Pianoforte* (London, 1896, 3/1929/*R*), consolidated his reputation as a leading, if somewhat anglophile, authority on the subject. The beautifully produced *Musical Instruments: Historic, Rare and Unique* (Edinburgh, 1888, 3/1945) demonstrates a wider, and arguably even more significant scholarship, as it includes examples from India, China, Japan and South Africa. This was followed by a preface to C.R. Day's *The Music and Musical Instruments of Southern India and the Deccan* (London and New York, 1891/*R*); the preface has been acclaimed by Ki Mantle Hood as a landmark in ethnomusicology.

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CYRIL EHRLICH

**Hirano, Kenji** (*b* Tokyo, 1 April 1929; *d* Tokyo, 1 Sept 1992). Japanese musicologist. He read Japanese music history and literature at the University of Tokyo (BA 1953, MA 1955), and studied privately various genres including noh theatre, *nagauta* and *sōkyoku* (*koto* music). After teaching at Kansai University, Osaka (assistant 1958, lecturer 1960, associate professor 1963), he returned to Tokyo to teach at Dokkyo University (associate professor 1969, full professor 1970). Subsequently he taught at the Tokyo National University of Fine Arts and the University of Tokyo. Based on his training in Japanese philology, Hirano's research contributed to the rediscovery of forgotten traditions, the placement of Japanese musics in wider contexts by comparing Japanese genres with similar Asian traditions, the description and analysis of complete repertories and the introduction of experiments and reconstructions into historical research. He made much of the connection between research and sound recording; as a result, many of his writings have accompanying sound discs. The most important scholar of Japanese music of his generation, his work exerted an influence both in Japan and beyond, and publications such as *Nihon koten ongaku bunken kaidai* (1987), *Iwanami kōza Nihon no ongaku, Ajia no ongaku* (1988–9) and *Nihon ongaku daijiten* (1989) are considered among the most reliable Japanese music research tools.

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YOSIHIKO TOKUMARU

**Hirao, Kishio** (*b* Tokyo, 8 July 1907; *d* Tokyo, 15 Dec 1953). Japanese composer. He studied medicine and then German literature at Keiō University, from which he graduated in 1930; at the same time he studied music theory with Ryūtaro Hirota and Tetsu Ōnuma. In 1931 he went to study in Paris at the Schola Cantorum and then, from its foundation, the Ecole César Franck, where he remained a composition student until 1936. He returned to Japan and won the prizes offered by the New SO in 1937, for *Kodai sanka*, and 1938, for *Sumida-gawa*. In 1940 his String Quartet won a prize sponsored by the Japan Composers' League, establishing his position as a composer of instrumental music. After World War II he became a leader of musical activities in Tokyo as

composition professor at the Kunitachi Music School (later Music College) from 1947 and as chairman of the Japanese Society for Contemporary Music from 1949. His music shows the influence of modern French music in its modal tendency and preference for woodwind, while he was searching for a characteristically Japanese harmonic and melodic system. He favoured chamber music, often in classical sonata form.

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Chbr: Str Qt, 1940; Fl Suite, 1940; Fl Sonatine, 1941; Sonata, vn, pf, 1947; Pf Sonata, 1948; Trio, fl, vn, pf, 1949; Wind Qnt, 1950; Sonata, ob, pf, 1951
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Many songs

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA

**Hirmologion** [hirmologium]. *See* HEIRMOLOGION.

**Hirokami, Jun'ichi** (*b* Kanagawa, 5 May 1958). Japanese conductor. He studied at the Tokyo College of Music, and after graduating in 1983 became an assistant conductor of the Nagoya PO. In 1984 he won first prize at the first Kirill Kondrashin International Conducting Competition in Amsterdam. One of the jurors was Ashkenazy, who was so impressed with Hirokami that he engaged him as the conductor of his Japanese tour in 1985. In the next few years Hirokami was invited to conduct leading orchestras throughout the world, including the French National Orchestra, the Berlin Radio SO, Montreal SO, Israel PO, the Concertgebouw Orchestra, Vienna SO, the LSO and the RPO. In 1989 he made his début at the Sydney Opera House with *Un ballo in maschera*. In 1991 he became principal conductor of the Norrköping SO, where he added many contemporary Swedish works to his repertory. In 1995 he was appointed principal conductor of the Japan PO. Hirokami's conducting, in a repertory ranging from Handel to contemporary music, is characterized by colourful lyricism, dynamic rhythm and a strong sense of drama. Among his recordings are orchestral works by Borodin, Atterberg and Linde.

MASAKATA KANAZAWA

**Hirose, Ryōhei** (*b* Hakodate, Hokkaido, 17 July 1930). Japanese composer. He studied harmony and piano with Hidetake Tsutsui (from 1947), with Ikenouchi (from 1953) and at the Tokyo National University of Fine Arts and Music with Ikenouchi and Yashiro (1955–62). After this period he took a serious interest in Japanese instruments, from which arose a series of compositions. The very tense and dramatic style found in these is evident also in his pieces for European instruments of the early 1970s. In 1971–2 and 1973 he made visits to India, and these brought him to a 'pan-Asian' style often influenced by Indian ragas and drone techniques. At the same time he continued to write for Japanese instruments; his Shakuhachi Concerto won an Otaka Prize in 1976. In 1977 Hirose became a professor at the Kyoto Municipal University of the Arts; he has continued to compose prolifically. He displayed an interest in the recorder in the 1970s and the viol in the 1990s; in a series of works for flute orchestra beginning in 1979 he has exploited the flute's inherent abilities. His experimentation with tone colours is apparent in *Enbu* (1985), where Indian sitar and Japanese shamisen combine with electronic sounds, and in *Kotohogi* (1995), where he contrasts groups of koto, shamisen and shakuhachi. Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* ('Japanese compositions in the 20th century', Tokyo, 1999), 217–19.

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Chbr: Str Qt, 1958; Métamorphose, vn, pf, 1959; Torso, 2 koto, shamisen, shakuhachi, vc, 1964; Flora 1971, pf, cel, hp, perc, elec, 1971; Pundarika, cl, pf, 1972; Potalaka, rec, vc, hp, 1972; Pippara, bn, hp, 1973; Yume jūya [Dreams for 10 Nights], Jap. ens, 1973; Lamentation, rec qt, 1975; Idyll, rec qt, 1976; Ode, 2 rec, 1980; Izayoi, shakuhachi, koto, 1983; Enbu [Flame Dance], sitar, 2 shamisen, perc, tape, 1985; Tsukishiro, koto, va, 1986; Sawaragi, 2 fl, koto, 5 perc, 1990; Merry Age of Figaro, 8 fl, 1991; Brain-Storming, trbn, unspecified insts, 1991; Sango no shima [Coral Islands], 4 viol, 1993; Kotohogi, koto ens, shamisen ens, shakuhachi ens, 1995; Sesshū san I [Admiration for Sesshū I], Jap. inst ens, 1998
Solo inst: Byoh, shakuhachi, 1972; Yoh, koto, 1972; Hanashizume, koto, 1973; Meditation, rec, 1975; Hymn, tr rec, 1980; Hymn, fl, 1982; Recycle, perc, 1982; Passacaglia, org, 1990; Contemplation (Meditation), va, 1992; Ekō, org, 1994
Vocal: Vivarta, children's chorus, shakuhachi, perc, 1973; 5 Laments, male chorus, 1980; Umidori no shi [Song of Seabirds], male chorus, 1981; Hamanasu March, chorus, ww ens, 1988; Kumamoto sanka [Hymn to Kumamoto], chorus, orch, 1989; Chatsumi-uta niyoru hen'yō [Metamorphosis on Tea-Picking Song], chorus, 4 viol, 1993; Kamui no mori de [In the Forest of Kamui], chorus, pf, 3 perc, 1993; 5 Anthems, female chorus, 1995; Da Da Da, children's chorus, 1995

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA

**Hirsau, William of.** *See* WILHELM OF HIRSAU.

**Hirsch, Abraham** (*b* 1815; *d* 1900). Swedish publisher, music dealer and printer. He began his career as an apprentice in Östergrens bok-och musikhandel in Stockholm in 1829. The history of the Östergren shop went back as far as 1802 when Pär Aron Borg started selling music from his home in Stockholm, thus founding the firm that was to become one of Sweden's largest and most long-lived music publishing houses. By 1804 Borg, in partnership with Ulrik Emanuel Mannerhjerta, had opened a music shop. This was taken over by Gustaf Adolf Östergren (1791–1825) who not only sold music and instruments but was also a publisher. After Östergren died, the business passed through various hands until 1831, when Abraham Hirsch, at the age of 17, took over the daily management. In 1837 he bought the business and a year later he acquired a lithographic printing press and continued to expand. In 1842 Hirsch bought the

stock of Albert Wilhelm Möller, an earlier employee of Östergren's who had left in 1831 to set up his own business. It was not until this year that Hirsch finally changed the name of the firm from Östergrens to Hirsch musikhandel. In 1874 he sold his shop to Julius Bagge and from 1884 the publishing firm was run by Hirsch's son Otto. Both shop and stock were eventually taken over by Gehrmans.

Hirsch published works mainly by Swedish contemporary composers, including light music for piano, sonatas and chamber music, songs and male-voice quartets, but also arrangements of symphonies and operas. The growth of his stock is recorded in more than a dozen printed catalogues and in his plate numbers, which proceed in orderly succession to 2659 (1915). He also published two important music periodicals: *Stockholms musiktidning* and *Ny tidning för musik*. Hirsch was one of the initiators of the Swedish publishers' association (1843) and in 1853 he established a pension fund for Swedish music and book dealers.

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VESLEMÖY HEINTZ

**Hirsch, Leonard** (*b* Dublin, 19 Dec 1902; *d* Bristol, 4 Jan 1995). Irish violinist. He studied with Adolf Brodsky at the Royal Manchester College of Music (1919–27), and became a principal and soloist with the Hallé Orchestra under Harty, who occasionally appeared as pianist with the quartet Hirsch formed in 1925. He was leader of the BBC Empire Orchestra from 1937 until it was disbanded in 1939. A pioneer of wartime concerts in air-raid shelters, he sometimes gave three concerts during an evening's raid, and was also a member of the wartime RAF SO, with which he toured the USA. He formed a new Hirsch Quartet in 1944, and was the leader of the Philharmonia Orchestra from its formation in 1945 until 1949; he also led the Sinfonia of London, and in 1961 formed the Hirsch Chamber Players, which he directed. A professor of the violin at the RCM (and an honorary Fellow), his work with young musicians became increasingly important from 1948 when he began a close association with the National Youth Orchestra of Great Britain. He was the first music director of the BBC Training Orchestra at Bristol (1966–9) and in 1964 became chief music consultant for Hertfordshire, training and conducting a county youth orchestra that also performed in London and abroad.

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S.M. NELSON

**Hirsch, Paul (Adolf)** (*b* Frankfurt, 24 Feb 1881; *d* Cambridge, 23 Nov 1951). British collector of German origin. Hirsch's name is perpetuated by the great music library which he began to assemble in 1896 and took to Cambridge when he left Germany 40 years later. He devoted all the energy and leisure that he could spare from his work as an industrialist to extending the range and depth of the collection. He added to it extensively in Cambridge, where the books were deposited in the University Library, and continued to enrich it with gifts even after he had sold it to the British Museum in 1946 for £120,000.

As a practical musician (who played the violin and viola well) and a highly cultivated man, Hirsch fully understood the needs of both performer and musicologist. Being also a great bibliophile, he built up his music library on the widest possible basis, to a total of some 18,000 items. While he paid special attention to early editions of Mozart, Haydn and Beethoven, his collecting began with incunabula and early theoretical works and went on through the great names of four centuries of music and musical literature, in most European countries. Hirsch also amassed as much secondary material as he could.

Hirsch was generous in giving scholars access to his books, and from 1922 to 1945 issued the 'first series' of the publications of his library. It comprised a dozen of the rarities in it, ranging from Caza's *Tractato vulgare de canto figurato* (1492) edited by Johannes Wolf, to the edition of Mozart's last ten quartets edited by Einstein. (A full list is given in the article on Hirsch in *Grove5*.) The 'second series' comprised the four volumes of the catalogue mentioned above.

Hirsch's own writings were not numerous but they were all the product of discriminating judgment, keen observation and a finely analytical mind. Those which appeared after 1936 bear witness to his admirable command of English.

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ALEC HYATT KING

**Hirschbach, Herrmann** (*b* Berlin, 29 Feb 1812; *d* Leipzig, 1888). German composer and critic. He initially studied medicine, but from the age of 20 devoted himself to music, studying the violin and composition. The first public performance of his works came in 1839 with a set of string quartets, which were subsequently published as his op.1 under the title *Lebensbilder in einem Cyclus von Quartetten*. Further string quartets followed, as well as several quintets and a septet and octet, which gained Hirschbach a reputation as a composer of chamber music.

He also wrote four symphonies and five overtures, many of which have descriptive titles, and which were arranged and published as piano pieces. In about 1842 Hirschbach moved to Leipzig, where he soon established himself as an acute but somewhat acerbic critic. He contributed articles to the *Neue Zeitschrift für Musik*, among other journals, and Schumann, who had praised Hirschbach's *Lebensbilder*, offered him his support. Hirschbach's string quartets and critical writings are still occasionally mentioned, though his other works are now forgotten.

WORKS

Orch: 4 syms., op.4, op.46, 'Lebenskämpfe', op.47, 'Erinnerung an die Alpen', op.27, 'Fausts Spaziergang'; 5 ovs., op.3 'Festive', op.28, op.36, 'Goetz von Berlichingen', 'Hamlet', 'Julius Caesar'

Chbr: 3 str qts, op.1, 'Lebensbilder in einem Cyclus von Quartetten' (Berlin, 1841); other str qts, opp.29, 30, 31, 32, 33, 34, 35, 37, 38, 42, 43, 49; qnts, 2 vn, 2 va, vc, opp.2 and 39; qnts, 2 vn, va, 2 vc, opp.44 and 50; 2 qnts, vn, va, vc, cl hn, opp.40 and 48; septet, vn, va, vc, db, cl, bn, hn, op.5; octet, vn, va, vc, db, fl, cl, bn, hn, op.26

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ANN M. KIDDLE

**Hirsemenzel, Lebrecht.** *See* RAUPACH family, (3).

**Hirtenlied** (Ger.: 'shepherd song'). *See* WEIHNACHTSLIED.

**His** (Ger.). B♯. *See* PITCH NOMENCLATURE.

**Hisis** (Ger.). B𝄪. *See* PITCH NOMENCLATURE.

**Hislop, Joseph** (*b* Edinburgh, 5 April 1884; *d* Upper Largo, Fife, 6 May 1977). Scottish tenor. He studied with Gillis Bratt in Stockholm, making his début there as Faust at the Swedish Royal Opera (12 September 1914). After five years in Scandinavia he spent a season in Italy at the S Carlo, Naples, before making his Covent Garden début on 14 May 1920 in *La bohème*, eliciting the commendation 'my ideal Rodolfo' from Puccini. He appeared in Chicago (1920–21) and at the Manhattan Opera House in New York (1921) and then joined Antonio Scotti's US tour. In 1923 he sang at La Fenice in Venice and the Regio in Turin, and became the first British tenor to take a leading role at La Scala (Edgardo in *Lucia di Lammermoor*). At the Colón (1925) and the Opéra-Comique he impressed by his convincing acting and vocal style. He appeared in a film, *The Loves of Robert Burns* (directed by Herbert Wilcox), and made over 120 records for HMV and Pathé, which cover most of his repertory and include notable accounts of his Edgardo and Faust. He retired in 1937. In a new career in teaching at Stockholm, his pupils included Birgit Nilsson and Jussi Björling. From 1947 he was artistic adviser at Covent Garden and then Sadler's Wells, and he later taught at the GSM.

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MICHAEL T.R.B. TURNBULL

**His Majesty's Theatre.** The name of the former King's Theatre, London, from the death of Queen Victoria in 1901 to the accession of Elizabeth II in 1952, when it was renamed Her Majesty's. *See* LONDON, §VI, 1(i).

**Hisnauius, Christoph** [Johann]. *See* HITZENAUER, CHRISTOPH.

**Hispanic chant.** *See* MOZARABIC CHANT.

**Hispaniola.** *See* DOMINICAN REPUBLIC and HAITI.

**Historia.** In the late Middle Ages 'historia' designated the antiphons and responsories of the Divine Office for an entire day; this use of the term was no doubt derived from the close relationship between these chants and the readings of the Office, which were mostly from stories of the lives of saints. In the period of the Lutheran Reformation *historia* (Ger. *Historie*) often designated a biblical story, and from the 16th century to the 18th in Protestant Germany (and to a lesser extent in other areas) any musical setting of a biblical story could be denoted by the term. The most frequently used subject of musical *historiae* was the Passion story; others often used were the stories of Easter and Christmas. A principal composer of this genre was Heinrich Schütz, whose *historiae* are close in conception to the oratorio. The Lutheran *historia* of the 16th and 17th centuries is a particularly important forerunner of the ORATORIO in German. In the 20th century German composers for the Lutheran liturgy such as Hugo Distler revived the *historia*, emphasizing the Christmas and Easter stories.

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HOWARD E. SMITHER

**Historical Research Center.** *See under* MUSIC EDUCATORS NATIONAL CONFERENCE.

**Historic Brass Society.** Organization founded in New York in 1988 to promote scholarly research on brass instruments and their music. It has held symposia in the USA and other countries. It publishes a newsletter, the *Historic Brass Society Journal* and, in association with Pendragon Press, the Bucina series of monographs. The articles in these publications reflect the wide range of interests of its members, and demonstate the relationship between scholarship and performance. Scholars and performers who have been closely associated with the society include Stewart Carter, Brucy Dickey, Trevor Herbert, Herbert Heyde, Thomas Hiebert, Thomas Huenber, Keith Polk, Don Smithers, Jeffrey Snedeker and Edward H. Tarr.

JEFFREY NUSSBAUM

**Historiography.** Music historiography is the writing of music history. Its study reveals the changing attitudes to music of the past as shown in writings about music (*see also* MUSICOLOGY, §II, 1).

1. INTRODUCTION. Since its origins in the 18th century, the writing of formal music history has been shaped by the more venerable dynastic and national historiographies that established the historical approach as the 'most universal and encompassing and the highest of all sciences' (Schlegel). Thus music history, like the histories of all the arts, shares essential tasks and subject areas with general history, among them the critical examination of sources, chronological narrative, periodization, change and causality, and biography. Nevertheless, because works of art are their central subject matter, the histories of the arts differ crucially from other historical disciplines. Apart from philological topics such as dating, transmission, attributions and editions, the approach to general historiographical problems is inevitably conditioned by the aesthetic views of the art historian. Moreover, critical judgments about works have even more weight in the areas specific to the arts: the elucidation of style (whether that of an individual artist or of a school or a period) and structure, and, when the problem is broached, meaning. The very definition of such categories as style (without which periodization and change cannot be conceptualized) and structure is conditioned by aesthetic priorities. Even philology, especially in the absence of (seemingly) incontrovertible source evidence, relies on aesthetics when judgments about the artistic properties of works must fill that gap.

A highly significant consequence of the work-orientation of art histories has been the question of autonomy, which extends from general historiographical areas to those specific to the arts. Because musical works, for example, possess uniquely musical material, does it follow that music (1) develops according to its own laws and (2) is understood phenomenologically, or is it so highly conditioned by the greater cultural processes to which it undeniably belongs that (1) explanations of its development should not emphasize its autonomy and (2) formal explication is incomplete and insufficient? In all its phases music historiography has encompassed both approaches, supported by the often competing philosophies of history to which every music historian consciously or unconsciously subscribes.

2. MUSIC-HISTORICAL THINKING BEFORE 'MUSIC HISTORY'. Centuries before antiquarian and historical perspectives began to motivate an interest in early music for its own sake, medieval and Renaissance writing on music was informed by a view of the musical past. That view depended in large part on an uncritical acceptance of ancient legend and chronicle, biblical authority and theological doctrine; thus it was not a historical view in any modern sense of the word. Nevertheless, in speculative and practical theory and in aesthetic polemics, the foundations for music historiography were already being laid. The past – transmitted by classical and Christian theorists – was used both to defend current practice and to legitimize innovation. Less frequently the past, notably the recent past, was found wanting. The declaration of an 'ars nove musice' by Jehan des Murs in 1321 and the attack on it by Jacobus de Liège (*Speculum musice*, before 1330) anticipated not only the early 17th-century controversy about the 'seconda pratica' but also the general historiographical problem of periodization and the definition and critical evaluation of music perceived to be new. In Tinctoris's pronouncement that 'there does not exist a single piece of music, composed within the last 40 years, that is regarded by the learned as worth hearing' (*Liber de arte contrapuncti*, 1477), the distinction between older and newer music is purely evaluative; technical and stylistic criteria are not part of his argument. Tinctoris's implied rejection of antique and Christian scholastic theory, and his explicit projection of individual composers – Ockeghem, Regis, Busnoys and others – into the story of music's development, represent an early stage of a gradual change in perspective that established music as a subject for humanistic study and biography as fundamental for the development of music historiography (*see* BIOGRAPHY). The composers Tinctoris favoured were Franco-Flemish; in his *Proportionale musices* (*c*1472–5) he preferred French 'singing' to English 'shouting' while conceding the English their status as the 'fount and origin' of a 'new art'. This perception of national styles goes back to Plato's *Republic* and Athenaeus's *Deipnosophistae*, and looks forward to 18th-century theories of national styles, Herder's and Rousseau's philosophies of history (the national-linguistic basis for individual paths of development) and the writing of national music histories.

Tinctoris, like later proponents of the new, was not entirely dismissive of the old, especially the very old; his introduction to *Proportionale musices* celebrates the distant and recent past in music and music theory. Other humanist theorists increasingly relied on antique thought rather than on Christian doctrine. Both the advocates of the great stylistic innovations of the second half of the 16th century (e.g. Vicentino, *L'antica musica ridotta alla moderna prattica*, 1555; Galilei, *Dialogo della musica antica et della moderna*, 1581) and the defenders of ancient music and the more recent polyphonic music that was already considered to constitute (without the term being used) a 'classic' style (*L'Artusi, overo Delle imperfettioni della moderna musica*, 1600) drew on Greek theory to suppport their positions. But the Christian theory of the divine origin of music maintained itself into the early 18th century and posed a problem for authors who emphasized musical development: how could something God-given be made better by man? Calvisius maintained a balance implicit in the title of the historical section of his *Exercitationes musicae duae* (1600), 'De origine et progressu musices': he acknowledged the divine perfection of the original music, song; credited a man, Jubal, with the invention of a less perfect vocal music; and, like Tinctoris, associated the progress of the previous century with great composers, among them Josquin and Lassus. Calvisius's notion of progress was, however, a pre-Enlightenment one; it was theologically grounded in the Platonic-Christian tradition that viewed *musica humana* as an inferior anticipation of the perfection of the music of the spheres to be revealed upon human salvation.

Both Calvisius, who criticized Pope John XXII for his campaign against elaborate polyphonic liturgical music, and Praetorius, who wrote a 'Historische Beschreibung der alten politischen und weltlichen Musik' in *Syntagma musicum* (1614–18), were Protestants, and their focus on progress and secular national tradition reflected broader Protestant attempts to legitimize the Reformation through the idea of historical development. Catholic writers on music, notably Mersenne (*Harmonie universelle*, 1636–7), clung to established orthodoxy; the sensual aspect of music was minimized, its divine character emphasized, and ancient music was discussed in greater detail than that of the recent past. For Mersenne the history of music

was still 'divine history'. Yet not long after the publication of the *Harmonie* another Catholic writer, the German Kircher, took a more comprehensive view, anticipating the universal-historical approach of the 18th century: within the musical curiosities and legends in the *Musurgia universalis* (1650) are discussions of music in Old Testament times, folk music and the secular music of the Mediterranean world.

The music-historical literature of the century after 1650 displays the same kinds of internal contradictions that arose in the late 15th century. Printz (*Historische Beschreibung der edelen Sing- und Kling-Kunst*, 1690) did not disavow divine origin, but also stressed the sounds of nature and the role of human reason and passion in the development of music. His influential chapter on 'the most famous musicians' contains biographical sketches in chronological order in which the cultural functions of music are also discussed. The chronology begins with the mythical Jubal, but the emphasis rests on contemporary musicians. Bontempi (*Historia musica*, 1695) perpetuated the scholastic approach to music as a mathematical discipline in his comparative discussion of ancient and modern music. The Bonnet-Bourdelot *Histoire de la musique* (1715) combines elements of scholasticism with a nationalist perspective that, in the context of the 'querelle des anciens et des modernes', argues for the superiority of contemporary French music over Italian. The end of the century witnessed the gradual disappearance of the belief in divine origins, an increasing acceptance of the validity of secular music, and a strengthening interest in source studies (especially historical treatises on early music and theory, which were cited at length). Chronological narratives were often based on excerpts from earlier literature that, like Printz's, discussed individual composers and the role of music in daily life (e.g. Walther, *Musicalisches Lexicon*, 1732). Mattheson's negative review of Bontempi's *Historia* and his admonition that the accuracy of secondary sources should not be taken for granted (*Der vollkommene Capellmeister*, 1739, chap.22) reveal the influence of a nascent critical empiricism and positivism fostered by the burgeoning natural sciences, all of which were crucial to the development of modern historiography.

3. TOPICS OF MUSIC HISTORIOGRAPHY SINCE *c*1750.

*(i) Progress and historicism.* The strongest impetus to music historiography was, however, the old question of progress in music, which became more acute in the intellectual climate of the Enlightenment and as an offshoot of the 'querelle'. This controversy, which began in France in the late 17th century, centred on a debate about the superiority of classical over contemporary literature but was soon extended to the other arts. In music it helped trigger the 'querelle des Bouffons,' the long-running 18th-century argument about the relative merits of contemporary Italian and French music. As late as 1780, when La Borde's *Essai sur la musique ancienne et moderne* (the most important French music history of its time) was published, the dispute shaped historical thinking in France. The ancient-modern dispute was the primary context for the development of an enlightened 'philosophy of history' (a term coined by Voltaire) which ushered in the age of true historical thinking and was in large part defined by the notion of progress.

Because the idea of progress depends on the more basic idea of change, theories of progress were developed in conjunction with theories of historical process, the motor of change. The advocates of recent and contemporary culture grounded their arguments for progress on evolutionary development according to natural law. This view – abstract and metaphysical – shares the mechanism of the 'divine plan' of history, but is not based on theology and allows for human activity and perfectibility. The process of history – the advancement of reason through the different phases of civilization – is universal, embracing all humankind. An understanding and appreciation of the present and any earlier period can be obtained only through a consideration of the human race's entire progress. This notion promoted the encyclopedic approach and universal history, and, in the literature on music, strengthened the century-old tradition of locating music's origins and tracing its earlier phases (*see* §3(iv) below). A crucial difference can be discerned, however, in the rising interest in the music of the past for its own sake, and not only for the ways in which it led to the present state. This shift in perception, which spawned historicism, arose virtually simultaneously with the idea of progress and became its strongest competitor in the 19th and 20th centuries.

The belief in progress underlies several of the most important late 18th-century music histories, yet their authors – Burney (*A General History of Music*, 1776–89), Hawkins (*A General History of the Science and Practice of Music*, 1776) and Forkel (*Allgemeine Geschichte der Musik*, 1788–1801) – all celebrated past achievements and the significance of music in earlier cultures, and recognized that progress had limitations and was not inevitable. Hawkins took a progressive stance in his critique of William Temple, who saw in Greek music (and poetry and visual arts) an absolute standard of beauty that could never be surpassed. How were such views possible, asked Hawkins, in an age that gave birth to a Byrd, a Palestrina or a Shakespeare? Yet on the basis of his retrospective aesthetic preferences Hawkins championed *stile antico* church music and opposed post-1600 instrumental music and Italian opera, while acknowledging the merits of Corelli and Handel. Moreover, in his attack on Addison's relativistic argument that English opera should exclude Italian-style recitative because it was foreign to English culture, Hawkins embraced the absolutist, ahistorical aesthetic categories that he rejected in Temple's work. Burney, whose three volumes on 'the present state of music' in continental Europe (1771–3) are the most detailed (and valorizing) discussion of contemporary music culture before the 19th century, deemphasized the liturgical tradition in favour of secular genres, notably Italian opera. He rejected the idealization of classical cultures and (like Mattheson) criticized the authority enjoyed by ancient and medieval music theorists and, by implication, the practice of heavy citation of older literature. But Burney, whose popularizing history is full of the value judgments more usually found in music journalism, did find fault with the state of his preferred genre after 1760.

Neither Hawkins nor Burney appears to have thought deeply about the conceptual bases for their views, but Forkel, whose position as music director at Göttingen University brought him into the sphere of the so-called Göttingen Historical School, was very conscious of the aesthetic and historical problems surrounding the question of artistic progress and undecided about his own

stance (see 'Versuch einer Metaphysik der Tonkunst' in volume i of his *Geschichte*). He shared Hawkins's and Burney's interest in the contemporary situation (but devoted hundreds of pages to ancient Greece); his primary concern was Lutheran church music and its decline after J.S. Bach, the first 'classic' composer. Bach's sacred and secular music represented the culmination of a long historical process; Forkel's recommendations for church music reform foreshadowed the general concern for contemporary music on the part of such 19th-century German historians as Marx and Brendel, and Spitta's more narrowly focussed effort to rejuvenate Protestant music ('Die Wiederbelebung protestantischer Kirchenmusik auf geschichtlicher Grundlage', 1892). Similar efforts were made on behalf of Catholic church music in the German-speaking lands, France and Italy.

Forkel was less confident about the evaluation of earlier music. In his commentary on Hawkins's critique of the aesthetic absolutism of Temple (*Musikalisch-kritische Bibliothek*, 1778–9), he sided with Hawkins, conceding that the primitive cultures preceding ancient Greece and Rome had their own sense of beauty and order, and acknowledging that 'not just a few believe that there could be a music that is very different from ours, but still not less beautiful, perhaps even more beautiful and perfect'. Yet he stressed the difficulty in judging the music of the very distant past because the 'entirely differing intervallic relationships between the older and more recent scales [*Tonleiter*]' prevented adequate aesthetic evaluation and, hence, secure conclusions about progress. Faced with this problem, Forkel resorted to enlightened absolutist thinking, universal history and the traditional glorification of antiquity: preclassical cultures do not derive their values from the 'natural law of artistic beauty and order' which links Greek 'high culture' with that of the present day. Antique music must be 'perfect' on the same basis as other antique arts – poetry and drama, architecture and sculpture – which are not as difficult to decipher and comprehend.

The progress of European music history was, then, the unfolding of new manifestations of the already perfect. Yet Forkel did not endorse the idea of continuous necessary evolutionary progress, which would have contradicted his pessimism about the contemporary situation. The 'fall' of music after Bach was the last phase of a tripartite process of origin, development and decay posited by numerous historical theories developed in the 18th century (Vico, Bacon, Rousseau, Herder) and modified in the 19th and 20th centuries. These theories are described in historiographical literature variously as organic or biological, or in terms of life-cycles (youth, maturity, old age). Progress depends on the beginning of a new cycle. Although Hawkins maintained little hope for a new beginning, he incorporated this scheme into his writing and may have influenced Forkel, who approved of Hawkins's work. Another influence has been seen in Winckelmann's four-part theory set forth in his epoch-making *Geschichte der Kunst des Altertums* (1764), in which a period of differentiation (*Veränderung*) precedes the fall. Forkel's discussion of the many forms of perfection in music since classial antiquity reflects this perspective. But Winckelmann viewed development as autonomous; his concern, foreshadowing style history, was with the 'essence of art', which can always regenerate itself. Forkel's pessimism stemmed from his critique of the totality of contemporary culture in light of his absolutist aesthetic ideal. In an age of decline he found little to look forward to: his organic historical view was irreconcilable with his cautious belief in progress.

In the wake of the French Revolution and Restoration, 18th-century historical thinking was challenged by a rise in scepticism about progress *per se* and an increasing reverence for an idealized past that was often stimulated by religious and nationalistic perspectives. These tendencies strengthened the appeal of historicism, an important aspect of which is a view of the past as equal or superior to the present. Historicism developed as an alternative to Enlightenment teleology as the basis for a philosophy of history. In the histories of the arts it promoted the abandonment of an absolute standard of beauty and a consciousness of the validity of sharply divergent artistic forms and styles over the course of history. Thus aesthetic relativism developed concurrently with historicism, and both tendencies supported the growing positivistic-empirical emphases of music historiography that coincided with the gradual establishment of music history as an academic discipline. Although the length of the discussion of progress and process in this article might suggest the contrary, historicism (which requires less explication and did not take as many different forms) was the single most important impetus to the development of music historiography in the 19th century. Apart from biographers, who devoted roughly equal attention to recent and distant composers, most music historians concentrated on the music of the past, which was generally understood to have concluded with Bach. (This view conflicts somewhat with the widespread idea that 'new' music began in 1600; *see* §3(iv) below.) This emphasis fostered the development of research techniques that are the basis for the positivistic-empirical aspects of modern historical musicology, and also motivated the introduction of monographic studies and articles on narrowly focussed topics (notation, sources, genres, styles etc.) in a limited time span along with traditional universal histories. Both developments allowed for more thorough and rigorous treatment of subject matter than had been imaginable earlier.

A preference for religious music often accompanied the historicist rejection of continual progress and its frequent de-emphasis of universal history, historical process and contemporary music. Martini championed Palestrina, while Gerbert was primarily concerned with the historical relationship between the Roman Catholic liturgy and music. Winterfeld adopted their idea of a 'holy music' in Christian Europe before 1600. A clear indication of Winterfeld's historicism is his appreciation of the modes, which differed both from Forkel's admitted lack of understanding (as well as his view of the development of modern scale systems) and from his contemporary Kiesewetter's view that the modes represented a preliminary stage in the development of the tonal system.

Nationalistic historicism treated folk and religious music, and recent secular art music, especially opera, as equally valid elements of national tradition, while some countries, notably Austria and Germany, in line with German Romantic musical aesthetics, attributed their cultural superiority to their recent instrumental music. Such thinking underlay the writing of national music histories all over Europe. It had acute political implications in Germany and Italy – which until well after 1850 were unified cultures (despite Catholic-Protestant divisions and

tensions in Germany) but not unified states – and in countries such as Russia, where a native 'art' music tradition was in its formative stages in the early 19th century. It was also important in those central European areas (Hungary, Poland and the future Czechoslovakia) which could claim a longer tradition but whose 'high' culture and political life had been dominated by their German, Austrian and Russian neighbours.

Nationalism, universal-historical views and support for the legitimacy of secular music of the present and the past went hand in hand with a continuing belief in progress. Kiesewetter, whose absorption of late 18th-century ideas of progress – contemporary music was cause for 'great happiness' – is felt throughout his influential *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik* (1834), devoted an entire book to secular music before 1600 (*Schicksale und Beschaffenheit des weltlichen Gesanges ... bis zur ... den Anfängen der Oper*, 1841), in which he rebuked those historians who denigrated secular music while asserting that the Italian madrigal was superior to Renaissance liturgical genres with respect to expression and harmonic practice. This was, for its time, a radical reinterpretation of 16th-century music and a critique of a historicism so extreme that it rejected relativism and assumed an absolutist pre-1600 religious aesthetic. (The validity of sacred music with elaborate instrumental accompaniment was a subject of much debate.) Winterfeld was not the probable target, because his book was published in the same year as Kiesewetter's, but Kiesewetter certainly knew Gerbert's and Martini's books as well as more recent work along the same lines, such as Thibaut's *Über Reinheit der Tonkunst* (1825). Nevertheless, Kiesewetter was certainly one of the founders of music historicism; his aesthetic relativism (which, like Winterfeld's, began with Christian Europe – both viewed Greek music as incapable of development) allowed him to achieve a synthesis between perspectives that were often mutually exclusive.

Fétis, the leading 19th-century French-speaking music historian, followed in the 18th-century tradition of a belief in progress with limits. Influenced by the liberal universal-historical approach of Jules Michelet, he relinquished Enlightenment ideas about natural law and abstract reason but also avoided the metaphysics of German idealism. Fétis did not dismiss the importance of human reason, but his emphasis on sentiment, imagination and inspiration, as well as mystical and religious motivations, all bespeak the Romantic historical view originating in the late 18th century with thinkers like Rousseau and Herder. Fétis stressed the particularity and validity of each phase in the historical process, yet, like his 18th-century counterparts, he had reservations about the most progressive music of his own time and suggested a return to 18th-century artistic values. On the other hand, Fétis did not entirely abandon the mechanistic conception of progress, while acknowledging that it was neither continuous nor inevitable. Unlike the universal schemes of the Enlightenment, however, process seemed to operate through 'music creating itself, developing itself, and changing itself by virtue of various principles which are unfolded ... and discovered periodically, by men of genius' (*Biographie universelle*, 1873 edn). Thus Fétis was one of the first proponents of the idea of autonomy, in sharp contrast to the universal thinking of his predecessors. The idea of autonomous development also underlies Parry's *The Evolution of the Art of Music* (first published as *The Art of Music*, 1893), which was conceived in a British intellectual climate dominated by Darwin and Spencer. A strong evolutionary view led him to assert the 'primitiveness' of medieval chant (a characterization Fétis had reserved for some music prior to classical Greece); predicated on natural-scientific theory, his philosophy of history and personal aesthetics were immune to the arguments of historicism and the weight of evidence brought forward in editions and performances of historical music.

In Germany, Hegel was the thinker we most closely associate with the idea of progress in the 19th century: the metaphysical idealism, the dialectical method, the belief that human history is primarily that of the advance of human consciousness and the human spirit, and the liberal nationalism underlying his philosophy of history had an enormous impact on German intellectual life as a whole, and on German historiography in particular. Marx and Brendel are the music historians most often linked to Hegelianism; Brendel explicitly identified himself with the philosopher. Both historians were idealists, stressing the potential of music to present philosophical ideas (the '*Idee*') and the role of critical (self-)consciousness on the part of composers and listeners. On the basis of their teleological perspectives, both emphasized the music of the present and recent past as the highest embodiment of the great advances of the human spirit; the year 1600 was not the end of a great age but the first foreshadowing of later greatness. Both viewed the music of the past before Viennese Classicism with a critical eye; Handel and Bach were notable exceptions – Marx distinguished between Handel's oratorios and the *St Matthew* Passion on the one hand, and Graun's *Tod Jesu* on the other: the higher aesthetic and spiritual values embodied in the music of the former composers ensured its relevance for a spiritually more advanced age that favoured a philosophical 'Kunstreligion' over religion itself.

Yet the paths that Marx and Brendel staked out for further progress diverged. Brendel pinned his hopes for the music of the future on Wagner; Marx rejected the music drama (as did Schumann, whose criticism was also motivated by a theory of progress that is less self-consciously derived from a philosophy of history) and, despite his interest in German opera and church music, viewed Beethovenian instrumental music as holding the greatest promise. (Hegel himself admired Rossini's operas and Bach's *St Matthew* Passion, and, retaining a Kantian hierarchy of the arts, criticized the increasing emphasis on instrumental music that, in his view, could not embody the ideas claimed for it by Marx.) Ambros has also been linked to Hegel on the basis of his references to the Hegelian art historian Karl Schnasse and his critique of Kiesewetter's linear evolutionary thinking. Ambros detected an irreconcilable contradiction between Kiesewetter's perception that Handel and Bach represented a culmination, and his conclusion that the present day was the highest point in musical development. It has been suggested that Ambros subscribed to a dialectical perspective (which could easily accommodate Kiesewetter's conclusions), but the greatest single influence on Ambros was undoubtedly Jakob Burkhardt's cultural-historical approach, which rejected idealism while drawing on Herderian-Hegelian propositions about the unified nature of all cultural phenomena in a particular 'Zeitgeist'.

*(ii) Formalism, autonomy and racialism.* Neither Ambros, nor Marx, nor Brendel rigorously applied the dialectical method (Brendel came closest), nor did they make use of Hegel's division (in his published lectures on aesthetics) of the entire history of the arts into three great periods: pre-antique 'symbolic', antique 'classic' and Christian 'romantic'. The theory of dialectical progress, in Marxist reinterpretations, had its greatest impact on the music historiography of the Soviet Union and in Eastern Europe after World War II. Marxist-Leninist-Stalinist historians replaced Hegelian idealism with a materialist perspective in which socio-economic conditions, defined primarily by class divisions and the ownership of the means of production, constitute a 'structure' that supports and to a large degree determines a cultural 'superstructure'. Human consciousness and its cultural products develop in relation to dialectical process in the structure (see §3(iv) below); hence the art of any particular historical period embodies those conditions and, as a result of the nature of its relation to them, has a distinct class character. In its most reductive form Marxist historiography denies the possibility of autonomous development in the arts and formalist interpretations of art works; after the official rejection of Stalinism some historians (in musicology, Lissa in Poland, Knepler in East Germany) accepted the idea of 'semi-autonomy'. This concept retains the paradigms of dialectics and structure–superstructure, yet is less rigid in its view of the inevitability and character of progress, and grants more independence and self-determination to the superstructure. (For a post-1989 Marxist critique of Marxist musicology see Knepler's article 'Geschichtsschreibung' in *MGG2*). The East German musicologist Brockhaus, in his foreword to *Europäische Musikgeschichte* (1983), proposed a series of laws ('*Gesetzmässigkeiten*' – the term predates Marxism and is still used by non-Marxist historians) consisting of 'dialectical unities' that embrace 'continuity and discontinuity in music history', 'evolutionary and revolutionary change' in the historical process, 'necessity and coincidence'. He also posited a second group of laws that govern the internal process of music history within general history: 'relativity, causality, conditionality, and determinism'. Brockhaus broadened the theory of *Wiederspiegelung* (reflection) first developed as 'intonation' by Soviet scholars (B. Asaf'yev, *Muzikal'naya forma kak protsess* and *Intonatsiya*, 1930–47); it is no longer limited to 'the occasionally possible case of a direct relationship between things social and things musical', but also reflects composers' feeling and thinking, including their ideas about immanent musical processes. This shift made possible a more refined discussion of formal elements in the arts and their semi-autonomous development, and allowed for a more balanced view of such historical factors as 'pure' aesthetics and religion. (A clear measure of the increasing sophistication of Marxist musicology – some might see it as an erosion – emerges through a comparison of the judicious treatment of Bach's religious music and the religious culture of his time in the GDR in 1985 with their neglect in 1950. It is striking that not only East German musicologists but also Blume de-emphasized Bach's liturgical music and projected him as a child of the Enlightenment.)

As post-Stalinist Marxist musicology refined its methods, it moved in the direction taken by the handful of Western European musicologists (e.g. Boehmer, who often criticized the formalism of 'bourgeois musicology') in a less deterministic Marxist-Hegelian tradition identified with the critical social theory and hermeneutics of the Frankfurt School. Their leading representative, Adorno, wrote no formal music history, but his music criticism and sociology were historically orientated, based on the dialectical method and permeated by his preoccupation with the problem and possibility of progress in the music of the 19th and 20th centuries. Adorno's materialism is predicated on the raw materials of music itself: in this respect music was fully autonomous. However, in Adorno's dialectical take on *Geistesgeschichte*, music, whether through a composer's conscious stance towards the musical material or seemingly by its very nature, it embodies the tendencies and processes of its time. From this perspective Adorno polemicized against Stravinsky and championed Schoenberg, despite the latter's political conservatism, as the progressive composer *par excellence* in the 20th century ('Zur gesellschaftlichen Lage der Musik', 1932). For most of its history Marxist musicology, in line with the conservatism of Marxist aesthetics, regarded the musical avant garde in its diverse forms as symptomatic of the decadence and decay of late capitalist societies (Schneerson, 1952, Ger. trans. of Russ. orig.; Meyer, 1952). This reactionary, formalistic and elitist music did not advance the cause of socialism; socially 'useful' contemporary music must preserve the progressive aspects of the 'bourgeois heritage' in music and reinterpret them to achieve a new synthesis. (In the Soviet Union a re-evaluation of Stravinsky that stressed his Russianness and use of folk material did follow his visit to Moscow in 1962; Schoenberg was partially rehabilitated in East Germany after a series of concerts and lectures in 1977, the centennial of his birth.)

German National Socialist musicology shared the aesthetic conservatism and opposition to the avant garde of its Marxist counterpart; unlike Marxism's emphasis on class, the Nazi critique was predicated on the association of such music with Jewishness (Schoenberg) or some other racial or cultural form of non-Germanness, including the cultural bolshevism that was often linked with Jewishness. All these 'decadent' and 'diseased' tendencies were seen to be undermining Aryan culture; progress in contemporary music depended on the purification of German music from within and the spread of its influence abroad (cultural imperialism went hand in hand with military aggression). The thesis of a foreign and Semitic threat to the undeniable superiority of German music was not a Nazi invention; it went back to Wagner and had gained considerable strength in ultra-nationalistic circles well before 1932. Along the way it had been bolstered by the development of pseudo-scientific racial and 'Volk' theories (the latter a perversion of a tradition extending back to Herder), of which Moser was a leading advocate. Influenced by Houston Stewart Chamberlain, Moser (Die Entstehung des Dur-Gedankens: ein kulturgeschichtliches Problem', *SIMG*, xv, 1913–14) argued for a Germanic origin of the modern scales that he contrasted favourably with the 'Latinic' church modes he associated with Italy and France. In his *Geschichte der deutschen Musik* (1920) the declaration that only German music, with its Nordic roots, could produce simple and 'healthy' four-bar phrases and strong rhythms demonstrates a pre-Nazi confluence of racial and 'volkstümlich' perspectives.

Race, 'Volk' and anti-Semitism were the driving forces of the National Socialist music historiography. In 1932 the newly created Staatliches Institut für deutsche Musikforschung became the centre for musicological 'Gleichschaltung'; some music histories published before 1932 were revised to accommodate new ideological imperatives, and Nazi music historians not only emphasized the greatness of German national tradition (this was neither new nor extraordinary) but also asserted the pre-Christian Teutonic basis of this tradition, thereby minimizing the significance of sacred music and foreign influence, notably from France and Italy. (Mersmann's *Eine deutsche Musikgeschichte* (1934) was criticized for its discussion of non-German contributions to German music.) In books on German music and in comparative studies such as Bücken's *Musik der Nationen* (1937), Nazi musicologists argued for German superiority and took pains to distinguish between German and Jewish music, devoting many studies to Jewish music itself. Blume's *Das Rasseproblem in der Musik* (1939) stands out for its critique of the crudest forms of racialist music historiography and its systematic attempt to legitimize National Socialist musicology scientifically.

*(iii) Process and causality.* Apart from those instances in which 20th-century ideologies dictated a belief in progress, music historiography of the later 19th century and after was less interested in broad problems of causality and process than before; when it engaged such questions, it was less inclined to consider them from a teleological perspective. Historical development, the term implying change with some kind of continuity and causality about which theories can be built, was not discounted, but historicism and positivism discouraged the academic scholar (a scientist) from culturally based or idealistic philosophies of history, and from making broad value judgments about aesthetic issues – notably about the music of the past – that underlie theories of progress. (On the other hand, the strength of historicism and the conservative aesthetics associated with it fostered the widespread antagonism in historical musicology to avant-garde 20th-century music.) In their place various kinds of cyclic theories were advanced, some of which were stimulated by Heinrich Wölffin's art-historical study *Renaissance und Barock* (1888). Wölfflin, whose emphasis on technical discussion of formal elements provided an influential model for the concept of style in music historiography, argued for the spiritual and stylistic unity of Renaissance and antique art. Thus cyclic development unfolds on the basis of periodically surfacing historical continuities rather than continual progressive change. In each period the different cultural spheres (the arts, philosophy, religion) display 'parallel' paths of non-autonomous development (see §3(iv) below). In this vein, Schering proposed a cyclicism based on two different forms of musical symbolism – conceptual and emotional – that succeeded each other in line with broader cultural patterns (e.g. the conceptual symbolism of Bach's age giving way to the emotional symbolism of Romanticism). The concept of symbol was favoured in the early 20th century by non-formalist aestheticians and some historians (such as Erwin Panofsky in the visual arts) subscribing to a hermeneutic and intellectual-cultural-historical approach ('*Geistesgeschichte*'), as championed by Wilhelm Dilthey, in opposition to positivism and theories of autonomous development.

Schering's symbol is a broadly conceived category that accommodates the full range of musical elements and techniques, styles and genres developed through musical history, and also constitutes an aesthetic theory that is the basis for a discussion of work content. Other prominent cyclical theories are more 'scientific'; they advance narrow, 'objective' categories derived from the style-critical approach to periodization, such as melodic unity or diversity as described by Mersmann (1921, pp.67–78), and polyphonic texture as proposed by Moser (1938) and Lorenz (1928); the latter's work reflects the influence of his father's general historical theory of generations (O. Lorenz, 1886). Such criteria are more precise than Schering's symbol, but they are far too limited to accomplish their task and, as Gurlitt argued (1918–19, pp.571–87), should not be applied to humanistic studies. Gurlitt made a detailed critique of the life-cycle theory, which could support both optimistic and pessimistic forecasts. In Spengler's *Der Untergang des Abendlandes* (1918–22) this theory received an influential and pessimistic reworking. Gurlitt argued that determinations of growth and decay in the histories of the arts can be based only on aesthetic judgments and are therefore incommensurable with the scientific claims of the theory. In order to avoid this problem, and also to offer an alternative to positivism, Gurlitt proposed a non-evolutionary division of music history into six epochs on the basis of rhythmic practices; he chose rhythm because it is the 'most primal' musical element, preceding even sonority. In and of itself, this choice is also very narrowly focussed, as is Schering's less systematically worked-out view of musical development on the basis of sonority – the primary material for musical symbolism. Both authors' emphasis on immanent musical material is at first suggestive of autonomous stylistic development (see §3(v) below) as advanced by Riemann (1904–13 and 1908) and Adler, whose theoretical writings criticize autonomy but whose practical method applies it (1911 and 1919). However, Gurlitt and his teacher, Schering, opposed autonomy on the grounds that it was positivistic; they interpreted style changes as expressions of artistic preferences (Gurlitt's 'Kunstwollen') that arose within general culture and were conditioned by individual and social psychology. Schering suggested that 'style history', which was rapidly becoming entrenched as the leading method, should be replaced by 'symbol history' in order to reinforce the linkage between formal and cultural historical elements.

Thus despite the widespread disavowal of progress in mainstream musicology, the question of process, while less burning than before, still remained controversial. Indeed, the tensions between scientific positivism and humanistic cultural theory that framed the debate also defined the parameters of the discussion of periodization, the problem which about 1900 replaced (while subsuming) that of development and progress as central to music historiography.

*(iv) Periodization.* Ambros saw a necessary and decisive step towards a rigorous music historiography in Kiesewetter's division of music history into epochs. He had reservations about Kiesewetter's criteria – epochs were named after the composers whose innovations and influence were definitive for their period – yet the very presence of a periodization based on a single theory about historical process provided an 'order and coherence' that he found lacking in Forkel's chronology. In fact, Forkel

did propose in his essay on metaphysics a tripartite universal-historical scheme in which the development of verbal language is connected to progress from primitive *ur* musics consisting of mere sonority and rhythm to differentiated forms based on the development of scales and counterpoint in antiquity and the modern world. But the conceptual and chronological looseness and broadness of this partitioning limit its usefulness, and it hardly figures in Forkel's narrative, while the pluralistic approach to periodization (different criteria for different historical periods) only exacerbates these problems. Hawkins did not even attempt to impose order: his chapters are simply numbered, and the two volumes lack descriptive subtitles; the decision to begin the second one about 1600 does, however, reflect his sense of large-scale historical division that was often adopted.

Periodization runs counter to a philosophy of history like Forkel's, which is based on a theory of progress driven by the continuity of natural law and is coupled with an absolutist aesthetic. On the other hand, the historicist emphasis on the particularity of different phases in historical development – which does not necessarily exclude progress – as well as the pragmatic need for 'comprehensibility' (Ambros), helps explain the increasing preoccupation with periodization. But periodization could replace process as the primary concern only after theories of development had been consolidated, for the criteria for the historical divisions had been derived from such theories or, in the earlier phases of music historiography, were relics of medieval thinking. The latter, represented by such authors as Calvisius, Printz, Marpurg and Martini, who combine divine and biblical history with periods based on dynastic and great historical figures (often not musicians), may be glimpsed in Bonnet's seven divisions: (1) Divine Origin to the Flood, (2) Flood to David and Solomon, (3) Solomon to Pythagoras, (4) Socrates to Christ, (5) Christ to Gregory, (6) Gregory to St Dunstan, (7) 1000–1600. Burney retained elements of this approach, but in the first volume of his *General History* eliminated biblical chronology and introduced immanent-musical criteria (e.g. the 'Invention of Counterpoint and the State of Music, from the Time of Guido') that figure even more prominently in vol.ii (which includes a chapter on genres), that begins in the middle of the 16th century with a chapter tracing the 'progress of music in England' from the reign of Henry VIII to the death of Queen Elizabeth. Burney also devoted chapters organized by century to the music of France, Germany and Italy (the Netherlands School awaited its 19th-century discovery), thus achieving a synthesis reflective of his universal-historical approach.

Periodization theories fall into three groups: those based on immanent-musical criteria, those based on general history and those based on cultural history and the histories of literature, the visual arts and architecture. 18th-century schemes made some use of the first and depended heavily on the second; the influence of the third, which has proven to be the strongest, was first felt in the later 19th century. The term 'Renaissance' (Michelet, 1855, and Burckhardt, 1860) was introduced into music historiography in the 1880s, followed shortly thereafter by the adoption of such terms as 'Baroque' (Wöllflin, 1888) and 'Romantic' and 'Classical'. The last two had been used by critics and aestheticians in music and the other arts since the late 18th century: in his music history Köstlin (1875) had designated composers of the 18th and 19th centuries as 'Classiker' and 'Romantiker', but he did not apply the term to epochs. Wöllflin's work was especially influential because it combined a cultural-historical approach with an emphasis on style-critical analysis, thus fulfilling the imperatives of the strongest historiographical currents of the time. The attractiveness of cultural-historical designations gave rise to terminology for smaller temporal and geographical sub-periods, such as 16th-century 'mannerism' and 'Empfindsamkeit'. Terms applied to very recent and contemporary music, such as 'Impressionism' and '*verismo*' were often taken over from criticism, just as 'classicism' and 'romanticism' had been earlier.

The broadest general-historical divisions have had the greatest influence: since the advent of humanism the ternary division – antiquity, a middle age and a new or modern time – has permeated Western historical thinking in all areas. The chronological determination of the beginning of the third period has been a long-standing problem that has also been felt in music historiography. In Schering's explicit application of the division – 'Altertum', 'Mittelalter' and 'Neue Zeit' (1914) – the 'new time' is placed within the general-historical 'Early Modern Europe', that orignates within the confessional and national Reformation and the style-historical Renaissance. Yet since the 18th century historians subscribing to diverse historical theories have favoured the year 1600 as the watershed. Even Ambros, who celebrated the new impulses of Renaissance culture, viewed its music as the final stage of a historical development beginning with liturgical chant.

The conceptual problem of the 'new' and the 'modern' is heightened by the fact that these terms were used in reference to time spans of considerably different length. Schering subdivided his third period into a 'newer' and then a 'newest' time beginning in 1790, the advent of Romanticism. (Moser replaced this in the fifth edition of his *Geschichte der deutschen Musik* with a single third period containing subsections.) This represents a late stage in a series of adjustments that usually pushed the beginning of the 'new' forwards, and reflects not only broad historical thinking but a view of the changing contemporary scene. The 'new music' (Bekker, 1919; Einstein, 1926) of the 20th century replaces that of the early 19th century (and that of earlier ones, such as the *Nuove musiche* of the 17th). Another problem in the concept of the new is especially acute in its application to 20th-century music: some historians have conflated the term with a post-Romantic modern period (Adler); others have differentiated between a 'modern' period lasting from 1890 to 1914 and the 'new' music thereafter (Danuser, 1984, on the basis of compositional technique). 'New' has been used in the purely chronological sense that encompasses all the music of the new century, or has been reserved for music with progressive or avant-garde tendencies (Morgan, 1991). The recent plethora of 'neos-' and 'posts' and combinations thereof applied to cultural-historical epochal names (e.g. 'Neo-Post-Romanticism') – which are themselves anything but fixed in their meaning – demonstrates the continuing dependence on such terminology but promises no clarification of the problems inherent in its use.

Music historiography has also drawn on general-historical periodizations based on centuries and the

particular phases of national histories that are often coupled with dynastic and religious histories and social and political movements. The impact of the latter is strongest in non-autonomous historiographical literature and in monographs devoted to the music of a particular nation. The former, reflected in chapters of general histories and textbooks and in single volumes, is convenient but as mechanistic as the theories of generations or cycles with which it is sometimes combined (Lorenz). And if undertaken seriously it requires subdivision based on fundamental style changes (e.g. the 18th century), or clarifications such as Dahlhaus's discourse (*Die Musik des 19. Jahrhunderts*, 1980) on the beginning (1814) and conclusion (1914) of this century and his justification of the title. For good reason there have been few attempts to establish a periodization primarily on the basis of the century, although the standard Italian history of the mid-20th century, *Storia della musica* (1936) by Andrea Della Corte and Guido Pannain, and Jules Combarieu's *Histoire de la musique des origines au début du XXe siècle* (1946–60) make extensive use of such divisions. Handschin (1948) pleaded for the objectivity of the 'century' (he explicitly opposed both the subjective nature of the genius and the cultural-historical paradigms), which he arbitrarily associated with autonomous development, and for its 'economy of view'. Neither argument is convincing. Marxist musicology derives its musical periodization from its own theory of general-historical development; immanent-musical titles are acceptable for subsections, but the larger periods are still based on the structure-giving socio-economic phases (Margraf, 1984). Wiora's history (1961) represents a 20th-century (non-Marxist) reworking of the universal-historical approach that avoids the notion of continual progress: the music cultures of the first three divisions have not been replaced or decayed; they survive, albeit in altered forms due to cultural assimilation. Wiora defined four 'World-Periods': (1) primeval and prehistoric, (2) the high cultures of classical antiquity and the Orient, (3) that of Western music, with its 'special nature' (the development of notation, the idea of the autonomous work, greater diversity and change – not aesthetic superiority) and (4) that of global culture in an industrial-technological age. Wiora's work was influenced by ethnomusicological perspectives, including a critique of the Eurocentrism of historical musicology.

Immanent-musical designations for historical periods were used extensively by Fétis and Ambros (indeed, although the latter was associated with cultural history, Renaissance is his only cultural-historical volume title). Even the great-men epochs of Kiesewetter imply autonomy, as he recognized, for such divisions emphasize the genius's transformation of musical material rather than the cultural-historical spirit of the time imprinting itself on him. In the style-critical histories of Adler and Riemann, genre, style and compositional-technical procedures are the dominant criteria for periodization. Riemann named some chapters within larger divisions by composer, although, in light of such period designations as 'Epoch of the Figured Bass', he is often regarded as the leading exponent of 'music history without names'. Not a single composer's name appears in Adler's table of contents, nor does a cultural-historical designation; this absence implies policy set by him for the various authors who contributed material. Composers are named in the body of the text and their achievements are duly noted, yet the sense that they found themselves in a particular period and in a phase of historical development that had their own dynamic emerges again and again, as in this summary about the lied in the 19th century: 'Thus the Lied takes a course of development in the nineteenth century from Schubert over Mendelssohn [and], finds in Schumann a new design, enriches itself from the contemporary operas of a Wagner'.

Immanent-musical section titles have the advantage of precision, but this narrow specificity limits their usefulness. For instance, Riemann's 'Epoch of the Figured Bass' hardly does justice to the variety of techniques and styles it is supposed to encompass. A cultural-historical period name like 'Baroque' is broad and rich with associations, but it is vague and not inherently linked to a particular style or genre. Thus it is understandable that the questions of its origin, maturity and passing (ternary thinking is often applied to the subdivision of style-periods), and its applicability to all the national, functional and generic styles of any given time span, have been vigorously debated throughout the 20th century. A *locus classicus* is 'Das Renaissanceproblem in der Musik' (Besseler, 1966), which addresses the question of the 14th- or 15th-century origins of the Renaissance, in view of the earlier century's status as the fount of the literary and artistic rebirth on the one hand and, on the other, the influential idea of the 'Ars Nova' (Wolf, Riemann) as a separate style-period distinct from both the Middle Ages and the Renaissance. Both Besseler and Fischer argued for the earlier date. (An immanent-musical periodization in which the entire span of polyphonic music until 1600 is viewed as a large-scale unity can deal with the problem at the more detailed level of the subsection.)

The style-critical arguments advanced for such determinations hinge in part on a more general historiographical question: does a new period begin when distinctly new stylistic features first appear (Schering, 1914), or only when they have become predominant (Blume, 1974). Historians have also debated which aspects of style are crucial in bringing about changes sufficiently broad and deep to necessitate the determination of a new period, and whether they represent evolutionary developments or revolutionary transformations (Reese and Lowinsky respectively on the Renaissance; see Owens, 1990–1). Opinions on the latter question may be conditioned by broader historiographical perspectives (and aesthetic prejudices), as for example in the treatment of Greek music. The first of Adler's three style-periods begins with four liturgical chant traditions – Western, Byzantine, Russian and Jewish; it is followed by two timespans, *c*1000–1600 and 1600–1880, and a fourth section, 'Die Moderne', is organized by country, not styles. Directly preceding the first section is a brief discussion of the principles underlying the periodization of 'Western' music; before that are chapters on the music of primitive ('Natur') and oriental peoples and antiquity. Adler, like some other historians, excluded the music of classical Greece from his history of Western music but included eastern Mediterranean and Russian religious music; the Judeo-Christian heritage apparently had greater meaning for him than the pagan Greek one. Schering recognized the continuities between eastern and western Mediterranean liturgical chant; his first period ends about 500; the systematization of monastic hours, and the rationalization and institutionalization of 'Gregorian chant' mark the

beginning of the second period. Ambros criticized the disparagement and neglect of Greek music in earlier music histories (Kiesewetter omitted it altogether) and, although the divisions of his narrative do not emphasize explicit temporal-stylistic continuities, the very length of his discussion – made possible by the advances in empirical knowledge – underscores his view that 'no period of Western music has been able to avoid the influence of the ancient world', that is of the Greeks.

Despite the problems connected with all these approaches, periodization has always been an axiom of music historiography. We might expect that the establishment of style-criticism as the prevailing methodology would have led to a predominant use of immanent-musical terms, but the resonance of cultural-historical designations has proved stronger (albeit in conjunction with the others), notably in their application to large historical spans. Even Riemann, the fervent opponent of *Geistesgeschichte*, could not resist the suggestiveness of 'Renaissance' in his history, and it is difficult to imagine any alternatives that could supplant such cultural-epochal designations. Fortified by their style-critical underpinnings, they possess too much historical meaning.

*(v) Culture, style and work.* Burney explained why he abandoned his original intention of writing an autonomous music history: 'I found ancient Music so intimately connected with Poetry, Mythology, Government, Manners, and Science in general, that wholly to separate it from them, seemed to me like taking a single figure out of a group, in an historical picture; or a single character out of a drama, of which the propriety depends upon the dialoge and the incidents' (introduction to *A General History of Music*, i). Universal-historical and encyclopedic perspectives underlie the holistic approach of great general histories of the mid-18th century. The urge to share the fruits of empirical research and provide a picture of music history in its entirety – ancient theory and notation, instruments, institutions, composers' lives and their music – may have forced Hawkins and Forkel to leave their histories incomplete. The discussion of music largely concentrated on style, although the term is used relatively infrequently; specific compositions were considered more as embodiments of style – a paradox in that the works are seen as historical facts from which style can be constructed – than as individual works with unique structural and expressive contents; early music was described in more technical detail than the (supposedly) more familiar contemporary music which is discussed primarily in evaluative terms. In either case the commentary was very brief. More attention was given to explanation of the origins of individual works – institutional contexts such as the church or theatre, service to an aristocratic employer, commissions, personal entrepreneurship. This emphasis, which recurs in the 19th and 20th centuries, rested on the historicist assumption that the essence of something can be explained by its origins.

A century later both Ambros and Fétis were unable to finish their histories (Ambros's was completed by colleagues). The material to cover had swollen enormously and both historians, like most of their contemporaries, wrote considerably more about style than their predecessors had done, while retaining their commitment to the totality of music history. On the other hand, they wrote less about cultural and intellectual history, which is hard to reconcile with Ambros's identification in the literature on music historiography as a practioner of *Geistesgeschichte*. Ambros wrote evocative romanticizing introductory chapters to the large-scale divisions of his volumes, but when he discussed the music of the various 'schools' he emphasized immanent-musical considerations, with an occasional passing reference to a 'Geist der Zeit' that can be glimpsed in the stylistic properties of a particular composition. Although, in 19th-century histories, individual works are often discussed in greater detail than before (the influence of long discussions of new works in music journals may be felt here; *see* CRITICISM, §II, 1), the focus is still on the style of a composer or a school, not on the individual work.

Thus 20th-century style-critical approaches may be viewed as a formalization of a well-established orientation. The term 'style' now found its way into book titles, period designations and journal articles; cultural history receded even further in style-orientated general histories of music, although it remained strong in biography and figured prominently in studies devoted to religious music and opera, and in national, regional and municipal music histories. As a consequence of the mass of material that had been accumulated and the development of academic specializations, the one-author encyclopedic approach that survived into the 19th century gave way to multi-author histories and histories of specific topics such as aesthetics, theory and organology. The focus on style in general music histories may have been motivated by pragmatic as well as conceptual considerations: there was simply too much data, and choices had to be made.

'Style' was extremely useful. It was (or claimed to be) objective and scientific; it provided the language for a discussion of individual works in inherently musical terms, yet still differed crucially from non-historical 'theoretical' analysis; it made possible a comparative critical approach. Moreover, it was equally applicable to all historical periods and genres; it could support either a teleological view of historical development or a relativistic one; it could even buttress a 'Zeitgeist' approach or the hermeneutic explication of an individual work. Although 'style' was conceived as a value-free idea, it served National Socialist musicology in determining the racial and folk basis of national and ethnic styles and their relative merits. The emergence of historical musicology as a mature discipline and the development of the concept of style are inextricable. 'Style' was the basis for the multi-volume histories (*Handbuch der Musikgeschichte*, *(New) Oxford History of Music*), single-volume period histories (Reese, Bukofzer), genre studies and the works part of life-and-works biographies that have, until recently, defined the field. And 'style' has also been the basis for articles and books devoted to single works.

Yet 'style' has been criticized. Despite its flexibility, the major impact of its tendency towards autonomy has been to dissociate musical historiography from general historiography, and with that music from culture, while its formalism has de-emphasized questions of meaning and function. As discussed earlier, in German musicology before the Nazi period historians in the hermeneutic tradition acknowledged this danger; Schering (1936), while recognizing its achievements, perceived that the concept of style fails to explain adequately the phenomenon of style change and also argued that a critical method designed to determine stylistic common denominators cannot do justice to the unique structures and meanings

of individual masterworks. His alternative, the symbol criticism that related music designs to emotional and conceptual mental images, was fruitful, although reductive, with respect to Bach's vocal music, but untenable in its primary application, Beethoven's instrumental music, for which he discovered hidden verbal programmes that Beethoven supposedly suppressed. The derisive reception of Schering's work in the 1930s and the race and style focus of National Socialist musicology discouraged the development of this young tradition of hermeneutic historical theories and work criticism.

In postwar West Germany and Austria this situation did not change; autonomous style history provided a safe alternative to National Socialist musicology and to the Marxist methodologies of East Germany and the socialist bloc that made any kind of cultural theory and hermeneutics suspect. In this intellectual context the grandly conceived philological-positivistic projects of the postwar years were launched (and in some cases revived) throughout Western Europe: new critical editions of the 'great' composers and historical repertories; thematic catalogues, RISM and RILM, and manuscript studies that made important advances in method and technique and significant contributions and corrections to matters of chronology and transmission, authenticity and compositional process. In the USA and Canada, where émigré musicologists shared the perspectives of their European colleagues, philology helped support the rapid growth of the discipline, presenting virtually unlimited possibilities for dissertations and publications. It also provided a haven to non-Marxist Soviet-bloc musicologists who concentrated on such areas rather than pursuing politically sensitive topics such as meaning and historical causality.

But from the very beginning the limitations of these emphases were recognized, and the field did not entirely lose its breadth: even autonomous style-criticism is less purely positivistic than source studies and editions; Blume's important style-period articles in *MGG* and, to a greater extent, Lang's *Music in Western Civilization* (1941) retained cultural-historical approaches; and traditional 'bourgeois' topics such as philosophy and aesthetics or historical music theory (the latter also favoured by non-Marxist scholars in the socialist countries) retained their appeal. The problems of periodization and style change were also actively pursued – not so much in terms of broad historical causalities but rather with respect to questions of narrowly defined chronological and regional stylistic transmission and influence. And at round-tables and special sessions of musicological conferences (e.g. 'Musicology Today', *IMSCR XI: Copenhagen 1972*) Western musicologists regularly engaged in polemical debates with their neighbours to the East about historical causality and determinism, progress, formalism, and the social character and content of music.

One of the principal Western participants in the disputes of the 1960s and 70s was Dahlhaus, who developed his own historical method – the most self-consciously articulated one in the post-war era (*Grundlagen der Musikgeschichte*, 1977) – in significant degree as a response to Marxist (including Adornoesque) critiques of autonomous historical process and formal work analysis. Influenced by the post-Diltheyian hermeneutics of Hans Gadamer and H.R. Jauss, Dahlhaus also rejected style criticism and history in their pure forms, but dismissed the results of sociological criticism as 'verbal analogy' that disregards aesthetic and immanent-musical essences. Consequently, music history – if, as Dahlhaus believed, music history should be principally a history of works – is 'hardly realizable' as social history (in both Marxist and non-Marxist versions); Dahlhaus was especially critical of the reductive 'totality' and teleology of the Marxist view. On the other hand, he conceded that traditional *Geistesgeschichte*, the only established alternative to both Marxism and autonomy, with its assumptions about parallel cross-cultural development and its very claim to be able to understand the unified spirit of past epochs, was no longer tenable.

Dahlhaus advocated a 'pluralistic' structural history which attempts to come to terms with the totality of a historical period without succumbing to the errors of cultural history or reductive causal theories. Such structures, which are grafted onto traditional periods (e.g. the Renaissance or the 19th century), possess an inner stability and coherence – Dahlhaus referred to Burckhardt's 'conditions' upon which the idea of the Renaissance could be advanced – that allow for divergence and opposition, and for the 'non-contemporaneity of the contemporaneous' within the period. (The idea of non-contemporaneity acknowledges stylistic diversity and makes possible the structuralist de-emphasis of historical process within a fixed time frame.) Comprising the structures are 'systems of systems' based on the 'ideal types' that the historian, who cannot in fact write a total history, chooses as most representative of the period under investigation. These types consist of a 'framework of categories' that are grouped around works representing ideal types. Dahlhaus chose 19th-century Central European instrumental music to exemplify a structure. It may be condensed into three fields in which correlations and overlaps are evident: (1) general cultural orientation and aesthetics – the principles of cultural education (*Bildung*), aesthetic autonomy and genius; (2) institutions – the dialectics of the concert: aesthetic autonomy and *Bildung* as opposed to market and commodity; and (3) style and repertory – the emancipation of instrumental music, the weakening of genre traditions, musical poetics versus virtuosity, the formation of a canonic repertory and the problems of progress and originality.

Dahlhaus stressed that the principle of aesthetic autonomy represents a historical circumstance (and thus should not be mistaken for an – or his own – idealistic historical approach), and this explains the striking omission of any general-historical categories, including ideological ones such as nationalism or republicanism before 1848, which are, after all, intellectual movements that had an impact on musical thought. Dahlhaus was well aware of this omission, and his discussions of the German cultural middle class, music criticism and historiography do not exclude such considerations. Nevertheless, they are tertiary categories that do not qualify as ideal types; they partially determine the secondary ones represented in the structure and relate, if at all, only by verbal analogy to the primary one. Dahlhaus's comments on aesthetic autonomy have an ironic twist, because his work-orientated history and his hermeneutic method have been generally regarded as idealist. His choice of period to illustrate the method is revealing in this regard; the autonomous works of the core (Austro-Germanic) instrumental repertories of this time and place may be seen as his meta-ideal type for all music. Critics of his book on

the 19th century have objected to the ideal-type method, claiming that his overly narrow focus on this repertory makes it impossible to present a balanced picture of the total structure and reflects *a priori* aesthetic views that have nationalistic underpinnings. Dahlhaus believed that the 'aesthetic presence' (or future influence) of historical works must be considered in selecting ideal types; a history of 18th-century music predicated on the immediate stylistic and functional (e.g. performance, publication) significance of a particular repertory could legitimately omit a discussion of J.S. Bach's cantatas. Their essence as autonomous works, a status that they did not gain for more than a century, has guaranteed their survival and their legitimacy as a subject of music history. Work-autonomy does not imply, however, pure analytical formalism; historical understanding is incomplete without a consideration of those elements of the structure that impinge on the work. Apart from strictly musical categories such as genre and form, they are, nonetheless, for the most part limited to aesthetic and philosophical issues, whereby a piece of music may embody aesthetic principles that function in other areas of the arts, but parallels between individual works in different media are scrupulously avoided. The role of the composer is a difficult problem for Dahlhaus, as the twists and turns of his two-part discussion of the *Eroica* Symphony (*Ludwig van Beethoven und seine Zeit*, 1987) demonstrate: on the one hand, the symphony cannot be understood without an awareness of Beethoven's political views, his attitude towards Napoleon and his own self-image; on the other hand, the discussion of its contents omits any consideration of their embodiment in its style, structure and aesthetic essence.

*(vi) The 'new musicology'.* In the late 1970s some prominent American scholars began to call for new initiatives to counter (or balance) positivism and formalism; Kerman's historically informed criticism and Treitler's critically inclined historiography paved the way for the 'new musicology' of the 90s (*see* MUSICOLOGY, §IV, 8). Kerman's is a work-orientated style-critical approach in which abstract aesthetic questions and cultural factors play a subordinate role; his influence lies less in his development of new critical strategies than in the alternative he provided to purely structural analysis. Treitler's opposition to 'a history in which aesthetics and hermeneutics play no significant part' (*Music and the Historical Imagination*, 1989) echoes that of Dahlhaus, and his reflections on methodology – among the most fully developed in English-language musicology – cover much the same ground. However, Treitler criticizes Dahlhaus's assumption that the musical work, as an 'abstract text' and 'ideal type' with a 'real' and 'precise meaning', is the basis for music history. In his arguments that the work is (1) not fixed and determinate in an ideal state and (2) only one thread in a complex cultural pattern, Treitler anticipated the direction of the most recent major developments in largely American historical musicology, which have established paradigms of international significance: the introduction of 'structural' and 'post-structural' critical perspectives from linguistics and the literary disciplines and their combination with a hermeneutics variously derived from Adornoesque social theory, gender studies and criticism, as well as reception theory and history (which has been established in German musicology since the 1960s). Furthermore, social history and anthropological and ethnomusicological methodologies have also been influential.

As this array suggests, the historiography of the 'new musicology' is not monolithic; if any unifying factors may be discerned, they are the critique of autonomous history, purely formal analysis and aesthetic idealism. Cultural-historical approaches range from fairly traditional ones that reflect German *Geistesgeschichte* in its Dahlhausian reworking to 'post-objective historical approaches' of a post-Diltheyian hermeneutics that underlies what Tomlinson calls a 'Historiography of Others'. Works – particularly great canonic works – are still the primary focus in much of this literature; reception history represents a cautious approach that studies criticism rather than practising it, while operating within a cultural-historical context; determinations of immanent-musical manifestations of gender identity and social consciousness, or of specific parallels between musical and literary works, have been criticized for being as 'essentializing' as the findings of traditional style criticism or 'hard' analysis.

Some of the most influential criticism (Abbate, Newcombe) emphasizes formal (narrative) and phenomenological aspects of music; its hermeneutic basis is not a historical one. This work is historiographical only in the limited sense that it begins with the premise that musical works are the subject of music history. A work orientation also underlies the establishment since the 1970s of historical performing practice as an important sub-discipline. Performing practice is not intrinsically 'new-musicological' in the sense that it operates with critical methodologies, yet it has been applied to reception history (performance as a category of reception). Although performing practice research, especially in its earlier stages, often sought to determine an authentic performance style that alone can render compositional intent, more refined work has, in line with performance as reception history, recognized the historically determined authenticity (within limits) of varied and opposing interpretative traditions. Both forms of reception history have been applied to a critique of the idealistic work concept; the hermeneutic argument that our understanding of a work is dependent on verbal and performance interpretations that have become part of that work's history is a powerful and influential one.

Despite its methodological prominence, the focus on the work, and on the related but hardly identical idea of the musical canon, has also been under attack in recent thinking on historiography. In addition to the objections discussed above, critics of the work approach (see de Brito, 1997) object that the concept legitimately may be applied only to a very limited span in Western music history and, moreover, only to the Western tradition. Furthermore, the narrow focus on the work de-emphasizes the complex of cultural processes in which music is conceived and performed – 'the work-concept is not a necessary category within musical production' (Goehr, 1992, p.114). This critique has been countered (Strohm, 1997) with the argument that it is a misleading, inaccurate 'theory reduction' to brand traditional music historiography as only a history of works; music historians still address the topics which they are now criticized for ignoring. Resembling primarily American academic opposition to the literary canon (in part motivated by curricular concerns), the critique of the canon of works by predominantly male, Caucasian European and American

composers that has been established by predominantly male, Caucasian European and American performers, scholars and critics rejects the aesthetic and social (e.g. ethnic, class and gender) biases inherent in it, and even questions the very validity of the idea of a Western 'art' music. While the acceptance by historical musicology of repertories such as jazz and rock has significantly extended the range of musics deemed worthy of scholarly investigation (and thereby of becoming a part of formal music history), and the strength of feminist studies has forced the re-evaluation of known music and the discovery of forgotten repertories by women composers, the canon as a structure remains firmly anchored.

As early as the 1970s Dahlhaus voiced concerns about the disappearance of the historical method from musicology and its replacement by purely systematic approaches and non-historical critical methodologies. Similar concerns underlay the often bitter controversies of the 1990s about methodology, in which the various parties (including theorists) sometimes overlooked – at least when engaged in polemic – the fact that many different kinds of scholarship are valid and necessary to sustain the vitality of the discipline. There is no doubt that the 'new musicology' has enriched the field, and although its methodology and vocabulary might seem unrecognizable to a previous generation of scholars, it still makes use of traditional concepts such as style, historical periodization and formal analysis. These research areas have retained their vigour independent of any association with the recent trends, as have source studies and edition-making, and their future does not seem to be in jeopardy.

It has legitimately been asked if the 'new musicology' is really so new. In one respect music historiography since the last decades of the 20th century has been remarkably innovative in the questions it has posed and the kind of answers it has sought. But music historiography has always relied on its neighbouring disciplines, and in this regard, indeed, nothing has changed. Historical musicology has always been only a semi-autonomous discipline: (1) by its very nature as a sub-field of history, (2) because the materials of music are non-semantic and its forms and images are less tied to representations of material reality than those of the visual arts before the 20th century, and (3) because music – its composition, performance and reception – is undeniably a part of general culture. As a consequence of the second circumstance, non-formalist historians concerned with the problem of musical meaning have little choice but to borrow from critical methods in the visual arts and letters. The third circumstance represents the challenge that has stimulated traditional cultural-historical approaches as well as the most innovative work of recent decades. A discipline that does not renew itself stagnates; this most recent renewal promises to maintain the continuing vigour of music history, while preserving and strengthening the humanistic basis of its historiography.

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GLENN STANLEY

**Hita, Antonio Rodríguez de.** *See* RODRÍGUEZ DE HITA, ANTONIO.

**Hita, Arcipreste de.** *See* ARCIPRESTE DE HITA.

**Hitchcock.** English family of spinet and harpsichord makers. A complete and accurate study of the members of the family is still to be completed, but it is generally accepted that three are identifiable: Thomas Hitchcock the elder (*d* before Feb 1700), a freeman of the Haberdashers' Company; his son Thomas Hitchcock the younger (*b c*1685; *d* after 1733), who was apprenticed to Benjamin Slade from 1700 for eight years and was made a freeman of the Haberdashers' Company in 1715; and John (*d* 13 Nov 1774). The latter was probably a son of Thomas Hitchcock the younger; his name is first encountered (according to James) in the list of subscribers to a work by Boyce printed in 1743. In 1750 he was also made a member of the Haberdashers' Company. Boalch lists a total of 53 surviving bentside spinets by this family.

The two earliest dated instruments, one of *c* 1660 and the other of 1664, must be treated with caution so far as their dates are concerned (they could in fact be case numbers), but if they are genuine, then Thomas Hitchcock the elder was probably the first to make spinets in England. The Boalch list indicates that John Hitchcock may have been making such instruments right up to the year of his death.

These spinets invariably have a compass of five octaves, *G′–g‴*. Most have ivory naturals and ebony sharps, although some of the earlier instruments have skunktail sharps (a sandwich of ebony–ivory–ebony). The cases are of plain walnut with in some cases a double-curved bentside, and in others a single curve. Invariably the lid hinges are of engraved brass.

In addition to the surviving spinets, there are two extant harpsichords. The first, and by far the better known, is a double-manual instrument dating from about 1725. Although it has often been suggested that this is the earliest surviving two-manual English instrument, it must now be conceded that the Tisseran harpsichord of 1700 (Bate Collection, Oxford) is the oldest, though Tisseran may have been a Huguenot in origin. It is clear from surviving documents that other English makers (such as John Player) were making double-manual harpsichords by at least 1712. Nevertheless, the Hitchcock harpsichord contains many of the elements of earlier English harpsichords (including a short scale), whilst at the same time displaying most of the features that were to become characteristic of the harpsichords of the great English makers of the period from 1729 until the end of the century.

The second surviving Hitchcock harpsichord is by John, but is not dated. The workbooks of Thomas Green (see Sheldrick) record in 1769 the tuning of a harpsichord for Guvernor Thickness (possibly Philip Thicknesse, 1719–90) of Datchworth Green. The entry reads '2 Unisons Tho Hitchcock fecit 1766'. Green also encountered one of John Hitchcock's instruments in 1772. The laconic entry in Green's book states: 'Jno Hitchcock – bad', though what exactly was 'bad' is not made clear.

The members of the Hitchcock family numbered their instruments sequentially and signed them, occasionally also dating them. Those few which are both dated and numbered to some extent help to identify members of the family with the instruments they made: the spinet dated 1703 with serial number below 54 and others dated earlier were probably by Thomas Hitchcock the elder (though this should be treated with caution); those numbered 1007 to 1425 are probably by Thomas Hitchcock the younger; and those from 1519 to the end of the series, 2018, are by John. Because of confusion in the case of the earlier instruments, it is possible that during the period 1700–15 (the year that the younger Thomas obtained his freedom from the Haberdashers' Company) there was a fourth, as yet unknown, member of the family who may have built the instruments with the serial numbers 471 and 511.

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CHARLES MOULD

**Hitchcock, H(ugh) Wiley** (*b* Detroit, 28 Sept 1923). American musicologist. He attended Dartmouth College (BA 1944) and the University of Michigan (MM 1948). He studied in Paris with Boulanger before resuming graduate study at the University of Michigan (PhD 1954). He taught at Michigan (1950–61) and was professor of music at Hunter College, CUNY (1961–71). In 1971 he became professor of music and founder-director of the Institute for Studies in American Music at Brooklyn College, CUNY; in 1980 he was named Distinguished Professor, CUNY. He retired in 1993. He was among the first group of Getty scholars at the J. Paul Getty Center for Art History and the Humanities (1985–6). In 1994 he was made an honorary member of the AMS, and in 1995 Chevalier of the Ordre des Arts et des Lettres.

Hitchcock has made significant contributions to the study of 17th-century French and Italian music and music in the USA. His research on the vocal and instrumental music of Charpentier led to editions of the music as well as the preparation of a catalogue raisonné, *Les oeuvres de Marc-Antoine Charpentier* (1982), and the book *Marc-Antoine Charpentier* (1990). His edition of Caccini's *Le nuove musiche* (1970) includes a detailed study and an

annotated translation of the original preface. Among his publications on American music are a study of Ives (1977) and an important survey, *Music in the United States* (1969), in which he develops the idea of a distinction between vernacular and cultivated traditions in American music, particularly in the period from 1820 to 1920. He was president of the Music Library Association (1966–7), of the Charles Ives Society (1973–93) and of the AMS (1990–92). He acted as adviser on American music for the sixth edition of *The New Grove* and was co-editor of *The New Grove Dictionary of American Music*; he was also editor of the series Recent Researches in American Music (1976–94).

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PAULA MORGAN

**Hitch-pin.** The metal pin which secures the strings at the end opposite to the WREST PINS. On the grand piano the hitch-pins are at the end furthest from the player; their position on other pianos varies according to structural factors.

**Hittite music.** *See* ANATOLIA.

**Hitzenauer** [Hisnauius], **Christoph** [Johann] (*b* Braunau am Inn; *fl* 1580–87). German composer, music theorist and schoolmaster of Austrian birth. From an entry in the accounts of the Stuttgart church administration dated 15 November 1580 it appears that he was converted to the Protestant faith while a member of the Jesuit college in Vienna and that he made his way to Stuttgart with an introduction from the Protestant authorities in Austria. In Stuttgart he received a grant to study for one year from Duke Ludwig of Württemberg and matriculated at Tübingen. In the autumn of 1581 he became a Kantor at Lauingen, near Ulm, and in 1582 a schoolmaster at the town's grammar school, which, as a 'Gymnasium illustre' (or rectorial school), was not just an ordinary grammar school, but one at which theologians and lawyers also received their training. In his *Perfacilis, brevis, et expedita ratio componendi symphonias, concentusque musicos* (Lauingen, 1585) he described how he taught singing and helped the more gifted pupils with their composition. His name appears in the town accounts at Lauingen from 1581 until Whitsun 1587; in later years he is referred to as an 'old schoolmaster' on half pay. Curiously, the accounts refer to him alternatively as Christoph and Johann, yet both names undoubtedly refer to the same man (see Seitz). Only one piece by him survives and that incomplete: the six-part *Ach treuer Gott, mein Not erkennen tue* (in *D-Rp*). His *Ausserlesene sehr liebliche geistliche Gesäng mit drey Stimmen gantz artlich componiert* (Lauingen, 1585) is lost, and the *Zway newe teutsche Liedlein* attributed to him in Eitner and *MGG1* was in fact dedicated to him by Jakob Paix. His *Ratio componendi*, which he designated as his first work, relies for its content partly on what he had learnt from other musicians and partly on what after prolonged observation he had established for himself. His subject is *musica poetica*, though he began with a résumé of the elements of *musica pratica*. So as not to confuse the student he kept to the eight traditional modes and, without mentioning Glarean, referred to the modern practice of observing four new ones too. He discussed four sorts of counterpoint, 'simplex', 'coloratus' and 'floridus' and also 'syncopatus', which, however, he considered suitable only for short passages within a piece. As his examples he chose three motets by Lassus.

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WILFRIED BRENNECKE

**Hitzler, Daniel** (*b* Heidenheim an der Brenz, Württemberg, 26 Sept 1576; *d* Strasbourg, 6 Sept 1635). German editor and music theorist. After attending the Protestant seminary schools at Blaubeuren and Bebenhausen he studied theology, Hebrew, astronomy and music at Tübingen University from 1595; he graduated in 1597. He deputized as court chaplain in Stuttgart in 1598–9 and from 1600 taught at the ducal 'Stipendium' at Tübingen. He became a deacon at Waiblingen in 1603, when he also brought the Reformation to the Benedictine monastery at Reichenbach an der Murg, and he was the first Protestant pastor there until he became pastor at Freudenstadt in May 1608; in 1609 he became pastor and special superintendent at Güglingen. In June 1611 he was appointed superintendent, preacher, inspector, and teacher of theology at the Protestant school for the nobility at Linz. It was there in 1612 that he engaged in the theological controversy with Kepler that led to the latter's excommunication from the Protestant church by the Württemberg consistory in 1619. From 1613 to 1615 he was inspector of alms and from 1616 superintendent of the library at Linz. His own arrangement, according to Württemberg models, of the Linz liturgy, *Christliche Kirchen Agenda*, was published anonymously at Tübingen in 1617. During the period when Upper Austria was a pawn of Bavaria, Hitzler was imprisoned in the castle at Linz in 1621–2 because of his alleged support of the 'Bohemian confederation'. After his release he had to give up all his ecclesiastical offices and in October 1624 left Linz as a religious refugee. After working for a short time as Kantor at the Protestant church at Peuerbach, Upper Austria, and staying briefly at Regensburg and Esslingen, he became pastor and special superintendent at Kirchheim unter Teck in 1625; from the same year he was general superintendent and, until 1630, abbot of the monastery at Bebenhausen. He was now an important member of the Württemberg clerical hierarchy and in 1632 reached its summit when he became general superintendent at Stuttgart. In September 1634 he fled before the advancing imperial army by way of Kehl to Strasbourg, where he died without having obtained further public office.

Hitzler wrote occasional poems in Latin, theological works and funeral orations and improved the texts of Protestant hymns. However, he achieved far-reaching importance only as a music theorist and editor of hymnbooks. His 13-syllable solmization for singing instruction, which he wrote in about 1615 and took from Flemish and German models (Hubert Waelrant and Sethus Calvisius respectively), had an obvious influence on Nikolaus Gengenbach and Otto Gibel, and even as late at 1717 Mattheson expressed approval of his basic musical method. Laurentius Erhard passed on the repertory of congregational hymns used by the Protestants in Linz by his use of Hitzler's collection of hymns in his publication of 1659.

WORKS

*[edited by Hitzler]*

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Musicalisch figurierte Melodien aller und jeder gebräuchigen Kirchen-Gesäng, Psalmen und geistlichen Lieder, a 4, von beruhmbten autoribus musicis (Strasbourg, 1634)

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*only those relating to music*

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OTHMAR WESSELY

**Hlobil, Emil** (*b* Veselí nad Lužnicí, 11 Oct 1901; *d* Prague, 25 Jan 1987). Czech composer and teacher. After studying philosophy at Prague University (1920–24) and composition with Křička at the Prague Conservatory (1920–23), he attended Suk's masterclasses (1924–5, 1927–30). He taught in Prague at the women teachers' institute (1930–41), then at the conservatory, and in 1958 was appointed professor of composition at the Academy of Musical Arts; he remained at this post until his retirement in 1971. Throughout the postwar period Hlobil held high-ranking positions in various organizations, among them the composers' union, the Czech Music Fund and the Union for Copyright Protection. Between 1925 and the year of his death he composed over 100 works. At first a follower of the Czech impressionism of Suk and Novák, he turned his attention to newer trends before World War II. During the German occupation he evolved a synthesis of techniques introduced during the 1920s and 30s, while at the same time his music came to express more intense nationalist feelings, notably in the symphonic fresco *Tryzna mučedníkům* ('Dirge for the Martyrs'). After the war he simplifed both the form and expression of his work.

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*(selective list)*

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MILAN KUNA

**Hlushchanka, Hesrhy Syamyonavich.** *See* GLUSHCHENKO, GEORGY SEMYONOVICH.

**Hnilička, Alois** (*b* Ústí nad Orlicí, 15 March 1858; *d* Prague, 14 Jan 1939). Czech music historian. His grandfather, František Hnilička (1790–1848), and his father, Alois Hnilička (1826–1909), were distinguished local musicians. After graduating from Prague University in 1882 he worked as a lawyer but his interest in music led him to the study and collection of Czech music from the middle of the 18th century onwards. His pioneering work in this field, though now mostly superseded by later research, helped to save many minor Czech composers from oblivion. His studies of the area of Chrudimsko are one of the earliest attempts at documenting local music history in Czechoslovakia.

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JOHN TYRRELL

**Ho(un), Fred** (*b* Palo Alto, CA, 10 Aug 1957). Chinese-American composer and social activist. He studied sociology at Harvard University (BA 1979), but received no formal training in music. While a saxophonist in his high school band, he became familiar with the music of John Coltrane, Archie Shepp and Charles Mingus. During the early 1970s he was inspired by the revolutionary ideas of Marxism, Malcolm X and Mao Zedong. In 1981 he moved to New York, where he developed a career as a composer, performer and social activist.

One of the pioneers of the Asian American movement, Ho has written many works calling for social change, and celebrating the struggle of oppressed peoples in the USA and the Third World. His study of Chinese traditional music, Japanese folksong and poetry, Philippine *kulintang* music and Korean percussion music has enabled him to use these styles to represent the commonalities of Asian Pacific American and black American experiences. His works are often characterized by a synthesis of diverse musical elements; these different components are borrowed from African, Latin, reggae, Chinese, Korean, Philippine, Middle Eastern and Japanese traditions. In 1988 he was the first Asian American to receive the Duke Ellington Distinguished Artist Lifetime Achievement Award from the Black Musicians Conference.

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(*selective list*)

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WEIHUA ZHANG

**Hoberecht, John Lewis.** *See* HOEBERECHTS, JOHN LEWIS.

**Hoboe** (Ger.). *See* OBOE.

**Hoboken, Anthony van** (*b* Rotterdam, 23 March 1887; *d* Zürich, 1 Nov 1983). Dutch collector and bibliographer. While training as an engineer in Delft, he also received his early education in music from Anton B.H. Verhey, and in 1911 attended the Hoch Conservatory at Frankfurt where he studied harmony with Bernhard Sekles and composition with Ivan Knorr. From 1925 to 1934 Hoboken was a pupil of Heinrich Schenker in Vienna, and was much influenced by his ideas. It was Schenker who induced him to establish the famous Archiv für Photogramme musikalischer Meister-Handschriften (the 'Meister-Archiv') in the music department of the National Library in Vienna. It comprises a large quantity of photographic copies of the autographs of works by great composers, from Bach to Brahms. Its value to scholars has been much enhanced by the loss of some of the originals during World War II.

From 1919 onwards Hoboken began to build up systematically his private collection of first and early editions. The collection now ranges from Frescobaldi, Froberger, Purcell, and J.S. and C.P.E. Bach, through all the great names of Classical and Romantic music up to Brahms and also includes a wealth of early theory and literature. Conceived as a complement to the 'Meister-Archiv', it has been accessible to scholars as an invaluable source of textual information. The collection was acquired by the Österreichische Nationalbibliothek in 1974; it amounted to some 5000 items at that time.

Its core consists of over 1000 first and early editions of Joseph Haydn in whom Hoboken took a keen interest. Because he realized how serious was the total lack of a thematic catalogue for this composer, he devoted himself for over 30 years to supplying one. The first volume, devoted to the instrumental works, was criticized for lack of information about manuscript sources. Nevertheless,

Hoboken's protracted study established the corpus of Haydn's huge output, dealt with the problem of arrangements and supposititious works and generally brought order and identity to a vast area where much confusion, contention and uncertainty reigned for 150 years. All future Haydn scholarship will be in Hoboken's debt. He achieved for Haydn what Köchel did for Mozart, and this too in a generation of vastly higher bibliographical standards that had to be applied to a more prolific composer whose music could not possibly be presented in one single chronological order.

His services to scholarship have been widely recognized. In 1932 he was awarded the Grosse Silberne Ehrenzeichen for services to the Austrian Republic, and was co-opted on to the board of the Gesellschaft der Musikfreunde. Princeton University created him a member of the advisory council of the department of music in 1950. He received honorary doctorates from the universities of Kiel (1957), Utrecht (1958) and Mainz (1979) and was created an Officer of the Order of Orange-Nassau in 1959.

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ALEC HYATT KING/JOOST VAN GEMERT

**Hobrecht, Jacob.** *See* OBRECHT, JACOB.

**Hoch, Francesco** (*b* Lugano, 14 Feb 1943). Swiss composer. He studied at the Milan Conservatory (1968–72) where his teachers included Donatoni, with Bussotti in Padua (1967) and with Stockhausen and Ligeti at Darmstadt (1970). He has conducted research at the Italian National Radio (RAI) phonology studio in Milan and was a founding member of OGGImusica, the Lugano association for contemporary music (from 1977). His compositions, all of which can be considered avant-garde works, may be grouped into the following stylistic periods: 'indeterminacy' (1968–70), 'polydirectional research' (1970–75), 'variable-ostinato' (1980–83), 'the time of dissolution' (1983–5), 'silence' (1985–8), 'posthumous works' (1989–93) and 'critique of the pitiless present' (1994–8). His *Riflessioni sulla natura di alcuni vocaboli* for chamber orchestra won first prize at the Angelicum International Composition Competition in Milan in 1975.

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CARLO PICCARDI

**Hochberg, Hans Heinrich XIV,** Bolko Graf von (*b* Schloss Fürstenstein [now Książ Castle], Silesia, 23 Jan 1843; *d* Salzbrunn, 1 Dec 1926). German theatre director and composer. The younger son of Prince von Pless, he was intended for a career in the diplomatic service. He studied law and political science in Bonn and Berlin and spent two years at the Prussian Embassy in St Petersburg (1867–9) before returning home to pursue musical studies. His Singspiel *Claudine von Villa Bella* (after Goethe) was performed at Schwerin in 1864, followed at Hanover in 1876 by a Romantic opera, *Die Falkensteiner* (revised as *Der Wärwolf*, 1881, Dresden). After this he turned to composing instrumental works and songs. In 1878 he founded the Silesian music festivals held in Görlitz, which he continued to assist until 1925. He was appointed successor to Hulsen as director of the Berlin Königliche Schauspiele in 1886. He retired suddenly from this post in December 1902, officially from overwork, though in fact as a result of a legal disagreement over the libretto to Richard Strauss's *Feuersnot*, of which Wilhelm II disapproved on moral grounds.

Hochberg also wrote (under the pseudonym J.H. Franz) three symphonies, a piano concerto, chamber music (three string quartets, a piano quartet and two piano trios), many solo and ensemble songs and choral pieces. Although he did not contribute anything original as a composer, he exerted considerable influence as founder of the Silesian music festivals and especially as director of the Berlin theatre. He reorganized the opera, attracting

important conductors such as Joseph Sucher, Felix Weingartner, Carl Muck and Strauss and thus raising the standards of musical performance. As he did not pander to popular taste, he also broadened the repertory and established a continuing place for Wagner's works. His youngest son, Gottfried von Hochberg (*b* Rohnstock, 29 Jan 1882; *d* Bayreuth, 18 June 1929), published several songs and choral works in 1925 and 1926.

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GAYNOR G. JONES

**Hochbrucker** [Hochprugger]. German family of instrument makers and musicians.

(1) **Jakob Hochbrucker** (*b* Mindelheim, *c*1673; *d* Donauwörth, 28 May 1763). Maker of lutes, violas and harps. Son of Georg Hochbrucker, a violin maker in Augsburg around 1670, he lived in Donauwörth in Bavaria. He is chiefly remembered as the inventor of the pedal harp, in which a skilfully thought-out mechanism, initially based on five (later seven) pedals, made it possible to raise simultaneously by a semitone all the strings of the same name from E♭ upwards.

(2) **Simon Hochbrucker** (*b* Donauwörth, 1699; *d* *c*1750). Harpist, son of (1) Jakob Hochbrucker. He introduced his father's innovation to a wider public both in central Europe and further afield; his recital tours took him to Vienna (1729), Leipzig and Brussels (1739), Brunswick (1750) and Paris. His performances in Paris were so successful that the pedal harp soon became the fashionable instrument of the time.

(3) **Coelestin** [Franz Christian] **Hochbrucker** (*b* Tagmersheim, nr Donauwörth, 10 Jan 1727; *d* Vienna, 23 April 1805). Organist, composer and harpist, nephew of (2) Simon Hochbrucker. He was ordained priest in 1752 and spent his life in Munich and the Benedictine abbey of Weihenstephan, near Freising. Apparently all his compositions are lost, including the biblical Schuldrama, *Die Juden in der Gefangenschaft des Manassa*, presented by students at Freising in 1774. He also composed six sonatas for harp op.1 (Paris, *c*1771), and several masses and other sacred works.

(4) **Johann Baptist Hochbrucker** (*b* Donauwörth, 27 June 1732; *d* Saint-Servan, 29 July 1812). Harpist and composer, brother of (2) Simon Hochbrucker. The most famous member of the family, he won great renown as a harp teacher, virtuoso and composer among the most fashionable circles of Paris. He was living there at least by 1760, when he performed his own compositions at the Concert Spirituel; he was employed by Cardinal Louis de Rohan and perhaps Queen Marie Antoinette, although Leopold Mozart felt it necessary to warn Wolfgang of Hochbrucker's bad reputation and dissolute life (letter of February 1778). In 1792 he emigrated to London, where he had given concerts during a visit in 1779. His compositions, published in Paris and London, were among the first to exploit the harp's sonorous resources, and include the harp sonatas opp.1, 6 and 22 (some with violin accompaniment; one ed. F. Vernillat, Paris, 1969), duos for two harps op.9, divertissements op.10 and harp accompaniments to *ariettes* by other composers opp.2–4.

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HANS J. ZINGEL/LUDWIG WOLF

**Hochet** (Fr.). *See* RATTLE.

**Hochetus** (Lat.). *See* HOCKET.

**Hochfeder, Kasper** (*fl* early 16th century). German printer. He served as the technical manager for the firm owned by JAN HALLER.

**Hochprugger.** *See* HOCHBRUCKER family.

**Hochquintfagott** (Ger.). A tenoroon pitched a 5th above the normal bassoon. *See* BASSOON, §10.

**Hochreiter, Joseph Balthasar** (*b* *c*1668; *d* Salzburg, 14 Dec 1731). Austrian composer. According to Hochreiter himself, one of his ancestors (perhaps his father) had been a treble at the monastery in Lambach in about 1650, had learnt to play the organ, and from 1662 had been employed (possibly as organist) there; he had also completed an important music inventory. Hochreiter himself was organist at the abbey at Lambach in Upper Austria from 1696 to 1721; he also trained the choirboys and some organists there, and set down his experiences in the manuscript *Praecepta quaedam observanda, quae pro emolumento bonae musices maxime proderunt, dummo observentur* (*c*1710, *A-LA*). He was at that time a close friend of Stephan Hieber, organist at the monastery in Kremsmünster (Upper Austria); he dedicated a mass to the abbot of that monastery in 1705 for the abbot's nameday. In the same year he dedicated the *Missa ad multos annos* and the *Missa genethliaca* to Abbot Maximilian Pagl of Lambach, for his birthday and for his installation. In 1721 he relinquished his post in favour of the composer Maximilian Röll and, on the recommendation of Abbot Pagl, became cathedral organist at Salzburg and organist to the prince-archbishop; he held that office until his death. His name is not mentioned in the *Necrologium* of Lambach, so he could not have been in holy orders. From his compositions Hochreiter emerges as a skilful contrapuntist, and his vigorous orchestration is striking. In so far as conclusions can be drawn about his teaching activity from his vocal music, he must have been an outstanding choir trainer. In his masses he follows the grand polychoral style of the 17th century, still practised in Rome.

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Oliva in domo Dei fructiferans vesperas exhibens, 4vv, insts (Augsburg, 1706)
Philomela Mariana . . . Vesperae de Beata Virgine Maria, 4vv, 1–2 vn, 2 va, bc (Augsburg, 1710), lost, cited by Walther
Missa ad multos annos; Missa genethliaca; 4 Regina coeli, 4vv, 3 vn, 2 trbn, org; various graduals and motets: all in *A-LA*; mass for abbot of Kremsmünster, 1705, *KR*

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OTHMAR WESSELY
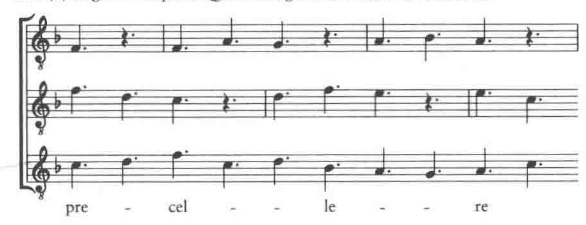
**Hocket** (Lat. *hoquetus*, *(h)oketus*, *(h)ochetus*; from Fr. *hoquet*, Old Fr. *hoquet*, *hoket*, *ocquet*, etc., related to English hickock, hicket, hiccup, and similar onomatopoeic word formations in Celtic, Breton, Dutch etc., meaning bump, knock, shock, hitch, hiccup; attempts at etymological derivation from the Arabic must be regarded as unsuccessful). The medieval term for a contrapuntal technique of manipulating silence as a precise mensural value in the 13th and 14th centuries. It occurs in a single voice or, most commonly, in two or more voices, which display the dovetailing of sounds and silences by means of the staggered arrangement of rests; a 'mutual stop-and-go device' (F.Ll. Harrison). Medieval authors (see below) mentioned the existence of this practice in popular music.

One of the many significant stylistic changes brought about by Perotinus in the emergent art of measured polyphony was his cultivation of rhythms more spacious and measured than those which prevailed in the relatively fast, running dupla of the discant sections presumed to be by Leoninus, in which the tenors were laid out in irregular groups of simple longs. Corollaries of this change were the appearance of double longs, which could now be assigned to the tenor notes of discant passages; the greater foursquareness of phrases; the recognition of silence as an intrinsic measurable component of polyphony, potentially equivalent to sound as an element of counterpoint; the consequent change in meaning of the little stroke known as *tactus* (also referred to as *divisio*) from a symbol simply denoting the end of a phrase (i.e. a brief, mensurally insignificant *suspirium*) to a measurable rest (*pausa*); the emergence of the first tenor patterns (consisting of four-beat phrases); and the awareness that the voice parts of a polyphonic complex, whose phrases were now delimited by precise rests, did not need to coincide in their phrase articulation, but could be made to overlap (see ex.1). Further refinements of this technique were the curtailment of some of the phrases in one or more parts by means of rests (ex.2*a*) and the free addition or insertion of rests (ex.2*b–d*). The irregularity of such phrases or phrase elements, often no more than single notes set off by rests, exemplifies what medieval writers called imperfect modes.
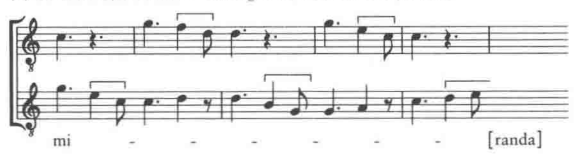
The earliest known definitions of the hocket are given – about three-quarters of a century after the appearance of the technique – by three contemporary writers: Franco of Cologne, Lambertus and the so-called St Emmeram Anonymous (1279). The last named presents us with the fullest and most illuminating description:

> Hocketing is produced either by cutting off sound or without such truncation. In the latter case such passages may or may not have text. If they do, they will conform to one of the modes, such as the 1st, 2nd or 3rd, or will observe the compatibility of one mode with another, or with several, and the alternation of groups of notes with rests will proceed subtly from here and there; sometimes one may encounter cases of truncation, but they are rare. When there is no text, the alternation of the voices is the same, but more frequent and also with more truncations. Hockets involving truncations may be composed over a tenor laid out according to one or several of the modes, or without any tenor, i.e. fundament. If such truncations are founded on a tenor, this will be without text, except in some suitable cases in motets, for example in *Povre secors* [*D-BAs* 36, *F-MO* 31, *Pn* 13251, 54] and others like it. … In hockets not based on a modal tenor we encounter irregular and unpatterned conformations of longs, *breves* and also *semibreves*, either each kind grouped separately or all mixed together; thus they are seldom, if ever, reducible to any kind of equivalence fitting one of the modal species.
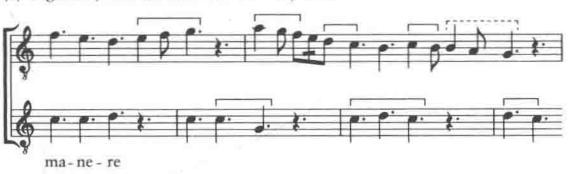
**Ex.1**(**a**) Organum triplum. *Quindenis gradibus*; *I-Fl* Plut.29.1 f.28*v*




(**b**) Conductus, Peritonus: *Dum sigillum*; *I-Fl* Plut.29.1, f.345*v*




(**c**) Organum, *Exiit sermo*: *I-Fl* Plut.29.1, f.102*v*




This last type, he pointed out somewhat later, occurs 'in aliquibus conductis sine tenore proprio hoquetatis' ('in some conducti [i.e. the caudas of conducti of which he gave an example] with hockets without the appropriate tenor' [i.e. without a patterned cantus firmus, which are foreign to the nature of conducti], though he added still later that some modern hockets based on a Gregorian tenor were also irregular. In the course of his description of *cantus truncatus* (polyphony with truncations) he distinguished between perfect and imperfect *hoquetatio*; in the latter, only one of the voice parts exhibits truncations and there is therefore no interlacing of voices. He also differentiated between compositions in which hocketing is continuous and those in which it occurs occasionally; in other words, the term *hoquetus* designates both a technique of composition and a piece completely written in this manner (Sowa, 97ff; Yudkin, 224–6).

The emphasis placed by the above writer on a proper mensural foundation indicates that the principal use of *hoquetus* was in cantus firmus polyphony, where, except for the increasingly old-fashioned organal style, the tenor made the precise measurement of all elements mandatory. Occasional hocket passages also occur in caudas of conducti. The proposition that hocketing preceded the rise of *musica mensurata* (see Dalglish) is based on earlier medieval reports of extravagant performances of monophony, which, in view of the hocket's essential need of strict coordination, have no apparent relevance.

**Ex.2(a)** Organum triplum, *Exiit sermo*; *I-Fl* Plut.29.1, f.19; *D-W* 1099, f.15*v*

b′ a′ d′ c′

a b c d

[manere]

*letters indicate voice-exchange*

**(b)** Organum triplum, *Judea et Jherusalem*; *I-Fl* Plut.29.1, f.47; *D-W* 1099, f.6*v*
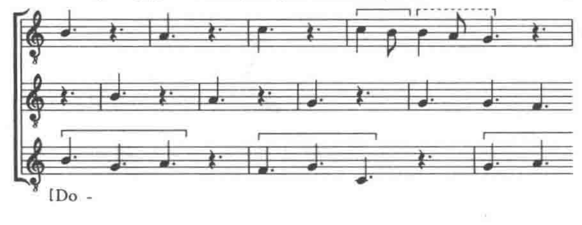
[vos]
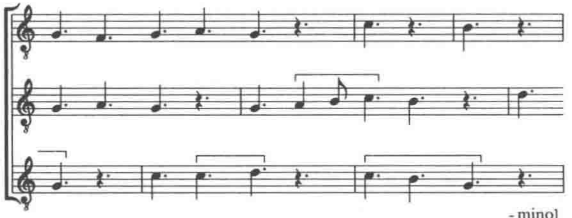
**(c)** Clausula, *Nostrum* no.4; *I-Fl* Plut.29.1, f.157*v*

[Nostrum]

*ending of clausula*

**(d)** Organum triplum, ?Perotinus: *Benedicamus Domino*; *D-W* 628, f.12(8); *D-W* 1099, f.29; *I-Fl* Plut.29.1, f.42*v*
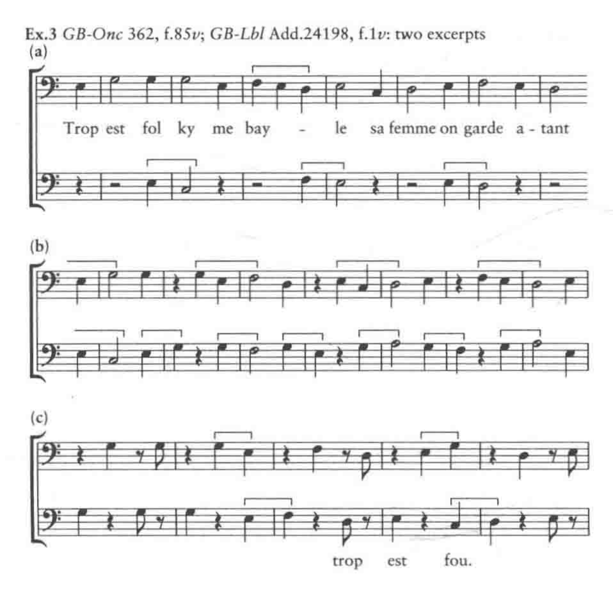






Obviously, this writer's 'hocket without truncations' refers to the technique illustrated by ex.1 (which is closely related to the device known as VOICE-EXCHANGE). Such overlapping of phrases can indeed be found in *musica cum littera* (motets, especially 'peripheral' motets and the so-called isoperiodic motets composed in England in the 13th and 14th centuries) as well as in its historical predecessor, *musica sine littera* (in the discant passages of organum duplum, triplum and quadruplum, and in clausulas). The writer's statement that hockets with truncations (*per resecationem*) generally have no text, 'except in some suitable cases in motets', is particularly revealing. In such cases, which are indeed quite rare in 13th-century motets, they sometimes tend to function as suitable rhetorical ornaments (e.g. exclamations). But primarily they occur in passages in discant style without text, or as independent untexted hocket compositions. The latter therefore constitute the earliest known instrumental (non-verbal) polyphony: music that, by definition and unlike many clausulas, was not intended to be equipped with poetry. Such pieces, which can, of course, also be performed vocally, are preserved in *D-BAs* (nos.102–8, one of which the word *viellatoris* identifies specifically as instrumental, at least in origin), in *F-Pn* lat.11411, no.3, and in *F-MO 5* (3 is a version of *D-BAs* 106, while *F-MO* 2, 64, 128 and *E-Mn* 71 are versions or concordances of *D-BAs* 104). A 14th-century specimen is Machaut's *Hoquetus David*, in which the part above the tenor is designated *hoquetus*. That many more such compositions, now lost, must have been written can be inferred from the reference in the treatise by Jacobus of Liège to 'hoketos ... duplices, contraduplices, triplices et quadruplices' (*Coussemakers*, i, 429*a*). Only one four-part (vocal) hocket is known; it is the final section of a Gloria trope composed in England in the late 13th century (*see* BURGATE, R. DE).

The use of hocket as an exclamatory or pictorially descriptive device disappears from the motet in the late 13th century, and in the 14th century is found occasionally in chansons, in Italian ballatas and in chaces and cacce. Melismatic endings (or sectional endings) of secular compositions at times also exhibit hocket technique in a manner first manifested in some 13th-century conductus caudas. A motet like *F-MO* 294, on the other hand, shows that the earliest device to emphasize the new strophic structure of 14th-century motets was the isorhythmic recurrence not only of phrase endings, but of hocket passages. From the 1320s onwards hockets occur in many 14th-century motets. Thus an Italian writer of a mid-century Latin treatise mentioned 'uchetti' particularly as a feature of motets. Their function now was to serve as structural ornaments, placing in relief the tectonic design generated by the tenor.

In general, medieval writers confined their definitions of hocket to the technique of truncation, which according to Franco (CSM, xviii, 77) is synonymous with hocket. Odington described it as a species of polyphony with or without text, known as truncated music, 'in which ... one is silent while another sings' (CSM, xiv, 140 and 144). The comments of most later writers (e.g. Pseudo-Tunstede, Coussemakers, iv, 296) are derivative and largely recapitulate Franco and Odington, whose definition has also been adopted by modern musicology. Only Johannes de Grocheo, however, reported an apparent popularization

Ex.3 *GB-Onc* 362, f.85*v*; *GB-Lbl* Add.24198, f.1*v*: two excerpts

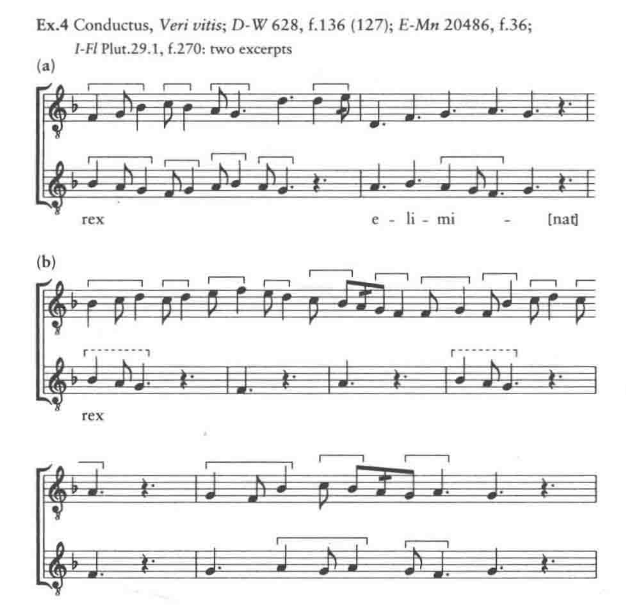



of hocketing, which as a polyphonic device properly belonged to the exalted sphere of *ars musica*:

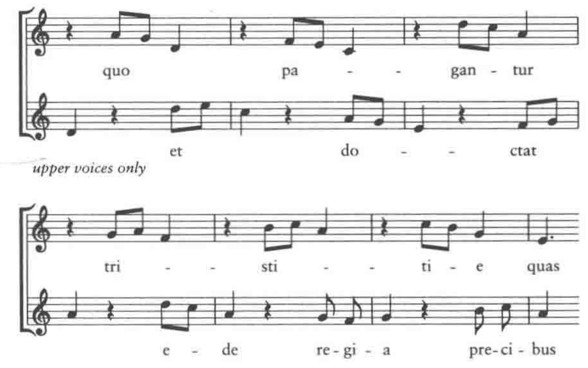
Anyone who wants to make a two-part hocket arrangement, i.e. for a first and second singer, must divide the song or tune which is to be so arranged and apportion it accordingly to each. Such strains can end with bits of appropriate addition, as long as their mensuration is not interfered with. For in this way one overlaps the other in the manner of roof tiles, and thus they will cut each other off continually.

This is a relatively simple procedure that presumably required no notation for its convivial performance. A rather sophisticated example, in which each portion is ultimately reduced to the tiniest dimensions, is furnished by the two lowest voices of a fragmentarily preserved four-part English motet of the early 14th century (ex.3). This example also demonstrates the quasi-variational function hocketing occasionally fulfilled. Instances of such treatment can already be found in caudas of conducti of the early 13th century, in which hocket technique is at times applied to the melodic substance of preceding

Ex.4 Conductus, *Veri vitis*; *D-W* 628, f.136 (127); *E-Mn* 20486, f.36; *I-Fl* Plut.29.1, f.270: two excerpts




Ex.5 Motet, Cesaris: *A virtutis/Ergo beata (signat)/Benedicta*/contratenor




sections (ex.4). The 'peripheral' motets of about 1300 tended to assume some of the functions and certain stylistic features of the moribund conductus, and similar, though far more elaborate variation hockets occur in some of them (e.g. *F-MO* 311 and the English motet preserved in *MO* 323–4).

The effect of hocketing is known from areas other than western Europe and from times other than the Middle Ages. Thus hocket-like techniques have been described in African music, and silences are certainly prominent in some contemporary composers' works, such as those of Webern, Feldman, Babbitt and Cage. Yet, the conceptual matrix from which these phenomena arise is quite different from the medieval idea of silence as a contrapuntal value. In modern composers' works hocket-like effects are the result of concern with texture or colour, while non-Western 'hocketing' generally results either from the necessity of allocating portions of a melody or of a complex sound pattern (as in the gamelan music of Bali) to more than one instrument because of limitations of range, or from the social partiality for rapid and colourful antiphonal interchange.

That particular result of hocketing of course also delighted the medieval West: witness the use of such terms as 'merry hockets' ('hoketi lascivi', Lefferts, 104) and the procedure described by Johannes de Grocheo. The latter, who often reported on the music of his time in terms of its human environment, mentioned that youths and temperamental people were particularly fond of *hoquetus* 'propter sui mobilitatem et velocitatem'. It is this 'jazzy' quality that usually caused hockets to be composed in the smallest available note values (cf Lefferts, 104, 174–6). Since by the later 13th century *semibreves* and *breves* had become equivalent in duration to the *breves* and *longs* of earlier times, the 5th-mode tenors of some hockets of the mid-13th century were evidently later rewritten in the 2nd mode, with the result that in many cases hocket passages in the upper voices, originally involving *breves* and *longs*, now used *semibreves* and *breves* (cf *D-BAs* 104 and 106; Reckow, i, 61; Sowa, 100–04; Yudkin, 230–36). The 'jazzy' quality of hockets occasionally prompted ecclesiastical disapproval, such as that in the bull of Pope John XXII (1324–5), in which he accused the musicians of his time of endless abuses, one of which was that 'melodias hoquetis intersecant' ('they cut the melodies apart with hockets'). Nonetheless, the hocket did not die out until *c*1400, when the rise of new compositional concepts caused it to become old-fashioned and inappropriate. It is interesting that some of the latest compositions

to exhibit hocket technique are strictly liturgical: mass movements, especially certain isorhythmic compositions in the Old Hall Manuscript. Ultimately, in works written in the early years of the 15th century by composers both in Italy and under Italian influence (e.g. Ciconia, Cesaris, Grenon; Du Fay's *Gloria ad modum tube*) the practice transformed itself into imitative antiphony (ex.5).

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ERNEST H. SANDERS

**Höckh, Carl** (*b* Ebersdorf, 22 Jan 1707; *d* Zerbst, 25 Nov 1773). German violinist and composer. He was the son of Christoph and Magdalena Höckh. As a child he was instructed in the violin by his father and in singing by the schoolmaster Ferdinand Dorfmüller. When he was 15 he went to Pruck to study with Michael Schade, then the city musician. From Pruck he entered the Franz Paul Graf Weilli regiment as oboist and spent the next two years in the military, stationed at Temesvár and Orsova. When the regiment moved to Siebenburgen, Höckh was mustered out and began his travels through Poland in the company of several other aspiring musicians, the violinist Franz Benda, the flautist Georg Zarth and Wilhelm Weidner, horn and viola player. In his autobiography, Benda gave a delightful account of the adventures and activities of this group during their travels. They reached Warsaw and entered the service of the governor, Sukascheffski, Höckh as horn player and second violin. Benda later moved to the court of Crown Prince Friedrich of Prussia; he declined the offer of a position at Zerbst and recommended Höckh instead, and as a result Höckh moved to Zerbst as director in 1734. In this capacity he established a lasting reputation as an excellent violinist and teacher. He played some of his own violin concertos in Berlin in 1750 and 1751, and was acclaimed for his beautiful tone and style. Many students who later achieved prominence on their own were attracted to Höckh as a teacher, among them F.W. Rust, J.G. Seyffarth and J.W. Hertel.

Höckh's most important works are those for violin. He was strongly influenced by Benda's playing and most of his writing demands a highly developed and thoroughly idiomatic violin technique incorporating double stops and bowings more advanced than usually encountered in violin literature of this period. Höckh's musical style derives from earlier Baroque tradition, but to this basis he added a quality of intimate expression which has led some to regard him as an early representative of the German romantic style. He stands with Benda, Johann Georg Pisendel and Leopold Mozart as one of the founders of the German school of violin playing.

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2 sonatas, vn, bc in Musikalisches Vielerley (Hamburg, 1770)
[10] Capricetti, vn, *B-Bc* [according to Laserstein the same music as Capricetti a il violino, *D-Bsb* Singakademie, destroyed]
Sinfonia, 2 vn, 2 ob, va, bc, *D-Dl*; 5 sonatas, vn, bc, *B-Bc*; 5 sonatas, vn, bc, *D-Dl*; 3 sonatas, vn, bc, *D-Bsb*
Lost works: 10 sinfonias, *D-DS*, cited in *EitnerQ*; 6 sinfonias, cited in *FétisB*; 17 concertos, vn, insts, listed in the Breitkopf catalogues; 12 sonatas, vn, bc, cited in *FétisB*; [24] Capricetti, vn, formerly *D-Bsb* Singakademie

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DOUGLAS A. LEE

**Hockland, Robert.** *See* OKELAND, ROBERT.

**Hoddinott, Alun** (*b* Bargoed, Glam., 11 Aug 1929). Welsh composer. He started to play the violin at an early age and became a founder-member of the National Youth Orchestra of Wales (as a viola player) in 1946. He graduated from University College, Cardiff, in 1949 and also studied privately in London with Arthur Benjamin. In 1951 he was appointed a lecturer at the Welsh College of Music and Drama in Cardiff, winning the Walford Davies prize for composition in 1953 and the Bax Society prize in 1957. He returned to the college as lecturer in music in 1959. After being awarded the DMus in 1960 he consolidated his position as one of the leading British composers of his generation and in 1967 became professor of music at Cardiff. In the same year he founded (with John Ogdon) the Cardiff Festival of 20th Century Music, which transformed the musical life of south Wales by bringing some of the world's greatest composers, notably Britten and Messiaen, to work in a new and stimulating environment. He retired from the university in 1987 (having established the largest music department in Britain) and from the festival in 1989, in order to devote himself to composition. He was appointed CBE in 1981.

Hoddinott composed prolifically during his teenage years, and several of his works (mostly orchestral and instrumental) were performed and broadcast while he was still a student at Cardiff. Although most were subsequently withdrawn, a notable exception was the Concerto for clarinet and strings op.3, which went on to attract national critical attention when first publicly performed by Gervase de Peyer and the Hallé Orchestra under Barbirolli at the 1954 Cheltenham Festival; two

years later a performance at the Proms in London, conducted by Sargent, followed. As a student Hoddinott attended every Cheltenham Festival from 1947 onwards; there he met and was able to discuss his early works with such distinguished composers as Vaughan Williams, Moeran, Britten, Tippett, Searle, Fricker and Rawsthorne. He was particularly drawn to the latter, who became a major influence on his musical style and outlook.

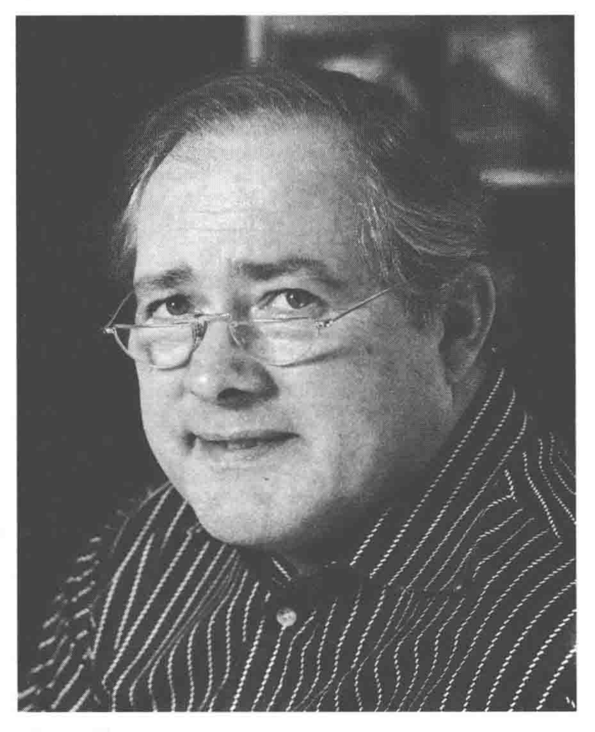
The style of the fluently exuberant early Clarinet Concerto is neo-classical in a general sense (shades of Walton and Rawsthorne rubbing shoulders with Hindemith), but the work proved to be Hoddinott's last in this vein. He quickly developed a more individual language whose expressiveness was characterized by dark, brooding colours and intense, often violent emotions. A fascination with nocturnal imagery is first seen in the orchestral *Nocturne* op.5 and in parts of the densely textured First Symphony of 1955. The influence of Bartók contributed much to Hoddinott's music at that stage in terms of both the increasingly chromatic melodic language and the colouristic orchestral textures. From a remarkably early stage, however, Hoddinott was to evolve a personal voice which fully assimilated any strong influences.

Hoddinott was particularly conscious that, he not being a pianist, his music did not derive from the Austro-Germanic sonata tradition but rather from the forms and textures of the Italian Baroque (his heritage as a violinist). The works of his early maturity accordingly display a fascination with meticulous structural organization in which tonality provides localized energy as opposed to goal-driven direction. Hoddinott followed Bartók once again in favouring arch-like structures in which a strongly propelled dramatic curve governs the unfolding of the movement as a whole. His music is built by means of continuous evolution rather than the conflict of ideas, and this led him to explore the musical palindrome as a device to extend such continuity within a wider framework. In fast music this went hand in hand with bristling rhythmic energy and a love of march-like patterns, while in slow music it encouraged a flow of densely chromatic lyricism. Such concentration on the detailed ordering of the notes themselves soon led Hoddinott to an interest in serial construction. His approach, however, never involved the Schoenbergian abandonment of tonality, which remains a cohesive force throughout Hoddinott's output. He developed an individual use of the technique in which the 'row' could consist of up to 18 notes in intertwining patterns, acting as a flexible resource for tonal, harmonic and melodic organization.

The evolution of this style can be effectively traced from the Second Symphony (1962) to the trilogy represented by the Third, Fourth and Fifth symphonies (1968, 1969, 1973), in which Hoddinott's refining of language and structure is matched by a simultaneous widening and sophistication of the orchestral palette, particularly in terms of divided-string sonority and exotic percussion colouring. The principal orchestral works of the 1960s which mark out this path include the compellingly designed *Variants* and the atmospheric *Night Music* (both from 1966) and the flamboyantly decorative *Fioriture* of 1968. These led naturally to works triggered by visual or poetic imagery, of which '*. . . the sun, the great luminary of the universe*' (1970), *Landscapes* (1975), *Sinfonia fidei* (1977), '*the heaventree of stars*' (1980) and *Lanternes des morts* (1981) are the finest examples. These works reveal a progressively stronger sense of melodic and harmonic warmth which constitute a distinctly romantic streak in Hoddinott's expression that culminated in the Sixth Symphony (1984). It was perhaps no coincidence that this process evolved over a decade (1972–81) in which he was mostly occupied with the composition of five varied operas.

Those written on the grandest scale ranged from the South Sea island melodrama *The Beach of Falesá* (1970–74, based on R.L. Stevenson) to Myfanwy Piper's ingenious adaptation of Thomas Hardy's *The Trumpet Major* (1980–81). Two of the operas were one-acters conceived specially for television, while the most enduring of the five is the delightful children's opera *What the old man does is always right* (1977) after a Hans Christian Andersen tale (adapted by Myfanwy Piper and brilliantly designed by John Piper), featuring a characteristically larger-than-life role for Geraint Evans (who also created parts in three of the other operas). Hoddinott's partnership with Piper began when she chose the poems for *A Contemplation upon Flowers* (1976), and led to the choral cantata derived from Flaubert's story *La légende de Saint Julien l'hospitalier* in 1987. Another collaboration, on an adaptation of Balzac's *Le colonel Chabert*, got no further than the libretto, and Hoddinott's next opera was ironically not commissioned until Piper's death in 1997. This was a project inspired by the determination of the miners of Tower Colliery in south Wales to buy for themselves the last working mine in the once-thriving coalfield and to preserve their livelihood against the prospect of government closure. In the first staging (1999) of what is virtually a documentary opera the bass Robert Lloyd vividly created the gently charismatic colliery leader Tyrone O'Sullivan in the presence of the hero himself.

During the 1990s Hoddinott consolidated his work in most genres and in particular devoted much time to



*Alun Hoddinott, 1979*

writing chamber works and song cycles for gifted young Welsh artists; in these virtuosity for its own sake is eschewed in favour of a spare and concentrated idiom which places its greatest emphasis on clarity of content and expression. Major works from the same period include a scena *Noctis equi* for the cellist Rostropovich (1989) and the Ninth Symphony (*A Vision of Eternity*), which sets three poems by Blake and Shelley for the soprano Gwyneth Jones (1992). With the Tenth Symphony in 1999 Hoddinott returned to abstract symphonic writing and demonstrated an impressive ability to renew the fabric of his language from within.

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OPERAS

The Beach of Falesá (3, G. Jones, after R.L. Stevenson), op.83, 1970–74, Cardiff, New, 26 March 1974

The Magician [Murder, the Magician] (TV op, 1, J. Morgan), op.88, 1975, Harlech TV, 11 Feb 1976

What the old man does is always right (1, M. Piper, after H.C. Andersen), op.93, 1977, Fishguard, 27 July 1977

The Rajah's Diamond (TV op, 1, Piper, after Stevenson), op.99, 1979, BBC TV, 24 Nov 1979

The Trumpet Major (3, Piper, after T. Hardy), op.103, 1980–81, Manchester, RNCM, 1 April 1981

Tower (3, J. Owen), op.170, 1998–9, Swansea, 23 Oct 1999

ORCHESTRAL

Cl Conc. no.1, op.3, str, 1950; Fugal Ov., op.4/2, 1952; Nocturne, op.5, 1952; Sym. no.1, op.7, 1955; Conc., op.8, ob, str, 1955; Hp Conc., op.11, 1957, rev. 1970; Serenade, str, op.13, 1957; Concertino, op.14, va, small orch, 1958; Welsh Dances, set 1, op.15, 1958; Nocturne and Dance, op.16/2, hp, orch, 1959 [see also op.16b, 1990]; 2 Welsh Nursery Tunes, 1959; Entry, 1960; Pf Conc. no.1, op.19, wind, perc, 1960; Pf Conc. no.2, op.21, 1960; Vn Conc. no.1, op.22, 1961; Folksong Suite, 1962; Sym. no.2, op.29, 1962; Variations, op.31, 1963; Sinfonia, str, op.34, 1964; Ov. Jack Straw, op.35, 1964, rev. 1980; Conc. grosso no.1, op.41, 1965; Aubade and Scherzo, op.42, hn, orch, 1965; Pf Conc. no.3, op.44, 1966; Ov. Pantomime, op.45, 1966; Conc. grosso no.2, op.46, 1966

Variants, op.47, 1966; Night Music, op.48, 1966; Org Conc., op.51, 1967; Sinfonietta no.1, op.56, 1968; Fioriture, op.60, 1968; Symphony no.3, op.61, 1968; Nocturnes and Cadenzas, op.62, vc, orch, 1969; Welsh Dances, set 2, op.64, 1969; Hn Conc., op.65, 1969; Investiture Dances, op.66, 1969; Sinfonietta no.2, op.67, 1969; Divertimento, op.69, small orch, 1969; Sym. no.4, op.70, 1969; Sinfonietta no.3, op.71, 1970; Suite no.1, op.72/1, 1970; '. . . the sun, the great luminary of the universe', op.76, 1970; Concertino, op.72/2, hn, tpt, orch, 1971; Sinfonietta no.4, op.72/3, 1971; Aubade, op.72/4, 1971; 'the hawk is set free', op.72/5, 1972; 'the floore of heav'n', op.72/6, 1973; Sym. no.5, op.81, 1973; Ritornelli, op.85, trbn, wind, perc, 1974; Welsh Airs and Dances, sym. wind band, 1975

Landscapes (Eryri [Snowdonia]), op.86, 1975, rev. 1986; Nightpiece, op.86/2, 1977; French Suite, op.91, 1977; Passaggio, op.94, 1977; 'the heaventree of stars', op.102, vn, orch, 1980; Four Scenes from The Trumpet Major, op.103a, 1981–2; Lanternes des morts, op.105/2, 1981; Doubles, op.106, ob, hpd, str, 1982; 5 Studies, op.107, 1982; Quodlibet on Welsh Nursery Tunes, 1982, arr. brass qnt, 1983; Hommage à Chopin, op.107/2, 1984; Scenes and Interludes, op.115, tpt, hpd, str, 1984; Sym. no.6, op.116, 1984; Scena, str, op.119, 1985; Welsh Dances, set 3, op.123, 1985; Fanfare and Variants, brass, perc, 1985; Celebration Fanfare, 1986; Triple Conc., op.124, vn, vc, pf, orch, 1986; Diversions, op.126, hn, hpd, str, 1986; Conc. for Orch, op.127, 1986

Cl Conc. no.2, op.128, 1987; Improvisations on an Old Welsh Tune, 1987; Welsh Dances, op.123a, brass band/str, 1987; Pullman Prelude, 1988; Tarantella, hp, orch, 1988; Noctis equi, op.132, vc, orch, 1989; Rhapsody on Welsh Tunes, 1989; Star Children, op.135, 1989; Sym. no.7, op.137, org, orch, 1989; Welsh Dances, set 4, sym. wind band, 1989; Prelude, Nocturne and Dance, op.16b, hp, str, 1990; Sym. no.8, op.142, brass, perc, 1992; Sym. no.9, 'A Vision of Eternity', op.145 (W. Blake, P.B. Shelley), S, orch, 1992; Vn Conc. no.2, 'Mistral', op.153, 1995; Tpt Conc., 'Shining Pyramid', op.154, 1995; Dragon Fire, op.167, timp, perc, orch, 1998; Celebration Dances, op.169, 1998; Sym. no.10, op.172, 1999

CHORAL

Yn y Preseb ym Methlehem [In the Manger in Bethlehem] (L.C. Huws), carol, SA, pf, 1952; Heddiw Ganed Crist [Today Christ is Born], carol, SA, 1957; Codiad Lloer [Moonrise] (G. Jones), TB, pf, 1958; Great art thou, O God (G. James), anthem, SATB, org, 1961; The Race of Adam (masque, W.M. Merchant), op.23, S, Tr, T, B, nar, chorus, boys' vv, org, orch, 1961; Fendigaid Nos [Wondrous Night] (Huws), carol, op.25/2, SSA, 1961; Rebecca (J.M. White), op.26, chorus, 1961; Job (orat, A.T. Davies, after Bible: *Job*), op.24, B, chorus, orch, 1959–62, rev. 1977; 3 Medieval Songs (C. Elliott), op.30, SSA, 1963; Every man's work shall be made manifest, anthem, SATB, org, 1964; Holy, holy, holy (R. Heber), int, SATB, 1964; Danegeld (R.G. Thomas), op.33, SATB, 1964; What tidings?, op.38/1 (J. Froome, after J. Audeley), SATB, 1964

Pedair Can Gymreig [4 Welsh Songs], unison chorus, orch/pf, 1964; Dives and Lazarus (cant., James), op.39, S, Bar, chorus, org, pf duet, orch, 1965; 2 Welsh Folksongs, male chorus, 1967; An Apple Tree and a Pig (E. Humphreys), op.55, SATB, 1968; Barti Ddu [Black Bart] (I.D. Hooson), op.59, chorus, orch, 1968; Eryri [Snowdonia] (T.H. Parry-Williams), Bar, chorus, orch, 1969, withdrawn; Out of the Deep (W.M. Merchant), motet, op.74, SATB, org, 1970; The Tree of Life (orat, W.M. Merchant), op.79, S, T, chorus, org, orch, 1971; Puer nobis (trans. W.M. Merchant), carol, SATB, org, 1972; 4 Welsh Songs, male choir, orch/pf, 1971; St Paul at Malta (cant., P. Merchant), op.80, T, chorus, orch, 1971; Ieuenctid y Dydd [Youth of the Day] (Parry-Williams), chorus, orch, 1972

The Silver Swimmer (White), op.84, SATB, pf duet, 1973; To Autumn (J. Keats), SATB, 1976; Sinfonia fidei (Alcuin, anon. medieval), op.95, S, T, chorus, orch, 1977; Voyagers (White), op.75, Bar, male chorus, orch/pf duet, 1978; Dulcia iuventutis (anon. medieval), op.97, chorus, pf duet, 1978; Cymru [Wales], SATB, org, 1978; Great is the Lord, anthem, SATB, org, 1979; Survivors (Humphreys), SATB, 1979; Hymnus ante somnum (Prudentius), op.97/2, motet, male vv, org, 1979; Te Deum, op.105/1, SATB, org, 1981; The Charge of the Light Brigade, male vv, pf, 1982; In parasceve Dominum: III Notturno, motet, SSAA, pf, 1982; Ingravescentem aetatem (Horace, Ausonius, Seneca, Catullus), op.108, SATB, pf duet, 1983; Jubilate, SATB, org, 1983; King of Glory, SATB, org, 1983

Lady and Unicorn (U. Vaughan Williams), op.110, SATB, pf, 1984; The Bells of Paradise (cant., W.M. Merchant), op.117, Bar, chorus, orch, 1984; Christ is Risen, SATB, org, 1985; Sing a New Song, SATB, org, 1985; Green Broom, ballad, male vv, pf, 1985; Flower Songs (R. Herrick, A. Marvell), SA, pf, 1986; In Praise of Music (V. Price), unison vv, orch, 1986; Aspiciens a longe, SATB, org, 1987; The Holy Son of God (H. More), SATB, org, 1987; The Legend of St Julian (cant., M. Piper, after G. Flaubert), op.129, nar, SATB, orch, 1987; Lines from Marlowe's Dr Faustus (scena, C. Marlowe), op.131, SATB, brass, perc, 1988; Emynau Pantycelyn [Hymns of Pantycelyn] (W.W. Pantycelyn), op.138, Bar, SATB, orch, 1990

The Coming of the Lord (B.H. Kennedy), SATB, org, 1990; Dwy Garol [2 carols] (Huws), male vv, pf, 1990; Saviour of the Nations (Kennedy), SATB, org, 1991; Song of Solomon, SATB, org, 1991; Vespers Canticle, SATB, org, 1992; Gloria, op.143/2, SATB, org, 1992; The Gates of Heaven, op.143/3, SATB, org 1992; 3 Motets, op.143/4, SATB, org, 1993; Missa Sancti David, op.148, SATB, org, pf duet, perc, 1994; 3 Hymns, op.151/1, SATB, org, 1994; Shakespeare Songs, op.151/2, SATB, 1994; Lines from 'The Music Makers' (A. O'Shaughnessy), SSAA, 1994; Mass of the Pilgrims, op.158, Bar, SATB, pf duet, org, 1996; The Poetry of Earth, op.156, SATB, pf duet, 1995; Magnificat and Nunc dimittis (St Davids Service), SATB, org, 1996

SOLO INSTRUMENTAL AND CHAMBER

Str Trio, op.1, 1949; Nocturne, cl, vn, pf, 1952; Cl Qt, op.6, 1953; Impromptu, hp, 1955; Improvisation, cl, pf, 1956; Nocturne no.1, op.9, pf, 1956; Septet, op.10, cl, bn, hn, vn, va, vc, pf, 1956, rev. 1973; Rondo scherzoso, op.12/1, tpt, pf, 1957; Rondo capriccioso, op.12/2, trbn, pf, 1957; Nocturne no.2, op.16/1, pf, 1959; Pf Sonata no.1, op.17, 1959; Sonatina, op.18, clvd/pf, 1959–63; Sextet, op.20, fl, cl, bn, vn, va, vc, 1960; Rondo scherzo, op.25/1, pf, 1961; Pf Sonata no.2, op.27, 1962; Variations, op.28, fl, cl, hp, str qt, 1962; Divertimento, op.32, ob, cl, bn, hn, 1963; Sonata,

op.36, hp, 1964; Toccata alla giga, op.37/1, org, 1964; Pf Sonata no.3, op.40, 1965; Str Qt no.1, op.43, 1965; Intrada, op.37/2, org, 1966

Arabesque, vn, pf, 1966; Pf Sonata no.4, op.49, 1966; Sonata no.1, op.50, cl, pf, 1967; Hp Suite, op.52, 1967; Nocturnes and Cadenzas, op.53, cl, vn, vc, 1968; Pf Sonata no.5, op.57, 1968; Divertimento, op.58, fl, cl, bn, vn, va, vc, db, 1968; Sonata no.1, vn, pf, op.63, 1969; Nocturnes and Cadenzas, op.68/1, hp, 1969; Sonata notturna, op.68b, hp, 1990; Fantasy, op.68/2, hp, 1970; Sarum Fanfare, op.37/3, org, 1970; Sonata no.2, op.73/1, vn, pf, 1970; Sonata no.1, vc, pf, op.73/2, 1970; Pf Trio no.1, op.77, 1970; Sonata no.3, op.78/1, vn, pf, 1971; Sonata, op.78/2, hn, pf, 1971; Pf Sonata no.6, op.78/3, 1972; Pf Qnt, op.78/4, 1972; Sonata no.4, op.89, vn, pf, 1976; Italian Suite, op.92, rec, gui, 1977; Sonata no.2, op.96/1, vc, pf, 1977; Sonata, op.96/2, org, 1978

Sonata, op.98/1, gui, 1978; Sonatina, op.98/2, 2 pf, 1978; Scena, op.100/1, str qt, 1979; Ritornelli 2, op.100/2, brass qnt, 1979; Nocturnes and Cadenzas, op.101a, vc, 1979; Nocturnes and Cadenzas, op.101b, fl, 1980; Ritornelli 3, op.104, 4 db, 1981, arr. str qt, 1991; Masks, op.109, ob, bn, pf, 1983; Pf Trio no.2, op.111, 1984; Bagatelles, op.112, ob, hp, 1984; Str Qt no.2, op.113, 1984; Pf Sonata no.7, op.114, 1984; Divertimenti, op.118, fl, bn, db, perc, 1985; Sonata, op.120, 2 pf, 1985; Passacaglia and Fugue, op.122, org, 1985; Sonata, op.104/2a/b, 4 cl/4 sax, 1985; Pf Sonata no.8, op.125, 1986; Little Suite, tpt, pf, 1987–8; Str Qt no.3, op.130, 1988; Pf Sonata no.9, op.134, 1989; Pf Sonata no.10, op.136, 1989

2 Pieces, trbn, pf, 1990; Novelette, op.139, fl, ob, pf, 1991; Sonata, op.140, fl, pf, 1991; Sonata no.5, op.141, vn, pf, 1992; Chorales, Variants and Fanfares, op.144, org, brass qnt, 1992; Wind Qnt, op.146, 1993; Pf Sonata no.11, op.147, 1993; Pf Sonata no.12, op.149, 1994; 6 Bagatelles, op.150, vn, 2 va, vc, 1994; Sonata, op.157, ob, hp, 1995; Dark March, pf, 1995; Sonata no.3, op.159, vc, pf, 1996; Str Qt no.4, op.160, 1996; Pf Trio no.3, op.161, 1996; Sonata no.2, op.162, cl, pf, 1996; Festivo, ens, 1996; Sonata no.6, op.163, vn, pf, 1997; Tempi, op.164, hp, 1997; Island of Dragons, op.166/1, vc, 1998; Lizard, op.166/2, rec, 1998; Lizard, pf, 1998; 5 Bagatelles, op.150a, wind qnt, 1999

SOLO VOCAL

2 Songs (Fletcher), T, pf, 1947–8; 2 Songs (Fletcher), op.2, B, pf, 1950; Lullaby (anon.), op.4/1, medium v, pf, 1950; Medieval Carol (J. Froome, after J. Audeley), op.38/2, 1965; Roman Dream (E. Humphreys), scena, op.54, high v, pf, cel, hp, perc, 1968; Ancestor Worship (Humphreys), op.82, high v, pf, 1972–7; 5 Landscapes: Ynys Mon [Isle of Anglesey] (Humphreys), op.87, high v, pf, 1975; A Contemplation upon Flowers (G. Herbert, H. King), op.90, S, orch, 1976; 6 Welsh Folksongs (trad., arr. R. Hoddinott), high v, pf, 1982; The Silver Hound (U. Vaughan Williams), op.121, T, pf, 1985

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GERAINT LEWIS

**Hodeir, André** (*b* Paris, 22 Jan 1921). French jazz musician, composer and writer. At the Paris Conservatoire (1942–8) he was a pupil of Jacques de La Presle, Simone Plé-Caussade, Dufourcq and Messiaen, and won *premiers prix* in harmony (1944), counterpoint and fugue (1947) and music history (1947). He began his career in jazz music as a violinist (under the name of Claude Laurence) in the Ekyan Sextet (1942–4), and was later (1954–60) musical director of the Jazz Group of Paris, which appeared at several festivals (Donaueschingen, 1957; Cannes, 1958; Hamburg, 1959) and made many records. He was also editor of the journals *Jazz-hot* (1947–50) and *Panorama instrumental* (1973–4). In summer 1976 he was visiting professor at Harvard University.

Hodeir's compositions include pieces for various jazz groups (*Evanescence*, *Oblique*, *Cagoules*), works incorporating jazz features in a French avant-garde style (e.g. *Anna Livia Plurabelle*, a setting for two singers and 23 instruments of a passage from *Finnegans Wake*) and numerous film scores. His writings are devoted mainly to jazz, especially its formal problems and the relationship between composing and improvisation. The bold ideas he has expounded on contemporary art music have inevitably aroused controversy. In particular, his polemical book *La musique depuis Debussy* amazed many for its treatment of several composers (Schoenberg, Stravinsky, Messiaen, Boulez) who are praised for their advances but finally damned as conservatives. He was a member of the Académie Charles Cros (1948–55) and president of the Académie du Jazz, Paris (1954–9).

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CHRISTIANE SPIETH-WEISSENBACHER

**Hodemont** [Hoedemont], **Léonard (Collet) de** (*b* Liège, *c*1575; *d* Liège, Aug 1636). Flemish composer. He studied music at Liège Cathedral where he is listed as a senior *duodenus* from 1589 to 1593. On 19 May 1595 the chapter awarded him a grant to continue his studies at the Pédagogie du Lys at Leuven University. By 15 October 1610 he was succentor of the collegiate church of St Pierre, Liège, and had become a priest. On 28 February 1612 he became a canon at Liège Cathedral and was promoted to canon of St Materne, Liège, on 16 January 1616. He spent four years adapting melodies for the carillon of the cathedral, and in 1620 he established the plan for the new carillon at the collegiate church of Ste Croix, Liège. On 26 October 1619 he was appointed *maître de chant* at the cathedral and, as the account books suggest, carried out his duties from the start with great zeal. The musical repertory then ranged from large-scale works in 8, 12 and 16 parts to modern works for one, two or three solo voices and continuo. An orchestra of two cornetts, two bassoons, bass viol and two organs, augmented by violins and lute, was also available. Hodemont was one of those ordered to revise the *Officium defunctorum* of the Liège Breviary, the new version of which appeared in 1623. The canons tried to temper the musical zeal of their *maître de chant*. He twice (in 1622 and 1625) gave in his notice to the chapter, who refused it, but he was eventually dismissed on 25 February 1633. The last three years of his life passed quietly.

In his two works for eight voices Hodemont spurned a division into two choirs in order to maintain a continuous polyphonic flow, lightened by occasional silences in some of the voices. He showed great contrapuntal skill, but the broad declamation and Italianate embellishments of the *Sacri concentus* (in which the voices are accompanied by an ad lib violin) and particularly the melodic charm and supple elegance of the Italian villanellas are still more notable. The *Sacri concentus* is the earliest music known to have been printed at Liège. Hodemont's personality and works were important for church music in Liège in the 17th century: in particular they influenced his godson Lambert Pietkin, and Henry Du Mont, who studied at Liège.

WORKS

Armonica recreatione: villanelli, 3vv, bc (Antwerp, 1625); 1 ed. in suppl. to Lefèbvre
Sacri concentus, 1–5vv, vn, bc (org) (Liège, 1630)
Piece in 1667[6]
Salve regina, 8vv; Laetare, 8vv: in Grand livre de choeur de Saint-Lambert, *B-Lc*
3 Ecce panis angelorum, in 2[me] livre de choeur de Saint-Lambert, *Lc*, only bc extant
Motets, 5vv; Masses, 5–6vv: lost; cited in Daris, ii
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F. Lefèbvre: 'Les villanelles de Léonard de Hodemont, Liège, v. 1575–1636', *Bulletin de la Société liégeoise de musicologie*, no.11 (1975), 12

JOSÉ QUITIN

**Hodges, Edward** (*b* Bristol, 20 July 1796; *d* Clifton, Bristol, 1 Sept 1867). English church musician, composer and essayist. Except for a few lessons as a youth, Hodges was self-taught. His first appointments were as organist at St James's (1819–38) and St Nicholas's (1821–38), Bristol. From the beginning of his career, he composed service music and published articles on church music and organ design. He was an early advocate for independent pedal divisions well before they were usual in British organs.

Hoping for a cathedral appointment, Hodges took the MusD at Cambridge in July 1825 under John Clarke-Whitfeld; however, his nonconformist religious background militated against his ambitions, in spite of his degree and his reputation among his colleagues. Accordingly, after the death of his first wife in 1835 he sought a post abroad. In September 1838 he became organist of St James's Cathedral, Toronto, but the unsettled political and economic situation in Canada prompted him to remove to New York that November. In January 1839 he was appointed organist of Trinity Parish, serving first at St John's Chapel and then at Trinity Church when its new edifice was completed in 1846. Hodges remained there until 1858, when illness forced him to take a leave of absence. He travelled to England to convalesce; he returned to New York a year later but was still unable to resume his duties at Trinity. Widowed a second time in 1861 and in declining health, Hodges resigned the post in 1863 and returned to Bristol where he spent his remaining years.

Although Hodges lived most of his life in Britain and always considered himself an Englishman, his influence was strongest on American church music. He published numerous periodical articles and served as contributing editor of the *New York Musical World* during 1856–7. Although his compilation, the *Trinity Collection of Church Music* (Boston, 1864), was edited for publication by Samuel Parkman Tuckerman, most of Hodges's own compositions remained in manuscript during his lifetime. After his death, his children published some individual pieces and a volume of service music, *The Kyries, Chants and Tunes Composed by Edward Hodges* (London, 1891). The anthems, varying in length from a few pages to several movements, are Hodges's most interesting works. Although they are in Handelian style, typical of the period, they show a distinctive command of counterpoint and fugue and occasional flashes of daring harmonic originality.

Two of the four children who survived Edward Hodges were also active in music, FAUSTINA HASSE HODGES and J(ohn) Sebastian B(ach) Hodges (*b* Bristol, 12 Jan 1830; *d* Baltimore, 1 May 1915), who composed some 100

hymn tunes and compiled a collection of music for use with the 1892 Episcopal *Hymnal*. Rector of St Paul's Church, Baltimore, for 35 years, he founded and fostered one of America's earliest boy-choir schools.

WORKS

The following list is almost certainly incomplete. Major collections of documents and music are held by *US-Wc* and the Organ Historical Society Archives at *US-PRw*. Manuscripts of 17 anthems, one service, a string quartet and an arrangement from Purcell are in *GB-BRp*.

ANTHEMS

Funeral Anthem for George III, 1820; It is a good thing, 1821; Beatitudes, 1821–2; Two anthems for Christmas, 1821–2; Without controversy, great is the mystery, 1821; Ps cxi, 1822; When the son of man, 1822; Blessed be the Lord, 1822; Ps xvi, 1822; Ps cl, 1824 (London, 1825, 1886); Ps cxxxvi, 1824 (London, 1825); The dead praise not Thee, 1825; Know ye not, 1827; In the beginning, 1827; Thus saith the Lord, 1829; How hath the Lord, 1830; Let the king live forever, 1831; He that dwelleth, 1832; The race is not to the swift, 1832; Ps cxiv, 1833 (London, 1889); Ps cxxxvi, 1836; Hear this, all ye people, 1837; Hear this, ye people, 1841; Anthem for Easter Day, 1841; I heard a voice, 1843; I heard a voice, 1848 (London, ?1886); Ps cxxxiv, 1851 (Boston, 1896); This is a true saying, 1852; I heard a voice, 1853; Ps cxxii, 1855 (New York, 1866; London, 1888); O Lord, how manifold, 1856; Lord of the worlds (Boston, 1883); miscellaneous adaptations and arrangements from various composers

SERVICE MUSIC

Services: C, 1820; D, 1822; C, 1824 (London, 1825; New York, 1863; London, 1886); F, 1827 (London, ?1875); D, 1840 (London, 1886); G, ?1840 (New York, 1858); Funeral Service, 1841; A, ?1841 (New York, 1841); F, 1843 (New York, 1859; London, 1886); E, 1846 (New York, 1855; London, ?1886); F, 1848 (London, ?1886) [Miscellaneous chants, hymn tunes and individual movements, composed from as early as 1818, as well as adaptations and arrangements from various composers

SECULAR VOCAL AND INSTRUMENTAL

Org prelude in c♯, 1820; 5 organ fugues, 1820–22; Birthday Ode, 1821; str qt, 1825; Bateman and Margaret, or the Fair Maid of Clifton, 1827; Faustina's Gavotte (Cincinnati, 1892)

WRITINGS

*An Apology for Church Music and Music Festivals in Answer to the Animadversions of the Standard and Record* (Bristol, 1834)
*Essays on the Objects of Musical Study* (Bristol, 1838)
*An Essay on the Cultivation of Church Music* (New York, 1841)
Numerous articles and letters in *Quarterly Musical Magazine and Review* (London); *Musical Review* (New York), and *New York Musical World*

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J. Ogasapian: *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond, VA, 1994)

JOHN OGASAPIAN

**Hodges, Faustina Hasse** (*b* Malmesbury, 7 Aug 1822; *d* Philadelphia, 4 Feb 1895). English organist and composer. (She was named after the famous 18th-century opera singer Faustina Bordoni, who married the composer Johann Adolf Hasse.) The daughter of the organist EDWARD HODGES, she followed his example and became a professional musician in New York and Philadelphia. She was a 'professor' of organ, piano and singing at Emma Willard's Troy Seminary for Girls, New York, in 1852 and, in the late 1870s, she became a church organist in Philadelphia. She began composing in the 1850s and her works include several keyboard pieces, a few sacred songs and about 25 drawing-room songs. Some works were a commercial success, the most famous being the songs *Dreams* (Boston, 1859) and *The Rose Bush* (1859) and a sacred duet *Suffer Little Children.* (Ebel claimed that she had sales of over 100,000 for *The Rose Bush*). Hodges skilfully assimilated both Italian and German styles in her more cultivated songs, making them popular light recital pieces for opera singers such as Adelaide Phillipps in the 19th century and Alma Gluck in the early 1900s. She edited some of her father's works and published them in 1891 with her own hymn tunes.

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J. Tick: *American Women Composers before 1870* (Ann Arbor, 1983)

JUDITH TICK

**Hodges, Johnny** [Hodge, John(ny); Hodge, Cornelius; Jeep; Rabbit] (*b* Cambridge, MA, 25 July 1907; *d* New York, 11 May 1970). American jazz alto and soprano saxophonist. He played the drums and the piano before taking up the saxophone at about the age of 14, beginning on the soprano and later specializing on the alto instrument. Originally self-taught, he later received some instruction from Sidney Bechet. During the 1920s Boston served as his base, but at weekends he travelled to New York, where he succeeded Bechet in Willie 'the Lion' Smith's quartet at the Rhythm Club (around 1924), performed with Bechet at the Club Basha in Harlem (1925) and joined Chick Webb (1926).

In May 1928 Hodges became a member of Duke Ellington's orchestra, and he remained a mainstay of this group for the next 40 years. From his first recording session with Ellington in 1928 he revealed considerable authority and technical mastery, playing with a broad, sweeping tone and producing impressive florid runs; in the opinion of many, he soon became Ellington's most valuable soloist. Besides making hundreds of recordings with Ellington's orchestra, from 1937 he also led a small studio group drawn from the band, usually consisting of seven pieces, which made its own commercially successful series of recordings; these included such masterpieces as *Jeep's Blues*, *Hodge Podge*, *The Jeep is Jumpin'* and *Wanderlust* (all 1938, Voc./OK), all of which were written by Hodges in collaboration with Ellington. During this time he was much in demand by other musicians, taking part in classic sessions led by Lionel Hampton and by Teddy Wilson, and performing on both alto and soprano saxophone at Benny Goodman's concert at Carnegie Hall in 1938.

By 1941 Hodges was becoming best known for his earthy blues playing and for his sensuous ballad interpretations, opposing sides of his art exemplified by two recordings made in that year, *Things ain't what they used to be* and *Passion Flower* (both Bb). From this time on he concentrated exclusively on the alto saxophone, on which instrument he regularly won the popularity polls in *Down Beat*, *Metronome* as well as *Esquire* magazines. He also

collaborated on Ellington's best-selling song *I'm beginning to see the light* (1944, Vic.).

In March 1951 Hodges left Ellington to form his own small band, along with his fellow black American sidemen Lawrence Brown and Sonny Greer. The group's first recording session in that year produced a hit record, *Castle Rock* (Clef). Hodges disbanded his group in spring 1955 and rejoined Ellington's orchestra in August of that year; apart from a few brief periods he stayed with Ellington for the remainder of his life. He worked with Ellington's close associate Billy Strayhorn in spring 1958, and in 1961 toured Europe with other band members as the Ellington Giants. He continued to record in a variety of contexts under his own name, issuing a series of albums with Wild Bill Davis, two with Earl Hines and even one with the dance-band leader Lawrence Welk. Ellington and Strayhorn continued to write arrangements, such as the lush *Isfahan* movement from the *Far East Suite* (1966, RCA), to display Hodges's particular talents. A collection of Hodges's own compositions was published as *Sax Originals* (New York, 1945, 2/1972).

Hodges won the admiration of generations of saxophonists for his exceptional command of the sound and expressive nuances possible on his instrument. Ben Webster learnt much from him when he played in Ellington's saxophone section around 1940, and even John Coltrane, who appeared in Hodges's small group in 1953–4, listed Hodges among his favourite players. In his later years Hodges used fewer and fewer notes, remaining close to the melody in ballad performances and improvising relatively simple riffs on a blues. The power of his playing derived from the majesty of his sound, his endless vocabulary of expressive ornaments and the soulfulness of his melodic ideas. He generated a great deal of swing in these numbers, and built effectively from one chorus to the next. He is usually ranked with Benny Carter and Willie Smith among the outstanding alto saxophonists of the swing period.

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LEWIS PORTER

**Hodgson** [Hudgson, Hudson; née Dyer], **Mary** (*b* ?London, bap. 26 Dec 1673; *d* after 1718). English soprano. She was a leading singer on the London stage and in concerts from 1693 to 1706. Probably the daughter of the dancing-master Benjamin Dyer, she married the actor John Hodgson on 16 May 1692, two weeks after singing in the première of Purcell's *The Fairy Queen*. Purcell's song 'Though you make no return to my passion' in *The Maid's Last Prayer* (February 1693) is shown as sung by her under her maiden and married names in different sources. Mrs Hodgson sang in a revival of Purcell's *The Prophetess* and in the second part of *The Comical History of Don Quixote*. With her husband, she joined the breakaway Betterton company in 1695 and subsequently sang music by Eccles in *Macbeth*, *The Rape of Europa* and *The Loves of Mars and Venus*. Congreve praised her performance as Juno in the Eccles setting of his *Judgment of Paris* (1701). Her career appears to have ended in 1706 but there were benefit performances for her up to 1719.

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OLIVE BALDWIN, THELMA WILSON

**Hodzyats'ky** [Godzyats'ky], **Vitaly Oleksiyovych** (*b* Kiev, 29 Dec 1936). Ukrainian composer. He received his first music lessons at home and while at school took private lessons in piano and theory. He entered the Kiev Conservatory in 1956 and in 1961 graduated from the composition class of Lyatoshyns'ky, who played a major part in his creative development. After teaching music theory in Vinnytsya (1961–3), Hodzyats'ky returned to Kiev where he taught in children's music schools. His interest in Stravinsky's work began in 1960 and in 1962, like several of his Ukrainian contemporaries, he started to experiment with 12-tone composition spurred on by Hrabovs'ky's translations of theoretical works by Jelineck and Krenek. During this period, the music of Webern, Varèse, Boulez, Stockhausen and Schaeffer also played a decisive role in the formation of Hodzyats'ky's style; in 1963 he wrote two piano works which bear witness to this development – *Rozlyvy ploshchyn* ('Ruptures of Flatness') and the collection of miniatures *Avtohrafy* ('Autographs'). In these pieces, Hodzyats'ky's aggressive athleticism, rhythmic elasticity and emotional intensity are combined to resplendent effect. The four electronic studies of 1964 – *Nyuansi* ('Nuances'), *Emansipirovanniy chemodan* ('The Emancipated Suitcase'), *Realizatsiya 29/1* and *Antifortepiano* – possess a wit and hilarity rarely associated with the genre; the sounds used range in source from the inside of a piano to kitchen utensils. These were the first pieces for electronic means by a Ukrainian composer and among the first composed in the Soviet Union. Since then he has worked slowly but steadily, producing works of originality, from the 1974 Piano Sonata to the 1990 reworking of *Stabilis* for chamber orchestra. Although greater emphasis was placed on longer lines, emotional stablity and attractive colouring as his art matured, he never abandoned his modernist aesthetic.

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(*selective list*)

Orch: Poem, 1961; Scherzo, 1961; Periody, sym., chbr orch, 1965–73; Fresky Sofii Kyivs'koi [Frescoes of Sofia of Kiev], 1966, rev. 1981; Stabilis, chbr orch, 1966, rev. 1990; Zolyshka [Cinderella], suite, 1969, rev. 1983; Muzyka chudes [Music of Miracles], 1975

Chbr and solo inst: 3 Preludes, pf, 1960–72; Str Qt, 1961; Avtohrafy [Autographs], pf, 1963, rev. 1983; Rozlyvy ploshchyn [Ruptures of Flatness], pf, 1963; Vesyolaya syuita [Happy Suite], 4 vc, 1964; 4 Electronic Studies, tape, 1964–5; Pf Sonata, 1974; Veseli vytivky [Joyful Caprices], sax qt/4 vc, suite, 1987; Ww Qnt 'Rankovyi kryk ptakha' [Morning Cry of a Bird], 1994; Sny pro dytynstvo [Dreams of Childhood], 9 insts, 1997

Vocal: Zeleń Veshniaya [The Green of Spring] (cant., A. Blok), S, chbr ens, 1999; various songs

Elecs: Antifortepiano, 1964; Emansipirovannïy chemodan [The Emancipated Suitcase], 1964; Nyvansi [Nuances], 1964; Realizatsiya 29/1, 1964
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H. Mokreyeva: 'Lystz Kyeva' [Letter from Kiev], *Muzika*, iv (1992)
N. Shurova: 'V. Hodzyats'ky: shtrikhi portretu' [V. Hodzyats'ky: portrait sketches], *Zilyonaya Lampa*, iii–iv (1999)


VIRKO BALEY

**Hoeberechts** [Hoberecht], **John Lewis** (*b* ?Austrian Netherlands, *c*1760; *d* ?London, *c*1820). Pianist and composer active in England. The earliest date of publication of Hoeberechts's music suggests that he was active in London by about 1786. Whether he was born there or, as Fétis suggested (*FétisB*), came from the Austrian Netherlands is uncertain, but as a teacher of the newly fashionable piano he clearly received some encouragement to produce a steady stream of piano pieces from then up to about 1815. This amounts to incidental pieces, some based on popular tunes, 'overtures' for piano or harpsichord, some 30 sonatas (mostly with an accompaniment for violin) and two trios for piano, violin and cello. His music shows a fluent *galant* style, notable for its chromatic colouring in melody and harmony and for its idiomatic, often blatantly exhibitionist, piano writing. He also composed a small amount of vocal music and a piece for military band.

WORKS
*all published in London*

*c*30 sonatas, pf/hpd, most with vn: opp.1 (*c*1786), 3–4 (*c*1790), 7–12 (*c*1795–9), 14–16 (*c*1805)
5 ovs., pf/hpd, vn, vc (*c*1786–90); 2 sonatas, pf, vn, vc, opp.5–6, in *Longman and Broderip's Collection of Original Music for the Grand and Small Piano-forte*, nos.6, 10 (*c*1795)
A Grand Military Piece, 4 cl, 2 hn, 2 bn, serpent (1799)
Other vocal and pf works pubd singly

OWAIN EDWARDS

**Hoedemont, Léonard de.** *See* HODEMONT, LÉONARD DE.

**Hoedown.** A term first used in the mid-19th century for vigorous African American dances or imitations thereof, possibly similar to clog dances, jigs or reels. It has been applied generally to duple-metre folkdances and square-dances performed by whites in the USA and Britain, or to the parties where they are performed. *See also* BREAKDOWN.

**Høeg, Carsten** (*b* Ålborg, 15 Nov 1896; *d* Copenhagen, 4 April 1961). Danish classicist and musicologist. He began to study at the University of Copenhagen in 1917 and displayed a keen interest in music, especially in the Byzantine theoretical treatises on music. He also studied linguistics and French in Paris (1920). From 1926 until his death he was professor of classics at the University of Copenhagen. His growing interest in the study of Byzantine music led him to invite H.J.W. Tillyard and Egon Wellesz to Copenhagen (July 1931) for a conference and to plan coordination of effort in this field. As a result of this meeting Monumenta Musicae Byzantinae was established; the first volumes in the series were published in 1935, including Høeg's *La notation ekphonétique* which remains a classic. During the war Høeg was active in the organization of the resistance movement in Denmark and was an editor of the underground press. He was subsequently president of the Union Académique Internationale (1953–5) and of the Conseil International de la Philosophie et des Sciences Humaines attached to UNESCO (1955–9).

Høeg investigated a number of aspects of Byzantine music besides the ekphonetic notation, particularly the heirmologion and the notation of Old Slavonic music manuscripts. He was an able organizer and inspiring teacher; in Copenhagen he founded an important centre for studies of Byzantine music which is one of the focal points for research and publications in this field.

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H. Friis Johansen: *Classica et medievalia*, xxii (1961), 223–6


MILOŠ VELIMIROVIĆ

**Hoenderdos, Margriet** (*b* Stantpoort, 6 May 1952). Dutch composer. After studying the piano at the Zwolle Conservatory, she entered the Sweelinck Conservatory in Amsterdam, where she studied composition with Ton de Leeuw. She graduated in 1985, winning the Composition Prize. Her works are characterized by a rigorous methodological approach rarely encountered in contemporary Dutch music. Hers is a radical research into the essence of sound. For example, in *Lex inertiae* no.2 for solo viola, the left hand has little to do while the right hand concentrates on various techniques. The relationships between various aspects of sound determine the structure of her works. Central to *Es verjüngt sich nach unten*, a piano solo for the right hand, is the relationship between tempo and density. Although she does not let emotions or experiences influence her compositions, her music is not abstract, but vital, colourful and even obstinate. Since the early 1990s her exclusion of non-musical factors is also reflected in her titles, which are simply the month and year in which they were written. Hoenderdos sometimes collaborates with other artists, and has written music for productions by De Daders, an Amsterdam-based mime theatre group.

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(*selective list*)

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Vocal: Februari '96, 6 male vv, 6 female vv, 1996; July '97, 1v, 1997
Chbr and solo inst: Blue Time, 2 pf, 1981; Camilla, fl, 1983; Es verjüngt sich nach unten, pf, 1983; Bevalt u deze tuin [Do you Like this Garden], gui, vc, 1986; Borrowed Flesh, org, 1986, rev. 1987; Gruis [Grit], Zwaanenburg-Kingma open-hole a fl, 1987; ZICH-wederkerende bewegingen, fl, cl, hp, gui, mand, vn, db, 1987; Lex inertiae no.1, hpd, 3 rattles, 1989; Lex inertiae no.2, va, 1989; De lussen van Faverey, ww qnt, 1990; Augustus '91, pf, vorsetzer [automated pf], 1991; December '91, 2 E♭-cl, 1991; Augustus '93, 2 vn, va, vc, 1993; Juli '93, str qt, 1993; Augustus '96, pf, 1996; July '96, 6 perc, 1996; January '97/DOORZICHTIG, sax qt, 1997
Tape: Bande Amorce, 1983; Ballade op een balustrade (film score, dir. F. Jochems), 1984; De spiegelzaal (film score, dir. Jochems), 1985; Singularity IV, 1999

Principal publisher: Donemus

HELEN METZELAAR

**Hoepner** [Höpner], **Stephan** (*b* Penzlin, nr Neubrandenburg, *c*1580; *d* Frankfurt an der Oder, 22 Aug 1628). German composer. He is recorded as having matriculated at the University of Frankfurt an der Oder in the summer term of 1600. In the music faculty he became the favourite pupil of Bartholomäus Gesius, who was also Kantor of the Marienkirche at Frankfurt. In 1605 Gesius helped Hoepner to obtain the post of Kantor at his own birthplace, Müncheberg, where the pastor was his brother Jacob, in whose honour Hoepner composed his first published work (1606). After Gesius's death in the plague that ravaged Frankfurt in 1613, Hoepner took steps to obtain his post at the Marienkirche and dedicated to the city council his most important publication, the *Newe deutsche und lateinische geistliche Lieder* of 1614. After passing the required tests he indeed received the appointment on 1 August that year and held it until his death. As well as 15 German and 11 Latin songs, the volume of 1614 includes a three-part *St Matthew Passion* and some wedding and funeral songs. Nearly all of Hoepner's other published music consists of occasional works, including three wedding pieces, eight funeral hymns and six congratulatory songs. They are obviously accomplished works and sufficiently general in character for them not to have been consigned to oblivion after only one performance. One of the last is the *Echo gratulatoria* of 1622, celebrating the graduation of the son of Friedrich Hartmann, the Frankfurt printer who published 11 of Hoepner's works. No detailed study has yet been made of the style of Hoepner's music, but it is unlikely to be very dissimilar from that of his master Gesius, who was, however, doubtless superior to him.

WORKS

*all printed works published in Frankfurt an der Oder*

Gratulatorium musicum in honorem Dn. Jacobi Gesii, 5vv (1606)
3 geistliche Gesänge in Kirchen auf Ostern, Pfingsten und Himmelfahrt, 8vv (1610)
Newe [15] deutsche und [11] lateinische geistliche Lieder, auf Jahr- und Dankfeste . . . nebenst dem Actu vom Leiden und Sterben unsers Erlösers . . . Jesu Christi, 4–8, 12vv (1614, 2/1616)
3 geistliche Gesänge zu den hochzeitlichen Ehrenfreuden Joachimi Schaumen auf Geigen, 6vv (1614)
Der Lobgesang Simeons . . . zu dem . . . Begräbnis der Frauen . . . Albini, 6vv (1615)
Cantio lugubris in obitum . . . Dn. Emanuelis Bachn, 8vv (1615)
Trost Gesang auf das ... Begräbnis der ... Frauen Mattaei Cunonis, 5vv (1615)
Der XXIII Psalm (Der Herr ist mein Hirte), Auff das Begräbnis der . . . Frauen Rosina, gebornen Röberin, 6vv (1616)
Ein Trost Gesang . . . auf Begräbnis . . . Sebastian Mittelstrassen, 8vv (1617)
Cantiones gratulatoriae, 8vv (1617)
Klag- und Trost-Gesang aus dem 56 Capitel Jesaiae, 8vv (1618)
Gratulatoria musica, 8vv (1619)
Motetta nova, 8vv (1620)
Ein andechtiges Gebet . . . Begräbnis der Frauen . . . Mittelstrassen, 8vv (1620)
Ein Hochzeit Gesang aus dem CXVI Psalm, 5vv (1621)
Grabe Lied . . . Sebastian Stimmels, 4vv (1621)
Canticum Ambrosii et Augustini (Te Deum), 5/10vv, org (1622)
Echo gratulatoria, 8vv (1622)
Conjugio . . . Eliae Reewaldi . . . musica vaticinae gratulationis, ?8vv (n.d.)

Der gerechten Seelen sind in Gottes Hand, 8vv, *D-Bsb*

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W.C. Printz: *Historische Beschreibung der edelen Sing- und Kling-Kunst* (Dresden, 1690/*R*), chap.12, §14
H. Grimm: *Altfrankfurter Buchschätze* (Frankfurt an der Oder, 1940)
H. Grimm: *Meister der Renaissancemusik an der Viadrina* (Frankfurt an der Oder, 1942)

FRITZ FELDMANN/DOROTHEA SCHRÖDER

**Hoerburger, Felix** (*b* Munich, 9 Dec 1916; *d* 3 Feb 1997). German musicologist and ethnomusicologist. He studied composition at the Munich Musikhochschule and then comparative musicology at the University of Munich, completing his dissertation in 1941 on the music of the Ungoni of East Africa; his 1963 *Habilitationsschrift*, published 1994, was a study of the instrumental dance music of Albanians in Kosovo and Macedonia. His academic career began and concluded in Regensburg: he served there as a research assistant in musicology, 1947–68, and after two years at the University of Erlangen, he returned to Regensburg and assumed a position as lecturer (1970) and professor (1971), retiring for health reasons in the early 1980s.

Two related themes dominate Hoerburger's research and publications: folk dance and instrumental folk music, especially that used to accompany dance. He pursued these interests on local and regional levels, for example, in Bavaria, where his studies on genres with shifting metres, especially the *Zwiefach*, remain classics. He was one of the first dance scholars to examine iconographic materials and to explore the diverse forms of dance notation. Drawing upon the comparative perspectives of post-World War II German ethnomusicology, he also concerned himself with the global distribution of instrumental forms, especially the combination of double-reed instruments and drums in outdoor performances. In the 1950s and 60s he worked closely with colleagues in Eastern Europe, and his research from this period provides detailed documentation of rural folk music in the early decades of the Cold War.

Methodologically, he based his research on extensive fieldwork and intensive organological studies, as well as on documentary film. Geographically, his publications include virtually every part of the world, with particular concentrations in southern Germany, southeastern Europe, Afghanistan, Tibet and the Middle Eastern and Mediterranean regions. Hoerburger's major contribution was to establish methods and theories for studying folk music as distinct from the text-dominated approaches to folk song. Through their incorporation of diverse cultural and historical contexts his publications have become models for the interdisciplinary and comparative study of folk music.

WRITINGS

*Musik aus Ungoni* (*Ostafrika*) (diss., U. of Munich, 1941)
'Bavarian Folk Dances with Changing Measures', *Rosin the Bow*, iv (1952), 5

'Correspondence between Eastern and Western Folk Epics', *JIFMC*, iv (1952), 23–6; in *Mf*, v (1952), Ger. trans., enlarged, 354–61
*Der Tanz mit der Trommel* (Regensburg, 1954)
with A. Fiedler: *Beiträge zur Aufnahmetechnik und Katalogisierung von Volksgut* (Leipzig, 1956)
with J. Raupp: *Deutsch-slawische Wechselbeziehungen im Volkstanz* (Leipzig, 1956)
*Die Zwiefachen: Gestaltung und Umgestaltung der Tanzmelodien im nördlichen Altbayern* (Berlin, 1956)
'The Study of Folk Dance and the Need for a Uniform Method of Notation', *JIFMC*, xi (1959), 71
*Der Gesellschaftstanz: Wesen und Werden* (Kassel, 1960)
*Volkstanzkunde* (Kassel, 1961–4)
*Tanz und Tanzmusik im Bereich der Albaner Jugoslawiens unter besonderer Berücksichtigung der Musik auf Schalmei und Trommel* (Habilitationsschrift, U. of Erlangen, 1963; Frankfurt, 1994 as *Valle popullore: Tanz und Tanzmusik der Albaner im Kosovo und in Makedonien*, ed. T. Emmerig)
'Dance and Dance Music of the 16th Century and their Relations to Folk Dance and Folk Music', *IFMC Conference: Budapest 1964* [*SMH*, vii (1965)], 79–83
'Gestalt und Gestaltung im Volkstanz', *SMH*, vi (1964), 311
'Zufälligkeitsbildungen als vormusikalische Form der Polyphonie', *Jb für Volksliedforschung*, x (1965), 125
'Beobachtungen zum Volkstanz in Nordgriechenland', *Zeitschrift für Volkskunde*, lxii (1966), 43–66
'Die handschriftlichen Notenbücher der bayerischen Bauernmusikanten', *Zum 70. Geburtstag von Joseph Müller-Blattau*, ed. C.-H. Mahling (Kassel, 1966), 122–8
*Musica vulgaris: Lebensgesetze der instrumentalen Volksmusik* (Erlangen, 1966)
'Auf dem Weg zur Grossform', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 615–22
'Gleichbleibende Zeilenschlüsse als formbildendes Prinzip in der instrumentalen Volksmusik', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 101–8
'Orientalische Elemente in Volkstanz und Volkstanzmusik Nordgriechenland', *Jb für Volks- und Völkerkunde*, iii (1967), 96–104; Eng. version in *JIFMC*, xix (1967), 71–9
*Volksmusik in Afghanistan, nebst einem Exkurs über Qor'ân-Rezitation and Thora-Kantillation in Kabul* (Regensburg, 1969)
'Folk Music in the Caste System of Nepal', *YIFMC*, ii (1970), 142–7
'Stilschichten der Musik in Afghanistan und ihre gegenseitige Durchdringung', *Musik als Gestalt und Erlebnis: Festschrift Walter Graf*, ed. E. Schenk (Vienna, 1970), 92–101
'Langhalslauten in Afghanistan', vi/1–2 (1975), 28–37
*Studien zur Musik in Nepal* (Regensburg, 1975)
'Die Zournâs-Musik in Griechenland: Verbreitung und Erhaltungszustand', *Studien zur Musik Südost-Europas* (Hamburg, 1976), 28–48
'Über einige Briefe von Richard Strauss an Franz Carl Hörburger', *Gedenkschrift Hermann Beck*, ed. H. Dechant and W. Sieber (Laaber, 1982), 201–8
ed., with C. Ahrens and R.M. Brandl: *'Weine, meine Laute . . .': Gedenkschrift Kurt Reinhard* (Laaber, 1984) [incl. 'Über den chinesische Instrumentennamen Qin', 159–70]

EDITIONS

*Hans von der Au: deutsche Volkstänze aus der Dobrudscha* (Regensburg, 1955)
with H. Segler: *Klare, klare Seide: überlieferte Kindertänze aus dem deutschen Sprachraum* (Kassel, 1962/*R*)
*Achttaktige Ländler aus Bayern* (Regensburg, 1977)

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H. Eichiner and T. Emmerig, eds.: *Volksmusikforschung: Aufsätze und Vorträge, 1953–1984* (Laaber, 1986) [Festschrift; incl. list of writings, 295–309]

PHILIP V. BOHLMAN

**Hoérée, Arthur (Charles Ernest)** (*b* St Gilles, Brussels, 16 April 1897; *d* Paris, 3 June 1986). Belgian composer, critic and musicologist. He was the great-grandson of Jacobus Hoérée (1773–1859), *maître de chapelle* at St Walburge, Oudennarde. He studied the organ and music theory at the Brussels Conservatory (1908–12) and at the Institut Musical in Anderlecht (1914–16), then attended the Ecole Polytechnique in Brussels (1916–19) from which he graduated as a qualified engineer. At the same time he continued his musical studies, and in 1919 he settled in Paris where he completed his training at the Conservatoire (1919–26) with Paul Vidal (fugue and composition), Vincent d'Indy (conducting), Joseph Baggers (percussion) and Eugène Gigout (organ). In 1922 he won the Prix Halphen with his *Heures claires*, performed by the soprano Régine de Lormoy (who was later to become his wife) and in 1923 his *Pastorale et danse* for string quartet was awarded the Prix Lepaulle. He published his first article in 1918 and began his long association with the *Revue Musicale* in 1922; he wrote 400 articles for this journal until 1949. He also wrote extensively for *Comoedia* (200 articles) and *Le Mois*. For all three publications he also served as film critic from 1936 to 1946. He published about a thousand articles on aesthetics, analysis and music history and he also wrote numerous entries for music dictionaries. Drawing on a rich vocabulary, his prose is notable for its critical acumen and its stylistic clarity and precision.

He conducted his Septet at the Zürich ISCM Festival in 1926 and the same year he was appointed cultural attaché to the International Institute for Intellectual Cooperation at the League of Nations. With his background in mathematics and engineering, he was a natural choice to work with Edward Dent and Felix Weingartner on a proposal for an international standard pitch of 435 Hz. He toured extensively as a lecturer and also as an accompanist for his wife. From 1929 he produced music programmes for French Radio. He composed some 40 film scores, of which nine were written in collaboration with Honegger between 1934 and 1952. In these scores Hoérée used all the available techniques of sound recording, and revealed himself as a resourceful inventor of new acoustical effects. In addition, he became a film technician, working as an editor at the Paramount studios in St Maurice. In 1950 he became professor of orchestration at the Ecole Normale de Musique in Paris. From 1958 to 1968 he taught artistic culture at the Centre de Formation Professionelle of French Radio and in 1972 he was appointed to the Musicological Institute at the Sorbonne, where he worked until 1980. In 1978 he was elected to the Académie Royale de Belgique.

His compositions, produced mostly during the inter-war years, are in the post-Impressionist vein of much French music of the period. Influenced to some extent by the formal rigour and tonal sobriety of neo-classicism, his works also experiment with polytonality, modality, and even, on rare occasions, atonality. His instrumentation is clear, delicate and sometimes witty. He exploited the natural resonance of chords and his music is particularly rich in its rhythmic variety, often showing the influence of jazz, which he played.

WORKS

Stage: Crève-Coeur le magicien (conte lyrique), 1961;
Incid. music: Liberté (T. Bernard), 1937; Tout est bien qui finit bien (W. Shakespeare), 1943; Sous le Burnous blanc (J. d'Ansennes), 1945; Le Major Cravachon (E. Labiche), 1945; Gog et Magog (A. Vidalie), 1948; Richard III (Shakespeare, A. Obey), 1950; La Conjuration de Fiesque (F. Schiller), 1950; La Flamme et les cendres, 1950; Les Bouffons (R. Alleau), 1953; La Divine Comédie (Dante), 1958; La Guérite (Audiberti), 1963.
Orch: Fanfare pour Albert Roussel, 1930 [after pf work]; La Famille de Charles IV, after the painting by Goya, 1961; Suite, accdn orch, 1970

Choral: Ingénieurs, Nageurs, Coureurs (P. Valéry), from the film Records 37, 4 male vv, chbr orch, 1937; Grand'Père Michu (R. Desnos), mixed chorus, 1938; Mère (M. Carème), 5 choruses, 1953
Vocal (for 1v, pf unless otherwise stated): Deux Mélodies, 1917; Les Heures claires (E. Verhaeren), 5 mélodies, 1918–22; Le Merveilleux été (C. Gilson), 4 mélodies 1924; Six bucoliques (J. Renard), 1922–8); Six Poèmes (Y. Picard-Pangalos), 1v, pf or str qt and fl, 1925–6); Trois Poèmes (R. de Brimont), 1929, 1943; Grand'Père Michu (Desnos), 2 vv, pf or chbr orch 1938; Ave Maria, 1v, vn, org, 1944; Complainte de Vincent (J. Prévert), 1v, pf/chbr orch, 1948; Trois Visiteurs (J. Hollanders de Ouderaen), 1970
Chbr: Pièce, str qt, 1916; Pastorale et danse, str qt, 1923; Septet, female v, fl, str qt, pf, 1923; Deux Pièces, ondes martenot, pf, 1963, 1967
Piano: 2 sonatas, 1916, 1918; Danse russe, 4 hands, 1925; 3 fanfares, 1928: Pour Albert Roussel, A la mémoire de Guillaume Lekeu, Pour Arthur Honegger; Adieu à la poupée, 1945; L'Aventure du Chevalier Bertrand, 5 pieces, 1945; Improvisation, 1947; Pour le premier jour du printemps, 1949, rev. 1972
Accdn: Impromptu, 1968; Prélude, romance et finale, 1971; Trièdre, 1980
Film music: Rapt (D. Kirsanoff), collab. A. Honegger, 1934; Passeurs d'hommes (R. Jayet), collab. A. Honegger, 1937; Musiciens du ciel (G. Lacombe), 1939; À la belle frégate (A. Valentin), 1942; L'Enquête du 58 (J. Tédesco), 1944; Un Revenant (C. Jaque), collab. A. Honegger (1946); Démons de l'aube (Y. Allegret), collab. A. Honegger, 1946; scores for 11 other feature films and 24 short films
Orchs of works by Couperin, Gervaise, Harszanyi, Honegger, Ibert, Milhaud, Ravel and Roussel

WRITINGS

*Albert Roussel* (Paris, 1938)
'Debussy et l'entre-deux-guerres (1918–1945)', *Précis de musicologie*, ed. J. Chailley (Paris, 1958, 2/1984) 389–403
Numerous articles in dictionaries, incl. *Grove6*, *HoneggerD*, *Larousse de la Musique*
Articles for many periodicals, incl. *Comoedia*, *Courrier musical*, *Le ménestrel*, *Le mois*, *MM*, *Polyphonie*, *ReM*, *Revue musicale belge*, *Revue Pleyel*, *SMz*

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G. Hacquard: *La musique et le cinéma* (Paris, 1959)
*Zodiaque* no.128, (1981), 7–45 [Hoérée issue]
N. Labelle: 'La musique vocale d'Arthur Hoérée', *L'Éducation musicale*, nos. 279–80 (1981), 313–20

NICOLE LABELLE

**Hoeven** [Hoffen, Houen, Houven, Hoven, Howen], **Carl van der** [Hauf, Carolus von der; Hofen, Carolus von der] (*b* Nuremberg, 1580; *d* Salzburg, 5 May 1661). German composer and organist. He was taught music by either Hans Leo Hassler or his brother Kaspar. In 1606 the Hassler brothers recommended him for a position at the court of Count Georg von Zollern at Hechingen. He probably remained there until 1609, though he may have been retained at least in name until 1611. In 1609 he was appointed chamber organist at the Salzburg court. From 1611 until his death he was court organist. He composed both sacred vocal and keyboard music. Some of the vocal works are in the Venetian style (much practised in south Germany), with two antiphonal choirs.

WORKS

SACRED VOCAL

2 motets, 8, 10vv, 1615[2]; 1 ed. C.G. Rayner (New York, 1976)
Mass, 6vv; Communion for Feast of Corpus Christi, 5vv: *A-Sd*

KEYBOARD

Motet, 1617[24] (org intabulation)
1 ricercare, 2 toccatas, *D-Mbs*; 1 ricercare, *I-Tn*; ed. in CEKM, xl (1976)
Further works, anon. possibly by Hoeven, *D-Mbs*, ed. in CEKM, xl (1976); *I-Tn*

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E.F. Schmid: *Musik an den schwäbischen Zollernhöfen der Renaissance* (Kassel, 1962)

CLARE G. RAYNER

**Hof, Nickel von.** *See* DECIUS, NIKOLAUS.

**Hofacker, Andreas.** *See* THEOBALDUS.

**Hofen, Carolus von der.** *See* HOEVEN, CARL VAN DER.

**Hofer** [Hoffer], **Andreas** (*b* Reichenhall [now Bad Reichenhall], 1629; *d* Salzburg, 25 Feb 1684). Austrian composer. He attended the Benedictine University at Salzburg and then served as organist at St Lambrecht Abbey in Styria from 1651 to 1653. In 1654 he was appointed vice-Kapellmeister at the court of the Prince-Archbishop of Salzburg and in 1679 was promoted to Kapellmeister, a position he held until his death. From 1666 until his death he was also Kapellmeister at Salzburg Cathedral. His pieces for solo voice suggest the influence of Monteverdi and other Italian composers who cultivated monodic music, whereas some of his larger works reflect the so-called 'colossal' style, as seen in the *Missa Salisburgensis* (formerly attributed to Benevoli, now Biber; see Hintermaier, Jaksch and Chafe).

WORKS

[15] Salmi, 1v, 2 vn, e motteti, con e senza vn (Salzburg, 1654); ed. in Accademia musicale, xxxi (Vienna, 1979)
Ver sacrum seu Flores musici, 5, 8vv, 5 insts, bc (org), et pro [18] offertoriis (Salzburg, 1677)

4 synopses for school dramatic performances attrib. Hofer (Salzburg, 1668–83): Concordia victrix, Corona laboriosae, Saeculum aureum ecclesiae, Nabuchosonosor

Vespers, 2 Mag, 3 lits, 5 pss, 2 TeD, *CZ-KRa*; 1 Mag ed. in Accademia musicale, x (Mainz, 1969); 1 TeD ed. in Accademia musicale, i (Mainz, 1969)
4 masses, *CH-E*, *CZ-KRa*, *D-Bsb*; 12 offs, *A-Sd*, *CZ-KRa*; resps, *A-Sn*, *CZ-KRa*
2 lost works, cited in DDT, liii–liv (1958), 56

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W. Jaksch: 'Missa Salisburgensis: Neuzuschreibung der Salzburger Domweihmesse von O. Benevoli', *AMw*, xxxv (1978), 239–50
H. Boberski: 'Als die alte Salzburger Universität hoch Theater spielte', *Parnass*, ii/4 (1982), 60–62
E.T. Chafe: *The Church Music of Heinrich Biber* (Ann Arbor, 1987)

MIRIAM W. BARNDT-WEBB

**Hofer, Josepha.** German soprano. *See* WEBER family, (3).

**Høffding, (Niels) Finn** (*b* Copenhagen, 10 March 1899; *d* Copenhagen, 3 March 1997). Danish composer and teacher. He began his music studies partly at the University of Copenhagen and partly as a private pupil of Jeppesen for harmony and counterpoint. From 1922 to 1923 he studied with Joseph Marx in Vienna, where he came into contact with the Schoenberg circle. After his return from Vienna, he became a student of Thomas Laub. Initially, however, he drew his strongest inspiration from the late works of Nielsen, whom he admired both as an artist and as a person, and from those trends in European music most closely related to Nielsen's modernism. The performance of Stravinsky's *Petrushka* in Copenhagen in 1925, for example, left its mark in the motoric quality of

Høffding's music from this period. Likewise, the 1927 ISCM Festival in Frankfurt was a crucial event in his development as a musician: he attended Furtwängler's performance of Nielsen's Fifth Symphony, and also heard Weill's music for *Mahagonny*. The 1920s saw the composition of Høffding's first major works, the Symphonies nos.1–3, the choral work *Karlsvognen*, the *Kammermusik* for soprano, oboe and piano, and the operas *Kejserens nye klaeder* and *Kilderejsen*.

In the years around 1930 Høffding became involved in educational and popularizing work, which remained an important part of his contribution to Danish musical life. He derived important new inspiration in this direction both from his study and collaboration with Hakon Andersen and from his encounter with Fritz Jöde's movement following the Frankfurt festival. In 1931 he and Jørgen Bentzon founded the Københavns Folkemusikskole, which resulted in a movement for popular music schools throughout the country. The following year he was appointed teacher of theory and composition at the Copenhagen Conservatory, where he became professor in 1949 and later director (1954–5). Høffding's music in the 1930s was predominantly for teaching purposes, including the cantatas *Ein Musikus wollt fröhlich sein* and *Das Eisenbahngleichnis*, and the school opera *Pasteur*. His influential *Harmonielaere* also dates from this period. Throughout Høffding's career choral arrangements and songs occupied a central role. In his instrumental music, however, Høffding began around 1940 to concentrate his large-scale symphonic pieces into dense single-movement structures. The resulting series of four symphonic fantasias is among his most important achievements. The first, entitled *Evolution*, highlights the process of motivic transformation that Høffding developed alongside his pupil and close contemporary Vagn Holmboe. The second, *Det er ganske vist*, is based on a story by H.C. Andersen, but is even more rigorous in its motivic integrity (a pair of interlocked minor 3rds is its basis), while the final two, *Vår-Höst* and *The Arsenal at Springfield*, are more expansive both in scope and thematic material.

Høffding held many administrative and honorary offices in Denmark; he initiated the music commission of the Ministry of Culture (1957), and was a board member of the Dansk Komponistforening, Det Unge Tonekunstnerselskab (honorary member 1969), Samfundet til Udgivelse af Dansk Musik, De Danske Folkemusikerskoler and Koda, as well as chairman of the Dansk Musikpaedagogisk Forening (1929–39, honorary member 1947) and consultant for Danish Radio from 1963. In 1937 he was awarded the Ancer'ske Legat, and in 1956 and 1958 the Carl Nielsen Prize.

WORKS
(*selective list*)

OPERAS

Kejserens nye klaeder (Høffding, after H.C. Andersen), op.8, Copenhagen, Royal Theatre, 1926

Kilderejsen (V. Andersen, after L. Holberg), op.16, Copenhagen, Royal Theatre, 1931, rev. 1942

Festens hellige gave (Singspiel, Høffding, after K. Rasmussen), 1985, ?inc.

VOCAL

Choral orch: Karlsvognen (J. Aakjaer), op.4, S, T, B, chorus, orch, 1924; Ein Musikus wollt fröhlich sein (16th century), op.19, 3vv, str, 1932; Christofer Columbus (chaconne, J.V. Jensen), op.29, Bar, male chorus, orch, 1937; Fem svaner (H.H. Seedorff), op.28, S, A, chorus, orch, 1938; Kantate til Musikpaedagogisk Forenings 50-års jubilaeum (S. Pedersen, C. Bentzon), 1948; Kantate ved konservatoriets årsfest (O. Gelsted), 1948; The Arsenal at Springfield (sym. fantasy, H.W. Longfellow), op.54, solo vv, chorus, orch, org, 1953; Giordano Bruno (P. Hein), op.75, Bar, male vv, brass ens, perc, 1968

Other choral works: Den lyse nat (Seedorff), 1920; Fiskersang (T. Larsen), male vv, composed 1929; Sange (H.C. Andersen, Seedorff, H.H. Lund), op.14, 3 equal vv, 1930; 2 sange (Larsen), op.20, mixed vv, 1932; Das Eisenbahngleichnis (E. Kästner), op.26, mixed vv, pf, 3 sax, 1934; 4 sauge (T. Kristensen, A.J. Eriksholm, L. Levy), op.35, male vv, 1940 [no.2 male/mixed w]; Sjaellandsk aften (Lund), op.38, mixed vv, 1943; Eros (L. Bødtcher), op.42, male vv, composed 1945; 2 sange (N. Grieg, A. Øverland), op.43, mixed vv, 1944; Dagsang (M.A. Nexø), mixed vv, 1948; 4 Songs (Gelsted, Larsen, J. Jørgensen), op.60, Bar, male vv, 1959; 4 sange (K. Hoffman, Kristensen, A. Garff), op.61, 3vv, 1960; 2 sange (W. Heinesen), op.64, male vv, 1961; 4 satser (E. Blomberg, H. Connor, P.E. Wahlund), op.71, mixed vv, ens, 1965; 2 sange (P. Lagerkvist, E.A. Karlfeldt), op.79, male vv, 1969; 2 sange (M. Lund, G. Fröding), op.80, male vv, 1970; Ild og rytme (A. Neto), mixed vv, ?1972; 4 diapsalmata (S. Kierkegaard), op.81, mixed vv, 1977; Laerken (Larsen), op.84, mixed vv, 1976; 2 sange (Jensen, N. Petersen), op.98, mixed vv, 1986; 2 sange (M. Pontoppidan, H. Pontoppidan), op.99, mixed vv, 1986

Solo: 7 viser og 3 sange (J. Akjaer and others), op.1, 1v, pf, 1920; Nattergal om dagen (L. Holstein), op.7, S, small orch, 1927; Kammermusik, op.11, S, ob, pf, 1927; 2 sange (Kristensen), op.13, S, pf, 1927; 2 sange (H. Bergstedt), T/Bar, pf, 1930; 2 sange (J.V. Jensen), op.21, 1v, pf, 1933; Den danske sommer (Bergstedt), 1v, pf, 1933; Ve du va more (O. Schlichtkrull), op.33, 1v, pf, 1936; Vår-Höst (sym. fantasy, Fröding), op.40, Bar, orch, 1944; 2 sange (P. Sørensen, Grieg), 1v, pf, 1945; Dagsang (Nexø), 1v, pf, 1949; Ved et tab, op.57, 2vv, rec, vn, 1954; 2 psalme (Pss xviii, xxiii), op.74, 1v, org, 1966; 2 sange (R. Tagore), op.86, A, pf, 1979; Phantasistykker i min egen maner (Andersen), S, A, pf, 1979; 3 korales (O. Sarvig), op.100, A, org, 1988; 3 sange (Sarvig), op.101, A, org, 1988

INSTRUMENTAL

Orch: Romance, vn, orch, 1918; Conc. grosso, pf/hp, str, 1920; Sym. no.1 (Sinfonia impetuosa), op.3, 1923; Sym. no.2 (Il canto deliberato), op.5, S, mixed vv, orch, composed 1924; Suite fra Kejserens nye klaeder, op.9a/b, small orch/orch, 1927; Sym. no.3, op.12, 1928; Conc., op.22, ob, str, 1933; Sym. no.4 (Sinfonia concertante), op.23, chbr orch, 1934; Evolution, sym. fantasy, op.31, 1939; Fanfare, op.34, 1939; Det er ganske vist, sym. fantasy, op.37, 1940; 4 minespil, op.41, small orch, 1944; Majfest, op.44, 1945; Fantasia concertante, op.67, 1965; Variationer over Sørens far har penge, 1968

Chbr: Str Qt no.1, op.2, 1920; Str Qt no.2, op.6, 1925; Dialoger, op.10, ob, cl, 1927; Wind Qnt, op.36, 1940; Sonate, op.39, ob, pf, 1943; Familien vind, op.53, wind qnt, 1954

Pf: 7 lette klaverstykker, op.15, 1931; 3 lette klaverstykker, op.17, 1932; Klaverstykker, op.49, 1948; Sonatine, op.51, 1951; 5 klaverstykke, op.69, 1965

EDUCATIONAL

Ov., op.18, fl, str, pf, 1930; Pasteur (choral op, Gelsted), op.27, solo vv, school chorus, school orch, composed 1935; Pans Fløjter (H. Herdal), op.30, 1938; Julebudskabet, op.31, S, chorus, school orch, 1936; Slaedefarten (V. Bredsdorff), op.47, solo vv, chorus, orch, 1946; Via nova, pf, 1952–4; Julekantate (N.F.S. Grundtvig), op.56, solo vv, children's chorus, recs, vns, vc, metallophones, 1955; Julens stjaerne (cant., J. Jørgensen), op.62, children's chorus, rec, perc, pf, 1964; De hellige tre konger (Jørgensen), op.63, children's chorus, recs, str, perc, pf, 1964

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with H. Andersen: *Gymnasiesangbogen* (Copenhagen, 1929, 4/1951)

with H. Andersen: *60 danske kanoner for 2 til 4 lige stemmer* (Copenhagen, 1930)

with H. Andersen: *Korsangbog for pigegymnasier* (Copenhagen, 1931)

*J.A.P. Schulz: Sange i udvalg* (Copenhagen, 1932)

with M.W. Bentzon: *Under aaben himmel* (Copenhagen, 1936)

*50 Bach-Choräle* (Copenhagen, 1948)

Principal publishers: Edition Dania, Egtved, Hansen

WRITINGS

*Harmonilaere* (Copenhagen, 1933)

*Den elemtaere hørelære* (Copenhagen, 1935, 2/1956)

*Indførelse i Palestrinastil* (Copenhagen, 1969)

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R. Hove: 'Tre nordiske symphonikere', *Nordisk tidskrift* (1936), 571
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R. Hove: 'Finn Høffding "Kilderejsen"', *DMt*, xiii (1938), 6–14
J. Clausen: 'Kilderejsen', *DMt*, xvii (1942), 11–15
V. Holmboe: 'Finn Høffding', *DMt*, xxiv (1949), 40–41
G. Carritt: 'Finn Høffding', *MMR*, lxxxiii (1953), 176–80
J. Maegaard: '"The Arsenal at Springfield"', *Nordisk musikkultur*, iv (1955), 126–7
B. Wallner: *Vår tids musik i norden från 20-tal till 60-tal* (Stockholm, 1968)
S. Bruhns and D. Fog: *Finn Høffdings kompositioner* (Copenhagen, 1969)
S. Ravnkilde: '"Jeg ser det helt klart for mig ... "', *DMt*, lvii (1982–3), 212–23
'Unbedingt Wien, denn da ist im Moment so unhumlich viel los!', *Österreichische Musikzeitschrift*, li (1996), 430–39
C. Røllum-Larsen: 'Finn Høffding – streger til et portraet af dansk musiks nestor', *DMt*, lxxi (1996–7), 2–9
J. Maegaard: 'Finn Høffding', *Dansk årbof for musikforsknung*, xxv (1997), 71–2
P. Nørgård: 'Ingen slinger i valsen: erindringer og refleksioner om Finn Høffding', *DMt*, lxxi (1997–8), 240–42

NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

**Hoffen, Carl van der.** *See* HOEVEN, CARL VAN DER.

**Hoffer, Andreas.** *See* HOFER, ANDREAS.

**Höffer, Paul** (*b* Barmen, 21 Dec 1895; *d* Berlin, 31 Aug 1949). German composer and teacher. He studied the piano with Walter Georgii and composition with Franz Bölsche at the Cologne Conservatory. In 1920 he began studies in composition with Schreker at the Berlin Hochschule für Musik, and so began a lifelong association with that institution. In 1923 he was appointed to teach the piano at the Hochschule and in 1930 to teach composition and theory; he was made professor in 1933. With Rufer he founded the Internationales Musikinstitut in Berlin in 1945. From 1948 until his death he was director of the Berlin Hochschule.

An exact contemporary of Hindemith, Höffer followed his colleague in furthering the cause of *Gebrauchsmusik*, composing three musical plays for children, *Spielstücke* for various instruments and numerous choral works. Similarly, in his orchestral and instrumental music, he was influenced by the general trend in Germany towards recreating Baroque models in contemporary terms. Although Höffer's modernist First Symphony (1926) occasioned some critical discussion, his music from the 1920s received relatively little attention and remained unpublished. This situation changed during the last years of the Weimar Republic, when Höffer consciously simplified his style in order to attract a wider public. His relationship with the Nazi regime, however, was equivocal. He was active in arranging numerous folk melodies and providing music for public occasions, such as the cantata *Olympischer Schwur*, performed at the 1936 Berlin Olympic Games. In addition, such accessible works as the *Sinfonie der grossen Stadt* (1937), inspired, he said, by the 'inner experience of a multitude of impressions and moods of the great city of Berlin', and the oratorio *Der reiche Tag* (1938) enjoyed frequent performances during the period. Despite this, Höffer was criticized for his opera *Der falsche Waldemar* (1934) which was subsequently banned, and political pressure during the war drove him to a peiod of silence from 1942 to 1944.

WORKS
(*selective list*)

Dramatic: Borgia, op, 1931; Der falsche Waldemar (op, 3, Höffer, after W. Alexis), 1933–4, perf. 1934; Des Lebens und des Todes Reigen (incid music, W. Schulz), 1935; Tanz um Liebe und Tod, ballet, 1937, perf. 1939; Jedermann (incid music, H. von Hofmannsthal), 1946; music for 6 radio plays incl. musical plays for children

Orch: Ouvertüre, op.4; Sinfonische Musik, op.5; Pf Conc. no.1; Sym. no.1, op.16; Conc. grosso, op.18, org, orch; Vn Conc., op.19; Vc Conc., op.20; Tanzmusik für Rundfunk, op.21; Festliches Vorspiel, op.22; Partita, op.24, 2 str orch; Kleine akademische Festmusik, op.37a; Sinfonische Musik, op.37b; Heitere Suite, op.37c; Frühlingsspiel, 1934; Musik der Bewegungen, school orch, 1935; Intrada zur Totenfeier, 1935; Altdeutsche Suite, 1936; Instrument-Stück, 1936; 3 Volkstänze, 1936; Sinfonie der grossen Stadt, 1937; Berliner Festmusik I, II, 1937; Festliche Ouvertüre, wind orch, 1937; Fliegermusik, wind orch, 1937; Pf Conc. no.2; Heitere Bläsersinfonie, 1940; Sinfonische Variationen über ein Bass von Bach, 1940; Heitere Ouvertüre, 1941; 4 deutsche Liedtänze, 1941; 4 sinfonische Zwischenspiele, 1944; Serenade, str orch, 1944; Ob Conc., 1946

Chbr: Str Qt, op.3; Cl Qnt, op.6; Sonata, op.7, vc, pf; Wind Sextet, op.9; Pf Trio, op.12; Str Qt, op.14; 2 sonatas, vn, opp.17, 25; Sonata, va d'amore, op.34; Kleine Kammermusik, elec insts, 1933; Musik in 3 Sätzen, op.42, fl, pf; Serenade (Innsbruck, ich muss dich lassen), op.43, ob, vn, va, vc; Str Qt, op.46; Str Trio (Lyrische Suite), op.48; Abendmusik, str, 1934; Hirtenmusik, 3 rec, 1934; Flötenmusik mit Klavier, 1935; 100 Spielstücke zu deutschen Volkslieder, 1936; 3 Pieces, 3 vn, 1937; 2 kleine Suiten, 3 vn, 1937; Musizierheft, rec, 1940; Kleine Holzbläser-Suite, 1944; Musik, va, pf, 1946; Suite, rec, pf, 1947; Wind Qnt (Variationen über ein Thema von Beethoven), 1947; Trio Sonata, fl, va, pf, 1948; Pf Trio, 1948

Kbd: Klavierstücke und 2 Fugen, op.1; Pf Sonata, op.2; Praeludium und Fuge, op.10, org; 5 Skizzen, op.11, pf; Scherzo, op.13, pf; 2 pf suites, opp.15, 26; Toccata, op.35, pf; Variationen über 2 Volkslieder, pf, 1935; Orgelmusik in 3 Sätzen, 1937; Tanzvariationen, pf, 1937; Liedtänze, pf, 1941; 12 Klavier-Etüden, 1942; 6 Indianerstücke, pf, 1944; Toccata, pf, 1945

Vocal: Weinachtskantate, youth choir, org, 1932; Olympischer Schwur, cant., solo v, chorus, orch, 1935; Lob der Gemeinschaft, cant., school orch, choir, 1937; Der reiche Tag, cant., solo v, chorus, orch, 1938; Vom edlen Leben, cant., A, male chorus, org, 1940; Mysterium Liebe, cant., solo v, chorus, orch, 1942; Die letzte Stunde, ein Totentanz, cant., solo vv, choir, orch, 1945–7; *c*12 short choral pieces; *c*7 sets of choral songs

Principal publishers: Balan, Dresdner-Verlagsgesellschaft, Hanseatische Verlagsanstalt, Hofmeister, Kistner & Siegel, Litolff, Meyer, Peters, Ries & Erler, Schott, Sikorski, Tonger, Vieweg, Voggenreiter

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H. Tiessen: 'Erinnerung an Paul Höffer', *Musica*, x (1956), 260–63
E.H. Mueller von Asow: 'Franz Schreker im Urteil Paul Höffers', *NZM*, Jg.121 (1960), 385–8

CHARLOTTE ERWIN/ERIK LEVI

**Höffgen, Marga** (*b* Mülheim an der Ruhr, 26 April 1921). German contralto. After study at the Berlin Hochschule für Musik and with Weissenborn she gave her first public concert in Berlin in 1952. The following year she sang in Bach's *St Matthew Passion* under Karajan in Vienna. Her first and for some years her only operatic roles were Erda in the *Ring*, which she sang for the first time on the stage at Covent Garden in 1959, and the First Norn. She sang Erda for the first time at Bayreuth in 1960, and also sang the part in Vienna, Buenos Aires and elsewhere. She recorded roles in *Parsifal*, *Die Meistersinger* and *Die*

*Zauberflöte*. Her first love, however, was the concert platform. Her expressive, beautifully focussed contralto, perhaps heard to best advantage in Karajan's 1954 recording of the B minor Mass, was particularly associated with the music of Bach and Wagner.

PETER BRANSCOMBE

**Hoffhaimer, Paul.** *See* HOFHAIMER, PAUL.

**Höffler, Konrad** (*b* Nuremberg, bap. 30 Jan 1647; *d* in or before 1705). German viol player and composer. He was a pupil of Gabriel Schütz in Nuremberg at the same time as J.P. Krieger, and his first appointment was at the Bayreuth court, where Krieger had become organist. In July 1673 Margrave Johann Friedrich of Ansbach sent his director of music J.W. Franck to Bayreuth to engage musicians for his court. After coming to an agreement with Franck, Höffler took up a post as court musician at Ansbach on 29 August 1673. He gave in his notice, however, on 28 March 1676 because the promise that Franck had made him had not been kept. In a list of 8 August 1676 his name appears among the musicians at the Halle court. After the duke's death in 1680, his successor transferred the Hofkapelle to Weissenfels, where Höffler enjoyed an important and respected position among his colleagues and in the town.

As a composer Höffler is known only by *Primitiae Chelicae, oder Musicalische Erstlinge. In 12. durch unterschiedliche Tone eingetheilte Suiten Viola di gamba solo samt ihrer Basi, nach der jetzt florirenden Instrumental-Arth eingerichtet* (Nuremberg, 1695; edns in EDM, lxvii, 1973). In his preface he emphasized that he had felt free not to hold fast to the rules of fugal composition. The 12 gamba suites, all in different major and minor keys, follow the then usual order of movements allemande–courante–sarabande–gigue. The improvisatory technique reflects a notably high degree of virtuosity. The dances in each suite adhere essentially to the variation principle.

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A. Werner: *Städtische und fürstliche Musikpflege in Weissenfels bis zum Ende des 18. Jahrhunderts* (Leipzig, 1911/*R*)

LINI HÜBSCH-PFLEGER

**Hoffman, E(lisha) A(lbright)** (*b* Orwigsburg, PA, 7 May 1839; *d* Chicago, 1929). American writer and composer of gospel hymns. He was the author of the Salvation Army hymn *Are You Washed in the Blood of the Lamb? See* GOSPEL MUSIC, §I, 1(ii).

**Hoffman** [Hoffmann, Hofman, Hofmann], **François-Benoît(-Henri)** (*b* Nancy, 11 July 1760; *d* Passy, nr Paris, 25 April 1828). French librettist, critic and playwright. After winning the Nancy Académie's poetry prize in 1784, he decided to follow a literary career in Paris. The patronage of Megret de Serilly, *trésorier général de la guerre*, helped him to achieve his first major public success: *Phèdre*, set by Lemoyne in 1786, was given its première at Fontainebleau. After a trip to Italy in 1787, Hoffman and Lemoyne collaborated again: *Nephté* was praised for its dramatic integrity, although it did not remain in the repertory long. The two fell out. Hoffman offered his next libretto, *Adrien*, first to Cherubini (who declined it, but accepted the next, *Médée*) and then to Méhul, who became his favourite partner during the 1790s.

In 1789–90 Hoffman had the first of many disagreements with theatres. He opposed the Opéra's wish to add what he felt were unsuitable *divertissements* to *Nephté*, and threatened to press for legislation to force recognition of authors' rights to maintain control over their published works. Although he won on both points, it proved a Pyrrhic victory, for, partly in retaliation, the Opéra rejected the *Médée* libretto in 1790. The same strength of character is clear in his public declarations during the 1792 *Adrien* controversy. Exceptionally for the time of the Revolution, few of his works had a clear political message (even *Callias* is more patriotic than partisan). More typical are his librettos for Méhul, Solié and Dalayrac, which range from the *chevaleresque* to *comédie héroïque*, bourgeois comedy, satire and *drame*. In spite of the great variety of subjects, they all show Hoffman's attention to character development, well-constructed plot, finely paced dramatic action and finesse in language (with, however, a tendency to verbosity).

In 1797 Hoffman became the editor and principal writer of the periodical *Le menteur*, in which, with a fine sense of irony, he ridiculed, often by outlandish praise, current literary fashions and those who misused political power (with the result that it was soon banned). During the Consulate, he continued to champion the author's cause: active in the Société des Auteurs Dramatiques, he became its Opéra-Comique representative. His librettos thereafter tended more to the genre's comic and sentimental sides, and he collaborated successfully with Isouard, whose light, italianate musical style well matched the slight dramatic requirements of the text.

In the autumn of 1807 Hoffman virtually retired from the theatre (the two operas produced after this date were written earlier) and joined the *Journal de l'empire* as a literary critic. Although his insistence on upholding certain traditional principles of style made him unsympathetic to some of the early French Romantics, he was respected for his independence and thoroughness. After his death he was remembered as one who appreciated that a work for the Opéra-Comique was not merely a play with music added. As the writer of his obituary noted, 'The majority of Hoffman's works are distinguished by a perfect understanding of the stage and by ingenious schemes to introduce situations suitable for musical effects. Few dramatists have known so well the method and structure of verses for vocal pieces'.

WRITINGS

*Phèdre* (tragédie lyrique, after Euripides and J. Racine), Lemoyne, 1786; *Nephté* (tragédie lyrique, after T. Corneille: *Camma*), Lemoyne, 1789; *Euphrosine, ou Le tyran corrigé* (comédie mise en musique), Méhul, 1790; *Adrien, empereur de Rome* (opéra, after P. Metastasio), Méhul, 1790–91 and 1799; *Stratonice* (comédie héroïque, after *De Dei Syria* [attrib. Lucian] and T. Corneille: *Antiochus*), Méhul, 1792; *Le jeune sage et le vieux fou* (comédie mêlée de musique), Méhul, 1793

*Callias, ou Nature et patrie* (drame héroïque mêlé de musique), Grétry, 1794; *La soubrette, ou L'étui de harpe* (cmda), Solié, 1794; *Le brigand* (drame mêlé de musique), R. Kreutzer, 1795; *Le jockey* (cmda), Solié, 1796; *Le secret* (comédie mêlée de musique), Solié, 1796; *Azéline* (comédie mêlée de musique, after B. Imbert: *Les ruses innocentes*), Solié, 1796; *Médée* (tragédie lyrique), Cherubini, 1797; *Léon, ou Le château de Monténéro* (drame mêlé d'ariettes), Dalayrac, 1798

*La femme de quarante-cinq ans* (comédie mêlée de musique), Solié, 1798; *Ariodant* (drame mêlé de musique, after L. Ariosto: *Orlando*

*furioso*), Méhul, 1799; *Bion* (comédie mêlée de musique, after E.F. de Lantier: *Voyages d'Anténor*), Méhul, 1800; *Le trésor supposé, ou Le danger d'écouter aux portes* (comédie mêlée de musique), Méhul, 1802; *La boucle de cheveux* (opéra), Dalayrac, 1802; *La statue, ou La femme avare* (opéra), Isouard, 1802

*Louise, ou La malade par amour* (comédie mise en musique, after Hoffman's own Stratonice), Solié, 1804; *La ruse inutile* (opéra), Isouard, 1805; *Idala, ou La sultane favorite* (opéra), Isouard, 1806; *Les rendez-vous bourgeois* (opéra bouffon), Isouard, 1807; *Abel* (tragédie lyrique), Kreutzer, 1810, also as La mort d'Abel; *Le dilettante d'Avignon* (oc, with L. Halévy), F. Halévy, 1829

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J. Joly: 'Dall'"Adriano in Siria" metastasiano all'"Adrien" di Méhul', *Dagli Elisi all'inferno: il melodramma tra Halia e Francia del 1730 al 1850* (Florence, 1990), 166–81

M. ELIZABETH C. BARTLET

**Hoffman, Gustav.** *See* GRABEN-HOFFMAN, GUSTAV.

**Hoffman, Richard** (*b* Manchester, 24 May 1831; *d* Mount Kisco, NY, 17 Aug 1909). American pianist, teacher and composer of English birth. He was trained primarily by his father, who had studied with Hummel and Kalkbrenner; reports of study with Liszt, Moscheles and Rubinstein are inaccurate. Emigrating to the USA in 1847, he began a 50-year association with the New York Philharmonic Society on November 27, playing Mendelssohn's G minor Concerto. In the early 1850s he performed with Jenny Lind during her American tour; he also performed two-piano works with Gottschalk. A prominent New York pianist, Hoffman was known for his sight-reading ability and for his technique, precision and clarity of phrasing. His repertory included J.S. Bach, Beethoven, Brahms, Chopin and Mendelssohn.

Hoffman wrote over 100 original pieces and transcriptions for the piano, as well as a few songs and church pieces. The piano works are typical of the genteel tradition at its best, including the charming *La Gazelle* (1858), the lively *Dixiana* (1861), the moving *In Memoriam L.M.G.[ottschalk]* (1869) and the Cuban dance, *Chi-Ci Pipi Nini* (1872). Hoffman's wife published his memoirs, *Some Musical Recollections of Fifty Years* (1910), adding a biographical sketch and reprinting his essay 'How to Stimulate Thought and Imagination in a Pupil' (1895). The latter shows him as a serious teacher, calling for appropriate nuance and expression as well as technique. Gottschalk, who dedicated *Le Banjo* to Hoffman, described his friend as 'a conscientious artist, a perfect musician'.

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(*selective list*)

*all works for piano published in New York unless otherwise stated*

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In Memoriam, L.M.G. (1870), ed. M. Hinson, *Piano Music in Nineteenth-Century America* (Chapel Hill, NC, 1975); Chi-Ci Pipi Nini, Cuban dance (1872), ed. E. Gold, *The Bicentennial Collection of American Keyboard Music* (Melville, NY, 1975); Tarantelle (1872); Barcarolle (1876); Beyond, rêverie, op.86 (1885); Spinning Song, op.100 (1889); Scherzo di Bravura, op.101 (1890)

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CHARLES S. WILHITE

**Hoffmann.** Czech family of music publishers.

(1) **Jan Hoffmann** (*b* Prague, 14 Feb 1814; *d* Prague, 1 Oct 1849). From 1828 to 1833 he was apprenticed to Marco Berra, under whom he worked until 1838 and whose daughter he married. In 1838 he set up a shop for *objets d'art*, engravings, maps and music; he expanded it to include a piano store, also selling strings and lending music. Probably from 1841 he had his own music printing and publishing firm. Jointly with Berra he published 50 compositions; on his own he issued some 2300 publications including numerous solo vocal, choral and piano works by Czech composers of the revivalist period (e.g. Tomášek, František Škroup and his brother Jan Nepomuk Škroup, Alois Jelen and Jan Martinovský). In the collection *Sammlung der National-Polka* he published Czech dances by F.M. Hilmar, Joseph Labitzky, Josef Liehmann and others. Apart from the Prague firm he had a branch in Leipzig.

After financial difficulties he sold his business, on 7 May 1844, transferring all his existing publishing contracts to his main creditor, the publisher Hofmeister in Leipzig. It has not been reliably ascertained when he took up publishing again. After his death his wife Emilie, née Berra, took over the firm.

(2) **Emilie Hoffmannová** (*b* Prague, 28 Aug 1816; *d* Prague, 6 July 1882). Wife of (1) Jan Hoffmann and daughter of the music publisher Marco Berra. After her husband's death she carried on his business from October 1849 to October 1879 under the name Hoffmannová Vdova. She continued publishing works by Czech composers (e.g. Bendl, Václav Horák, Krov and especially the prolific Zvonař) and expanded the firm to include a concert agency; she passed the business to her son Jaromír in October 1879.

(3) **Jaromír Hoffmann** (*b* Prague, 7 June 1847; *d* Prague, 5 Feb 1918). Son of (1) Jan Hoffmann and (2) Emilie Hoffmannová. From 1864 until his death he was manager of Hoffmannová Vdova, which he took over

from his mother in October 1879. Under him the firm took on nationalist overtones. Among the works he published were Smetana's Andante and the Concert Fantasia on Czech National Songs (both in 1886) and the second edition of Smetana's Marches from the Year 1848 (1884), Foerster's collection *The Catholic Organist* (1858), some works by Rozkošný and a series of contemporary salon music pieces. He expanded his trade by buying the older Prague music publishing firms Christoph & Kuhé, Fleischer, Schindler and Veit (whose scores he transferred to his own catalogue without indicating their original publishers), thus increasing his output to 4800 numbers. He continued to use the name Hoffmannová Vdova with his own name added to it.

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ZDENĚK CULKA

**Hoffmann, Bruno** (*b* Stuttgart, 15 Sept 1913; *d* Stuttgart, 11 April 1991). German player and maker of the musical glasses. Having studied the piano, the organ and singing, he specialized from 1929 in the musical glasses. He constructed a chromatic instrument with a compass of four octaves and developed an impressive technique in playing on it (*see* MUSICAL GLASSES, fig.3). He became known as a soloist in the 1930s, and was first heard in London on 9 March 1938 in the London Museum (then in Lancaster House, St James's), where, with Geoffrey Gilbert, Frederick Riddle, Leon Goossens and James Whitehead, he gave a memorable performance of Mozart's Quintet for armonica, flute, viola, oboe and cello (K617). Hoffmann was heard again in London in the 1960s, and in many other cities all over the world. He commanded a tone which was both sweet and powerful and of extraordinary resonance; his repertory included, besides Mozart's quintet and solo Adagio (K356), other 18th-century music, and some works of his own composition. He called the instrument 'glass harp'.

ALEC HYATT KING

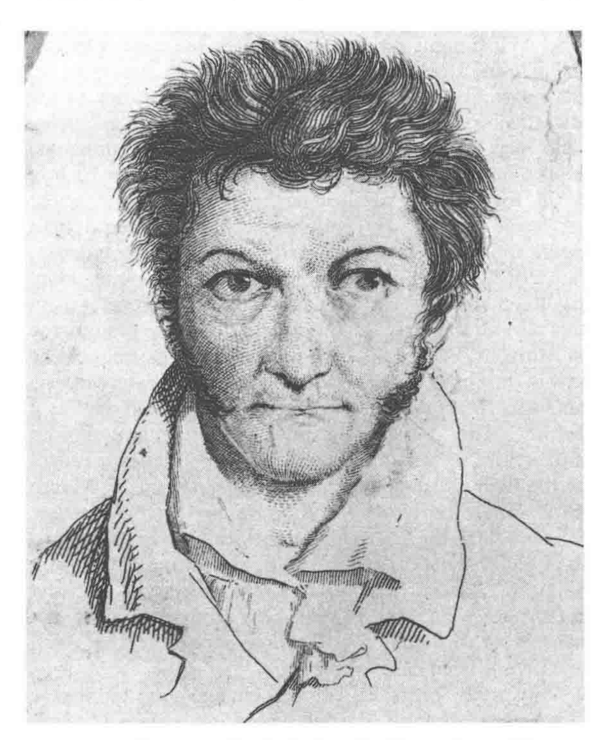
**Hoffmann, Ede** [Eduard]. *See* REMÉNYI, EDE.

**Hoffmann, E(rnst) T(heodor) A(madeus)** [Ernst Theodor Willhelm] (*b* Königsberg [now Kaliningrad], 24 Jan 1776; *d* Berlin, 25 June 1822). German writer and composer. His fantastic tales epitomize the Romantic fascination with the supernatural and the expressively distorted or exaggerated. As a critic, he placed his sharp mind at the service of a consistent (if partial) view of Romanticism and wrote vivid and forceful reviews of the music of his time. His work as a composer, which he himself regarded highly, has been neglected but shows a certain verve and originality. He was also a gifted artist, the author of some excellent sketches and caricatures (fig.1). His personality and talents lent a distinctive, if somewhat lurid, hue to Romanticism and influenced several generations of artists, writers and composers.
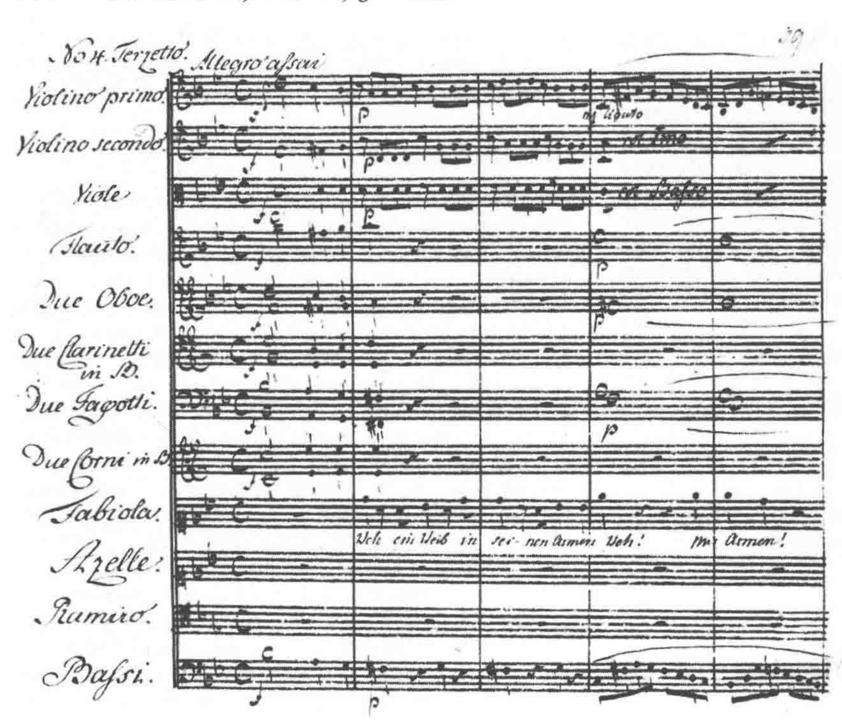
1. Life. 2. Writings. 3. Music.

1. LIFE. His father Christoph Ludwig Hoffmann (1736–97), *Hofgerichts-Advokat* (high court barrister) and later *Justizkommissar* (attorney-at-law) and *Kriminalrat* (counsellor in criminal law), married his cousin Lovisa Albertina Doerffer (1748–96); they lived apart after 1778, and Hoffmann stayed with his mother in the house of his grandmother. The two women lived in almost complete retirement in their rooms, and the boy's education was directed by his uncle Otto Wilhelm Doerffer (1741–1811), with whom he shared a living-room and bedroom. Doerffer was well educated but unimaginative, mechanical and a strict disciplinarian; Hoffmann was quick to see his uncle's faults and could never love or respect him, although he owed to him his earliest musical education and the lifelong habit of constant hard work.

Hoffmann attended the Burgschule in Königsberg and became friends with Theodor Gottlieb von Hippel (1775–1843), later a West Prussian civil servant, whom he counted as his 'most faithful and constant friend'; from Hippel comes the only reliable information about Hoffmann's childhood, adolescence and early works. In keeping with the family tradition, Hoffmann was enrolled (unwillingly) in the faculty of law at Königsberg University (27 March 1792). At the same time he continued his studies in painting and was taught the piano by Carl Gottlieb Richter (1728–1809), thoroughbass and counterpoint by the Königsberg organist Christian Wilhelm Podbielski (1740–92) and (after Podbielski's death) by



*1. E.T.A. Hoffmann: etching by Ludwig Buchhorn after a self-portrait by Hoffmann*




*2. Autograph MS of the beginning of the terzetto from Act 2 of Hoffmann's Singspiel 'Die lustigen Musikanten', first performed Warsaw, 1805 (F-Pn Rés. 1908-II, p.39)*

the choirmaster Christian Otto Gladau (1770–1853), who had already been his violin teacher.

Hoffmann completed his law studies in July 1795, and on 27 August 1795 he was appointed *Auskultator* (junior lawyer) by the Königsberg administration. After extricating himself from a painful love affair, in May 1796 he moved to Glogau, where Johann Ludwig Doerffer (1743–1803), his mother's second brother, was a civil servant. There Hoffmann became engaged to his cousin Sophie Wilhelmine Doerffer (1775–1835) in 1798 (he broke off the relationship in 1802). Shortly after a journey to the Riesengebirge and Dresden he left Glogau with his uncle, who was moving to Berlin and who recommended Hoffmann, a *Referendar* (junior barrister) since 15 July 1798, for a similar position at the Berlin Kammergericht (Supreme Court). He enthusiastically attended Italian opera and the German Nationaltheater, made the acquaintance of B.A. Weber and took composition lessons from J.F. Reichardt. His earliest extant composition dates from this period: the three-act Singspiel *Die Maske* (completed in March 1799), to his own text. If the performances he saw in the Berlin theatres stimulated his musical creativity, his visits to art galleries decisively subdued his zeal as a painter. After passing his final law examination with distinction, he was appointed *Assessor* (assistant judge) at the high court in Posen (now Poznań) on 27 March 1800. There he wrote the *Kantate zur Feier des neuen Jahrhunderts*, the first of his compositions to be performed in public (New Year's Eve, 1800). His setting of Goethe's Singspiel *Scherz, List und Rache* also had its first performance in Posen; 18 years later Hoffmann still spoke warmly of this early work, whose score and parts had meanwhile been destroyed by fire.

Soon after breaking off his engagement to Sophie Doerffer, Hoffmann married Marianna Thekla Michaelina Rorer (1778–1859) on 26 July 1802. Earlier that year he had been appointed *Regierungsrat* (administrative adviser) and transferred to Płock in southern Prussia because of a well-founded suspicion that he had been drawing caricatures of authorities in the Posen garrison. His promising career was thus thwarted by an exile to provincial obscurity lasting until early 1804, during which time there could be no public performances of his music. He therefore attempted to have his compositions printed, and in May 1803 answered an advertisement by Nägeli, the publisher of the *Répertoire des clavecinistes*; under the pseudonym Giuseppo Dori he sent off a Fantasia in C minor, which met the publisher's explicit demands for 'a piano piece of large proportions, deviating from the usual sonata form and worked according to the rules of double counterpoint'. However, Nägeli rejected the piece, and a Piano Sonata in A♭ sent to Schott in Mainz likewise failed. Hoffmann even entered a literary competition organized by Kotzebue, but his comedy *Der Preis* (which took as its subject the competition itself) brought him no prize money, only the judges' commendation. A second approach to Nägeli in March 1804 with a piano sonata did not even meet with a reply, and his hope of financial independence through a legacy from his aunt Johanna Sophie Doerffer came to nothing. He did at least succeed in his constant efforts to get himself transferred from Płock, and in March 1804 he was sent to Warsaw.

In the Polish capital Hoffmann the musician had to make a completely fresh start; nevertheless, he found conditions so favourable to his musical ambitions that he could dispense with the income brought by his official position. After only a year he had an opera successfully staged (*Die lustigen Musikanten*, with text by Brentano; fig.2); he completed the D minor Mass begun in Płock, had a piano sonata published in a Polish music magazine and found, in the weekly concerts of the Ressource music society (of which he became vice-president), opportunities to try out new compositions on the public. He also conducted the society's orchestra (which was of a

sufficiently high standard to perform Beethoven's first two symphonies) and took part in its concerts as a pianist and singer. Moreover, it must have been for the Ressource concerts that he wrote his Symphony in E♭, his Quintet for harp, two violins, viola and cello and the lost Piano Quintet in D. When the dramatist Zacharias Werner commissioned him to write incidental music for his play *Das Kreuz an der Ostsee*, Hoffmann saw this as a welcome opportunity to gain a footing in the Berlin Nationaltheater, and he intended to solidify his anticipated reputation with a comic opera, *Die ungebetenen Gäste, oder Der Kanonikus von Mailand* (after Alexandre Duval). However, nothing came of all these plans: Werner's play was rejected as unperformable, and Hoffmann's Singspiel clashed with G.A. Schneider's setting of the same plot, which was already under consideration by the Berlin theatre.

After Napoleon entered Warsaw and disbanded the Prussian provincial government in 1806, Hoffmann continued to direct the music society's concerts, even though most of its members were Prussian officials who had left the city. The performances were gradually eclipsed by the concerts of Paer, who had come to Warsaw in the emperor's retinue, and Ressource soon gave up. Hoffmann, his circumstances now aggravated by material need and illness, occupied himself with preparing a new libretto from A.W. Schlegel's translation of Calderón's *La banda y la flor*.

At the beginning of June 1807, when former officials who refused to sign a declaration of submission and take an oath of allegiance were expelled from Warsaw, Hoffmann planned a move to Vienna bearing a recommendation from his colleague J.E. Hitzig. When he was not granted a pass he went to Berlin, arriving there only to learn that officials from the surrendered provinces of Prussia could not be given compensation for the loss of their positions. He advertised for the post of music director at any theatre, and was accepted by those of Lucerne and Bamberg. Having decided on the latter, he was commissioned to write a four-act opera, *Der Trank der Unsterblichkeit* (to a libretto by Count Julius von Soden), as a specimen of his work and was given the post with effect from 1 September 1808.

At last it seemed that Hoffmann was achieving his goal: not only was he free from a merely breadwinning profession, but he could also use his status as music director of a theatre to further his career as a composer. He had particular hopes for the Calderón opera completed in Berlin, which he finally called *Liebe und Eifersucht*. But circumstances again thwarted him; when he took up the new post he found another director in place of Count Soden who had appointed him. A few weeks later Hoffmann's contract as music director was cancelled, and it was only as a theatre composer that his association with the organization continued. In this capacity he wrote a large number of short commissioned compositions, including choruses and marches for plays, additional arias, and so on, nearly all of which have been lost. For two years he earned his living chiefly as a singing and piano teacher, since even the small salary due him as a theatre composer was constantly jeopardized by maladministration at the theatre. Once again he was forced to look for sources of income beyond the narrow confines in which he was working.

During the time he was without work in Berlin, Hoffmann had again made contact with Nägeli in Zürich, no longer under a pseudonym but (after his successes in Warsaw) using his own name. A firm agreement seems to have been reached, but despite an active correspondence from Bamberg lasting until November 1809 not a single work of his appeared under Nägeli's imprint. Early in 1809 he composed the *Miserere* in B♭ minor with orchestra for the Grand Duke Ferdinand, whose residence was in Würzburg, though this did not secure him an association with the court. He was more successful in his contact with Rochlitz, to whom he sent the story 'Ritter Gluck' on 12 January 1809, adding that he was prepared to send the *Allgemeine musikalische Zeitung* (*AMZ*) essays on music and reviews of musical works. Rochlitz published 'Ritter Gluck' in February, and dispatched the first works for review (including two symphonies by Friedrich Witt) at the beginning of March, inquiring in June whether Hoffmann would also review Beethoven's symphonies; the historic review of the Fifth Symphony appeared a year later, and Hoffmann remained a regular contributor to the *AMZ* until 1815.

In September 1809 Soden was compelled to resume the directorship of the Bamberg theatre, which had been ruined by bad management, and on 11 October his melodrama *Dirna*, with Hoffmann's music, was first staged (later it was presented in Donauwörth and Salzburg); no other significant dramatic composition of Hoffmann's was performed in Bamberg during his stay. His music for *Sabinus*, another melodrama by Soden, was left incomplete when the author again gave up his directorship of the theatre. Hearing of a vacancy for the position of conductor with Joseph Seconda's company based in Dresden and Leipzig, Hoffmann asked Rochlitz for a recommendation; but the request came too late – Friedrich Schneider had already been engaged. The wretched state of affairs at the Bamberg theatre briefly improved when Franz von Holbein took over the direction on 1 October 1810. Hoffmann had known Holbein since 1798 in Berlin, and he was immediately engaged as the new director's secretary, producer, scene-painter and stage designer, though not as conductor, and was also re-employed as a composer of incidental music. The melodrama *Saul*, which he had composed early in 1811 to a libretto by Seyfried, was performed that summer in Bamberg and in Würzburg as late as 1815, and he wrote the music for Holbein's heroic opera *Aurora* in 1811–12.

The mastering of unfulfilled passion remained Hoffmann's poetic mission to the end of his life; he himself hinted (diary, 27 April 1812) at the close connection between his hopeless love for his young pupil Julia Mark, the crucial experience of his Bamberg years, and the impetus of his literary production. The wine merchant, bookseller and librarian C.K. Kunz, with whom Hoffmann regularly associated, was anxious to set up as a publisher, and when, on 15 February 1813, he proposed that Hoffmann should write for him, Hoffmann accepted the offer, but delayed a binding agreement until 18 March, St Anselm's Day and Julia's 17th birthday. The first work published under that day's contract was the initial pair of volumes of *Fantasiestücke in Callots Manier* (Easter 1814), and included the 'essays' which had appeared in the *AMZ*: 'Ritter Gluck' (1809), 'Johannes Kreislers, des Kapellmeisters, musikalische Leiden' (1810), 'Gedanken über den hohen Wert der Musik' (1812) and 'Don Juan'

(1813), as well as a recasting of the main part of two *AMZ* Beethoven reviews under the title 'Beethovens Instrumentalmusik', which had already appeared in the *Zeitung für die elegante Welt* (1813) and 'Höchst zerstreute Gedanken' (1814), also reprinted from the same journal. All the earlier pieces included in the *Fantasiestücke* were inspired by music, and in those written especially for the two volumes (the foreword, *Jacques Callot*, the 'Kreisleriana' *Ombra adorata* and *Der vollkommene Maschinist*, *Nachricht von den neuesten Schicksalen des Hundes Berganza* and *Der Magnetiseur*) references to Julia are obvious.

Meanwhile Hoffmann continued to pursue his musical career. An invitation from Holbein in January 1813 proposed a move to the Würzburg theatre, but shortly afterwards Holbein resigned his directorship in Würzburg on account of politics and the plan was forgotten. In February Schneider resigned his position with Seconda (to become organist at the Leipzig Thomaskirche), and Rochlitz, remembering Hoffmann's request, recommended him to fill the vacancy with the Dresden-Leipzig company. Hoffmann left Bamberg to take up this new post on 21 April 1813. To his friends he reported that his new orchestra treated him with civility and a kind of submissiveness, which differed considerably from the foolish manners of the Bamberg musicians (letter to Speyer, 13 July 1813). As a composer he supplied Morlacchi's Italian court opera in Dresden with a duet for insertion into a work by the younger Guglielmi, *La scelta dello sposo*, but he was preoccupied with the opera *Undine*. He had come across Fouqué's short story in Bamberg in the summer of 1812, and had immediately seen in it an ideal subject for a Romantic opera; Hitzig, his former colleague and friend in Berlin, had managed to persuade Fouqué himself to prepare the libretto. Hoffmann set about composing the opera with great enthusiasm, but his work on it was constantly interrupted and it was not completed until August 1814. His financial situation compelled him to fulfil his literary obligations punctually, so that gradually his career as writer came to take priority over his career as composer. His own feelings are clear from a letter (20 July 1813) to his publisher with final instructions for the printing of the *Fantasiestücke*: 'I do not want to give my name, since that should only be known to the world by a successful musical composition'. He remained true to this principle – although *Trois canzonettes* were published in 1808 under Hoffmann's name, nearly all his writings which preceded the première of *Undine* appeared anonymously.

After falling out with the unmusical Seconda, Hoffmann was given notice on 26 February 1814; he was stunned by this dismissal, only four days after declining the offer of the music directorship in Königsberg. Although Rochlitz tried to assist him with further commissions for the *AMZ*, without a regular position he found his situation in Leipzig increasingly difficult. He produced some caricatures, pamphlets and even a musical portrayal of a battle, *Deutschlands Triumph im Siege bei Leipzig* (printed in Leipzig under a pseudonym), which used the war and its hardships for their subject. In July 1813 his old friend Hippel came to Leipzig and was able to offer him the prospect of rejoining the Prussian civil service. In his straitened circumstances Hoffmann had to seize this opportunity, though he tried his best to arrange for a subordinate post which would leave him time to pursue his musical activities; he was too brilliant a lawyer for the Prussian judiciary to contemplate this arrangement, and on 1 October 1814 he was appointed to the Kammergericht. In Berlin he vainly sought a job as theatre conductor, but was turned down in favour of the virtuoso cellist Bernhard Romberg, who was to be the conductor of *Undine*. Although Romberg's efforts were considered by many inadequate (including Hoffmann), the opera was a great success from its first performance on 3 August 1816 until, after the 14th performance, the theatre was burnt to the ground (fig.3).

Although *Undine* was never again staged during Hoffmann's lifetime (apart from an unsuccessful performance in Prague in 1821), he was soon busy with other plans. Helmina von Chezy had introduced him to Calderón's *El galan fantasma*; he was immediately enthusiastic about it and asked Carl Wilhelm Salice-Contessa to work out a libretto for him. This was to be a lighter companion-piece to *Undine*, surpassing it in effect wherever possible. On 24 June 1817 Hoffmann offered the proposed opera to the administrator of the Berlin Opera, who, though not uninterested, deferred a decision. Hoffmann was determined to compose the piece, though Salice-Contessa's work took longer than expected and was finished only in August 1818. He claimed to have composed the opera in his head before ever writing down a note; however, he delayed too long before committing his ideas to paper. The beginning of a fair copy entitled *Der Liebhaber nach dem Tode* was found in his *Nachlass*, but is now lost. During the last two years of his life he was overwhelmed with commissions for pocket-books and almanacs, and editors paid him princely sums for his stories. The literary projects closest to his heart – the second part of *Kater Murr* and *Schnellpfeffer* – were pushed into the background along with writing down the opera which was to have been his greatest musical work. For this Hitzig, his first biographer, reproached him bitterly, but Hoffmann, of course, could not have foreseen his early death.

2. Writings. Hoffmann's stature as a writer on music was recognized and duly respected throughout the 19th century; apart from his imaginative stories which so profoundly influenced Schumann and Wagner, his finest achievements were his reviews of Beethoven's works for the *AMZ*, which were widely read and contributed greatly to his contemporaries' understanding of the breakthrough contained in the composer's style. In his review of the Fifth Symphony (July 1810), he drew a distinction between the different forms assumed by Romantic talent, i.e. that which 'opens up the wondrous realm of the Infinite', in the music of the three masters of Viennese Classicism: Haydn conceived in Romantic terms the most human qualities of life; Mozart laid claim to the superhuman, the miraculous which inhabits man's spirit (*Don Giovanni* remained for Hoffmann 'the opera of all operas'); and Beethoven, setting in motion the machinery of awe, fear, horror and pain, awakened that infinite yearning which is the essence of Romanticism. This, for Hoffmann, explained why Beethoven's vocal music was not his most successful and also why his instrumental works could not satisfy the masses, who saw them as products of an imaginative but disorderly genius. His use of 'Romantic' as a term of value judgment has caused confusion, and he has been censured for attempting to classify Beethoven as a Romantic. However, Hoffmann was never aware of an



*3. Final scene of Act 3 of Hoffmann's 'Undine', Königliche Schauspiele, Berlin, 1816: design by Karl Friedrich Schinkel, gouache (Schinkelmuseum, Berlin)*

antithesis between the Classical and Romantic eras; for him, Classical and Romantic were two conceptual terms denoting respectively the paradigmatic aspect of a great work of art and the unrepeatable nature of genius. Only a detailed investigation into the structure of a work will reveal that the creative artist has not simply passed on momentary inspirations, but has 'detached himself from the inner realm of notes and imposed his rule on them as an absolute master'. Beethoven himself noted Hoffmann's perception in a letter of thanks (23 March 1820).

Hoffmann's reviews for the *AMZ*, which continued until 1815, mark the end of the old-fashioned doctrine of the Affections in music aesthetics. Coolly and methodically he distinguished between analysis of compositional technique and interpretation of the musical content. In the thorough background he provided in the introductions to his more important reviews and in his essay 'Alte und neue Kirchenmusik' (*AMZ*, 1814) he anticipated Kiesewetter's interest in the historical and his interpretation of historical data according to a particular view of the past. After 1815 he reviewed only performances for the Berlin newspapers; in this he was well served by his extensive practical experience as a conductor and a practising musician.

3. Music. In his review of Hoffmann's most important composition, the opera *Undine*, Weber (*AMZ*, 19 March 1817) praised the swift pace and forward-pressing dramatic action and had kind words for Hoffmann's restraint in avoiding excessive and inapt melodic decoration (though he criticized the tendency towards abrupt endings, which he thought partly spoilt the effectiveness of individual numbers). Unfortunately, circumstances militated against a revival of the opera. Soon after Hoffmann's death a rumour spread that not only the costumes and sets, but also the score and parts had been destroyed in the fire that disrupted the Berlin production. Throughout the 19th century all his music passed gradually into oblivion, but it again aroused interest at the turn of the century when his writings were attracting the attention of literary historians. Ellinger (1894), studying the Berlin autographs, regarded Hoffmann as basing his music entirely on Mozart and Gluck (the two masters who, besides Beethoven, he acclaimed most often in his writings), and tirelessly hunted out Mozart reminiscences in every work. Pfitzner's vocal score of *Undine* (1906) first brought a major work of Hoffmann's to public notice, but admirers of the fantastic tales expecting his music to be in a Berliozian style were disappointed. Schiedermair (1907) considered the work as a Singspiel containing arias, romances and choruses in addition to songs, and thus as partaking of the formal variety which marked Italian and French opera of its time. The demonic world was represented by the dramatic means peculiar to the late Neapolitan operatic style; the nobility and seriousness of tone, the striking choral effects and the musical depiction of nature derived from Gluck; the characterization and the depth of feeling in the music owed something to Mozart; the orchestral prominence and harmonic peculiarities were related to Beethoven; and finally certain instrumental effects came, via Spontini, from Mayr. However, Schiedermair emphasized individual features of style in which Hoffmann departed from his models and already evinced some of the characteristic traits of German Romantic opera, while the patriotic German literature on Weber and Wagner, trying to define a distinctive national style, advanced the idea of a consistent historical development from Hoffmann, Weber and Spohr, by way of Marschner, to Wagner.

Indeed, from a formal standpoint it is only a short step from the number operas *Undine* and *Aurora* to *Euryanthe* and *Lohengrin*, though Hoffmann's two serious operas deserve consideration as more than precursors. In them

he went beyond merely transferring the forms of *opera buffa* to German Singspiel, partly by giving greater scope to the ensembles and a more prominent role to the chorus. Even the lighter operas, such as *Die Maske*, *Die lustigen Musikanten*, with its deftly handled mixture of *commedia dell'arte* humour, intimate lyricism and almost masonic solemnity, and *Liebe und Eifersucht*, ought not simply to be viewed as the rearguard of Mozartian *opera buffa*, but also as ranking among the few significant German contributions to the genre. Hoffmann's six surviving operas show his sure theatrical instincts, with dramatic climaxes always accompanied by musical ones and the musical progression carefully timed to the stage action.

Only three of Hoffmann's sacred compositions are extant. The Mass in D minor (1803–5) is a serious attempt to combine strict polyphonic style with modern orchestration, avoiding the 'ostentatious frivolity' he condemned in Viennese Classicism. The *Miserere* (1809) reveals even greater contrapuntal facility and a more individual expression in the lyrical passages. The *Canzoni* are six polished miniatures, anticipating the ideals of Cecilianism, though displaying more Romantic than ideological zeal.

Becking, in the forewords to his three volumes of a collected edition (1922–7), wrote that when Hoffmann called the works of Bach or Mozart 'Romantic', he was judging their quality, for he saw music as the most Romantic of the arts, and only good music – that which transcends the everyday – is Romantic. Becking saw Hoffmann as an imitator of Mozart and came to the undemonstrable conclusion that Hoffmann had found that imitation sufficient to reaffirm Mozart's supposed Romanticism. In his view of Hoffmann's piano sonatas Becking disregarded chronology and depicted an immature composer who instinctively sought to master strict counterpoint, a 'mysterious tissue behind which lies hidden a world of fantasy', and whose initial genius was gradually stifled by his growing technical facility. But in March 1808, when he made the fair copy of the Piano Sonata in F minor, Hoffmann had already completed five Singspiele, his incidental music for *Das Kreuz an der Ostsee* and drafts of the Warsaw works, and his facility for composing in free style had long been fully developed. It was no mystical espousal of a mysterious, fantastic world, nor even an uneasiness about the formal prototype of the Classical sonata that induced Hoffmann to come to grips with double counterpoint, but primarily the demands of his publisher Nägeli. Hoffmann did not consider that this hybrid of contrapuntal and homophonic writing was in any sense marking a precedent; he specifically described the sonatas as being composed in 'the older style', and it is a mistake to regard them as characteristic works.

Hoffmann's other instrumental music conforms superficially to Classical sonata procedures. In the Symphony in E♭ (1805–6) his individuality is most apparent in the irregularly structured themes and in the lyrical flair of the slow movement. As Keil (1986) has argued, Hoffmann's sonata-form movements are dominated by the idea of unity in diversity rather than by the opposition of strongly contrasting elements found in the works of Beethoven. In the first movement of the Harp Quintet (composed before October 1807), for example, the second theme is a variation in major of the first theme. Another kind of monothematicism occurs in the opening movement of the Piano Trio (1809), whose second subject is barely distinguishable from the continual developing of the first theme from which new material is created by the fragmentation and reinterpretation of motifs. The second theme itself then undergoes the same process, in which the 'development section' is merely a continuation after a formal caesura. The build-up to the recapitulation is absent, and even the return is camouflaged with a transition into the second theme. The climax of the movement is the combination of both themes, emphasized by occurring in a remote key rather than by dynamics. Although Hoffmann could write melodies of seductive beauty (e.g. 'Abendlüftchen schweben', no.7 of *Undine*), his strength lay more in the ability to vary and develop material than in the initial inspiration. As Jean Giraud remarked: 'Is the predominance of combinatory art not a common trait of his musical and literary creations?'.

WORKS SET TO MUSIC

*composers' names in parentheses*

*Fantasiestücke in Callots Manier* (1814–15): Kreisleriana (Schumann), pf, op.16, 1838; I capricci di Callot (Malipiero), op, Rome, 1942

*Der goldne Topf*: inc. op (W. Braunfels), op.6, *c*1905; opera (W. Petersen), Darmstadt, 1941; Anselmus diák [The scholar Anselmus] (G. Kósa), op, Budapest, 1945

*Die Abenteuer der Sylvester-Nacht: die Geschichte vom verlornen Spiegelbilde*: Act 2 of Les contes d'Hoffmann (Offenbach), op, Paris, 1881

*Die Elixiere des Teufels* (1815–16): op (G. Rodwell), London, 1829

*Nachtstücke* (1816–17)

*Der Sandmann*: La poupée de Nuremberg (Adam), operetta, Paris, 1852; Coppélia (Delibes), ballet, Paris, 1870; Act 1 of Les contes d'Hoffmann (Offenbach), op, Paris, 1881; La poupée (E. Audran), operetta, Paris, 1896

*Das Majorat*: Die eiserne Pforte (J. Weigl), op, Vienna, 1823

*Klein Zaches genannt Zinnober* (1819): pf piece (Busoni), op.12 no.2 [Racconti fantastici], 1878; Zinnober (S. von Hausegger), op, Munich, 1898

*Die Serapions-Brüder* (1819–21)

*Die Bergwerke zu Falun*: planned op (Schumann), 1831; lib arr. Wagner for J. Dessauer, 1842 [not set]; Der Haideschacht (F. von Holstein), op, Dresden, 1868

*Nussknacker und Mausekönig*: pf duet (Reinecke), op.46, 1870; The Nutcracker (Tchaikovsky), ballet, St Petersburg, 1892

*Rath Krespel*: Act 3 of Les contes d'Hoffmann (Offenbach), op, Paris, 1881; Le violon de Crémone (J. Cadaux), op, unperf.

*Doge und Dogaressa*: planned op (Schumann), 1840

*Meister Martin der Küfner und seine Gesellen*: Le tonnelier de Nuremberg (Bizet), planned op, 1859; op (W. Weissheimer), 1879; Maître Martin (J. Blockx), op, 1892; op (L. Lacombe), 1897

*Das Fräulein von Scuderi*: Der Goldschmid von Toledo (J. Stern, A. Zamara, arr. of Offenbach), operetta-pastiche, Mannheim, 1919; Cardillac (Hindemith), op, Dresden, 1926

*Die Brautwahl*: op (Busoni), Hamburg, 1912

*Die Königsbraut*: Le roi Carotte (Offenbach), operetta, Paris, 1872

*Prinzessin Brambilla* (1821): op (W. Braunfels), Stuttgart, 1909

[source unknown]: Illusions, ou L'histoire d'un miracle (T. Harsányi), op, Paris, 1949

Works inspired by Hoffmann: Ein Nachtstück in E.T.A. Hoffmanns Manier (T. Rangström), str qt, 1909; Kleine Suite dem Andenken E.T.A. Hoffmanns (B. Sekles), orch, op.21 (Leipzig, *c*1910)

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*E.T.A. Hoffmann: Ausgewählte musikalische Werke*, ed. G. von Dadelsen and others (Mainz, 1971–) [D]

STAGE

AV – *no. from Allroggen Verzeichnis (1970)*

AV
4 Die Maske (Spl, 3, Hoffmann), 1799, *D-Bsb*; excerpts ed. F. Schnapp, vs (Berlin, 1923)
8 Scherz, List und Rache (Spl, 1, Hoffmann, after J.W. von Goethe), Posen, 1801, lost
19 Die lustigen Musikanten (Spl, 2, C. Brentano), Warsaw, 6 April 1805, *F-Pn*, D iv–v
20 Das Kreuz an der Ostsee, i: Die Brautnacht (incid music, Z. Werner), 1805, *D-Bsb*, D ix
21 Die ungebetenen Gäste, oder Der Kanonikus von Mailand (Spl, 1, Rohrmann, after A. Duval: *Le souper imprévu*), 1805, lost
33 Liebe und Eifersucht (Spl, 3, Hoffmann, after P. Calderón de la Barca: *La banda y la flor*), 1807, *Bsb*, D vi–viii
34 Der Trank der Unsterblichkeit (romantische Oper, 4, J. von Soden), 1808, *Bsb*
37 Das Gelübde (incid music, 1, H. Cuno), Bamberg, 16 Oct 1808, lost
38 Die Wünsche (incid music, 1, Cuno), Bamberg, 9 Nov 1808, lost
39 Die Pilgerin (incid music, 1, Hoffmann), Bamberg, 18 Nov 1808, lost
41 Arlequin (ballet, C. Macco), Bamberg, 1 Jan 1809, *Bsb*, D ix
44 Das Gespenst (incid music, A. von Kotzebue), Bamberg, 9 April 1809, lost
51 Dirna (melodrama, 3, Soden), Bamberg, 11 Oct 1809, *BAs*
53 Wiedersehn! (prol, 1, Hoffmann), 1809, *Bsb*
54 Sabinus (melodrama, Soden), 1810, *Bsb*, inc.
55 Aurora (grosse romantische Oper, 3, F. von Holbein), 1811–12, rev. and reorchd L. Böttcher, Bamberg, 5 Nov 1933, *BAs*, *WÜsa*, ed. in DTB, v (1984); orig. version, Bamberg, 9 Sept 1990
56 [quodlibet], Bamberg, 2 Feb 1811, lost
59 Saul, König in Israel (melodrama, 3, J. Seyfried, after L.C. Caigniez: *Le triomphe de David*), Bamberg, 29 June 1811, *BAs*, *WÜsa*
61 Heinrich von Wolfenschiessen (incid music, A. Klingemann), Bamberg, 14 Jan 1812, lost
63 Roderich und Kunigunde, oder Der Eremit vom Berge Prazzo, oder Die Windmühle von der Westseite, oder Die triumphierende Unschuld (Parodie, prol, 2, J.F. Castelli), Bamberg, 23 Feb 1812, lost
70 Undine (Zauberoper, 3, F.H.C. de la Motte Fouqué), Berlin, 3 Aug 1816, *Bsb*, D i–iii
74 Thassilo (chorus and melodrama, Fouqué), Berlin, 22 Oct 1815, lost; rev. as drama, Berlin (1), 18 Jan 1817, lost
85 Der Liebhaber nach dem Tode (op, 3, C.W. Salice-Contessa, after Calderón: *El galan fantasma*), 1818–22, inc., lost

Several single pieces, AV nos.43, 45–7, 57–8, 69, 71, all lost

SACRED VOCAL

9–10 Masses, Vespers, 1802–3, lost
11 Mass, G, 2 S, 2 vn, org, 1802–3, lost
12–15 Motets, choruses, 4vv, 1802–3, lost
18 Mass, d, 4vv, orch, 1803–5, *D-Bsb*, D x
36 [Sex] Canzoni, 4vv, 1808, *Bsb*, B iv, D x: Ave maris stella, De profundis, Gloria Patri et Filio, Salve Redemptor, O sanctissima, Salve regina
42 Miserere, b♭, 2 S, A, T, B, 4vv, orch, 1809, *Bsb*, D x
72 Hymn, 1813, lost

SECULAR VOCAL

3 Judex ille (J.W. von Goethe: *Faust*), solo v, 4vv, org, orch, 1795, inc., lost
6 Kantate zur Feier des neuen Jahrhunderts: Singet Chronos' jüngstem Sohne (J.L. Schwarz), Posen, 31 Dec 1800, lost
31 Canzonets and duettinos, 1805–7, lost
32 Trois canzonettes, 2–3vv, pf (Berlin, 1808): Già riede primavera (P. Metastasio), Senza di te, ben mio, Oh che cucagna
50 Songs from Golo und Genoveva (F. Müller), 1809, lost [see AV77]
64 Tre canzonette italiane, S, 2 T, B, pf, 1812, *A-Wgm*, D xii: Spuntar la sol d'aprile, La tortorella amante, Sento l'amica speme
65 Prendi, l'acciar ti rendo (G.M. Foppa), recit and aria, S, orch, 1812, *D-Bsb*, D xi
66 Mi lagnerò tacendo della mia sorte amara (Metastasio), 1812, lost
67 [Sei] Duettini italiani, S, T, pf, 1812, *Bsb* (Berlin, 1819), D xii: Ombre amene (Metastasio); Dove sei, mio caro bene?; Vicino a quel ciglio (Metastasio); Viver non potrò mai lungi da te, mio bene; Vicino a te, ben mio, mi sento giubilar; Ah che mi manca l'anima
68 O nume che quest'anima, S, 2 T, B, 1808–12, *Bsb*, D xii
77 Still und hehr die Nacht: Nachtgesang (Müller: *Golo und Genoveva*), 6 male vv, 1819, *CH-Bu*, facs. in Schnapp, ii (1967), 224
78 Türkische Musik: Ein Kaiser einst in der Türkei (F. Förster), 4 male vv, 1820, *RUS-KAu*, D xii
79 Schwer ist die Kunst und kurz das Leben, canon, 4vv, 1820; unknown private collection
80 Ach warum weiter du fliehende Welle (Fouqué), lied, male vv, 1820–21, lost
81 Two drinking-songs (H.G. von Ahlefeldt), male vv, 1820–21, lost: Tafel halten bei drei Speisen, Wir trinken Wein vom freien Rhein
82 Walpurgisnacht (cant., Förster), 4vv, 1820–21, lost
83 Jägerlied (L. Tieck), solo vv, 4 male vv, ?1820–21, frag., *D-Bsb*, D xii
84 Katzburschenlied (Hoffmann), 4–5 male vv, 1821, frag., Allroggen (1970), 128, D xii

Other canzonets and songs, AV nos.2, 5, 35, 48–9, all lost

ORCHESTRAL AND CHAMBER

7 Overture: Musica per la chiesa, orch, 1801, *D-Bsb*, D x
23 Symphony, E♭, 1805–6, *Bsb*, D xi
24 Quintet, c, hp, 2 vn, va, vc, before Oct 1807, *Bsb*, B ii, D xii
25 Quintet, D, pf, 2 vn, va, db, before Oct 1807, lost
52 Piano Trio, E, 1809, private collection, D xii

PIANO

1 Kleine Rondos, 1794–5, lost
16 Fantasia, c, 1803, lost
17 Sonata, A♭, 1803, lost
22 Sonata, A, in *Wybor pięknych*, vii (Breslau, 1805); ed. F. Schnapp (Kassel, 1968), D xii
26 Sonata, b♭, ?1807–8, lost
27 Sonata, f, ?1807, *D-Bsb*, B i, D xii
28 Sonata, C, ?1807, lost
29 Sonata, F, ?1807, *Bsb*, B i, D xii
30 Sonata, f, ?1807–8, *Bsb*, B i, D xii
40 Sonata, c♯, *c*1808, *Bsb*, B i, D xii
62 Waltzes, pf/?orch, 23 Jan 1812, lost
73 Deutschlands Triumph im Siege bei Leipzig (Leipzig, 1814) [pubd under pseud. A. Vollweiler]
76 Serapions-Walzer, *c*1818–21; unknown private collection

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'Schreiben eines Klostergeistlichen an seinen Freund in der Hauptstadt', *Der Freimüthige*, (1803), 573 [on use of Greek chorus in Schiller's *Braut von Messina*]
'Über Salomons Urtheil', *Allgemeine deutsche Theater-Zeitung* (17 and 20 May 1808) [review of A. Quaisin: *Le jugement de Salomon*]
F. Witt: Symphonies nos.5 and 6, *AMZ*, xi (1808–9), 513–17
L. van Beethoven: Symphony no.5, *AMZ*, xii (1809–10), 630–42, 652–9
V. Fioravanti: *I virtuosi ambulanti* [vs by L. Wolff], *AMZ*, xii (1809–10), 204–8
C.W. Gluck: *Iphigénie en Aulide* [vs by G.C. Grosheim], *AMZ*, xii (1809–10), 770–71, 784–9
A. Romberg: *Pater noster*, *AMZ*, xii (1809–10), 209–12
J. Weigl: *Das Waisenhaus*, *AMZ*, xii (1809–10), 809–19
F. Paer: *La Sofonisba* [vs by C.F. Ebers], *AMZ*, xiii (1811), 185–95
L. Spohr: Symphony no.1, *AMZ*, xiii (1811), 797–806, 813–19
L. van Beethoven: Overture to *Coriolan*, *AMZ*, xiv (1812), 519–26
A. Gyrowetz: *Der Augenarzt*, *AMZ*, xiv (1812), 855–64
E. Méhul: *Ouverture de chasse* from *Le jeune Henri*, *AMZ*, xiv (1812), 743–7
A.H. Pustkuchen: *Choralbuch und kurze Anleitung*, *AMZ*, xiv (1812), 791–7

L. van Beethoven: Incidental music to Goethe's *Egmont*, *AMZ*, xv (1813), 473–81
L. van Beethoven: Mass in C, *AMZ*, xv (1813), 389–97, 409–14
L. van Beethoven: Two piano trios op.70, *AMZ*, xv (1813), 141–54 [music exx. in suppl. 3]
C.A.P. Braun: Symphony no.4 and J.W. Wilms: Symphony op.23, *AMZ*, xv (1813), 373–80
'Alte und neue Kirchenmusik', *AMZ*, xvi (1814), 577–84, 593–603, 611–19
J.C. Ambrosch: Two songs, *AMZ*, xvi (1814), 811 only
A. Bergt: *Christus, durch Leiden verherrlicht*, *AMZ*, xvi (1814), 5–17
A. Boieldieu: *Der neue Gutsherr* [*Le nouveau seigneur de village*], *AMZ*, xvi (1814), 669–73
'Der Opern-Almanach des Hrn. A. v. Kotzebue', *AMZ*, xvi (1814), 720–21, 736–41
J. Elsner: Overtures to *Andromeda* and *Leszek bialy*, *AMZ*, xvi (1814), 41–6
M.K. Ogiński: 12 polonaises for piano, *AMZ*, xvi (1814), 792–4
J.F. Reichardt: Piano Sonata in F minor, *AMZ*, xvi (1814), 344–50
W.F. Riem: 12 lieder op.27, *AMZ*, xvi (1814), 680–92
F. Schneider: Piano Sonata op.29 [4 hands], *AMZ*, xvi (1814), 221–7
B. Stiastny: *Il maestro ed il scolare* and J. Stiastny: *2 pièces faciles et progressives*, *AMZ*, xvi (1814), 726–8
'Über einen Ausspruch Sacchini's und Über den sogenannten Effect in der Musik', *AMZ*, xvi (1814), 477–85
A. André: Piano variations on *Ah vous dirai-je, maman* and *O du lieber Augustin* and P.J. Riotte: Piano variations on a theme from Weigl's *Schweizerfamilie*, *AMZ*, xvii (1815), 138–40
J. Fröhlich: Piano Sonata [4 hands] and Piano Concerto [4 hands], *AMZ*, xvii (1815), 806–8
*Aus Hoffmann's Leben und Nachlass*, ed. J.E. Hitzig (Berlin, 1823/*R*), 246 only [frag.; orig., 1808, lost]

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'Briefe über Tonkunst in Berlin: erster Brief', *AMZ*, xvii (1815), 17–27 [incl. remarks on concert by B. Romberg and perfs. of Sacchini's *Oedipe à Colone* and Spontini's *Fernand Cortez*]
E. Méhul: *Ariodant*, *Dramaturgisches Wochenblatt*, i (1815–16), 195
W.A. Mozart: *Don Giovanni*, *Dramaturgisches Wochenblatt*, i (1815–16), 107
W.A. Mozart: *Die Zauberflöte*, *Dramaturgisches Wochenblatt*, i (1815–16), 158
F. Paer: *Camilla*, *Dramaturgisches Wochenblatt*, i (1815–16), 92
A. Sacchini: *Oedipe à Colone*, *Dramaturgisches Wochenblatt*, i (1815–16), 99
A. Sacchini: *Oedipe à Colone* and R. Kreutzer: *Paul et Virginie*, *Dramaturgisches Wochenblatt*, i (1815–16), 179
B.A. Weber: *Sulmalle* and *Maler Tenier*, *Dramaturgisches Wochenblatt*, i (1815–16), 114
P. Winter: *Das unterbrochene Opferfest*, *Dramaturgisches Wochenblatt*, i (1815–16), 91
J.P. Schmidt: *Die Alpenhütte*, *Berlinische Nachrichten von Staats- und gelehrten Sachen* (12 Sept 1816)
G. Spontini: *La vestale*, *Dramaturgisches Wochenblatt*, ii (1816–17), 18
'Einige Bemerkungen zu den Worten, die der Königl. Kammersänger Hr. Fischer in Nr.32 des "Gesellschafters" über das Verhältnis des Künstlers zum Publikum ausgesprochen hat', *Der Freimüthige*, xv (Leipzig, 1818), 175
J.P. Schmidt: *Das Fischermädchen oder Hass und Liebe*, *KPBZ* (*Vossische Zeitung*) (3 Dec 1818)
'An den Herrn Konzertmeister Möser', *KPBZ* (6 Nov 1819)
'Ein Brief des Kapellmeisters Johannes Kreisler', *Der Freimüthige*, xvi (1819), 337, 342
'Noch einige Worte über das Konzert des Herrn Konzertmeister Möser, am 26sten März d.J.', *KPBZ* (30 March 1820)
'Rüge', *KPBZ* (25 April 1820) [reproof of anti-Semitic sentiments in a review in *Der Freimüthige* of works by Méhul and Meyerbeer]
'Gruss an Spontini', *KPBZ* (6 June 1820)
'Über ein Konzert unter Leitung Spontinis zum Geburtstag Friedrich Wilhelms III', *KPBZ* (5 Aug 1820)
C.W. Gluck: *Armide*, *KPBZ* (16 Sept 1820)
'Zufällige Gedanken bei dem Erscheinen dieser Blätter', *Allgemeine Zeitung für Musik und Musikliteratur* (9 and 16 Oct 1820)
'Bescheidene Bemerkung zu dem die letzte Aufführung der Oper Don Juan betreffenden in No.142 dieser Zeitung enthaltenen Aufsatze', *KPBZ* (30 Nov 1820); correction (2 Dec 1820)
G. Spontini: *Lalla Rûkh*, *Zeitung für Theater und Musik* (24 Feb 1821)
'Nachträgliche Bemerkungen über Spontinis Oper Olympia', *Zeitung für Theater und Musik* (9, 16, 23 and 30 June, 14, 21 and 28 July, 4, 18 and 25 Aug, 1, 8 and 22 Sept 1821) [inc.]

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GERHARD ALLROGGEN

**Hoffmann** [Hofmann], **Eucharius** (*b* Heldburg; *d* Stralsund, 10 May 1588). German composer and theorist. In the foreword to his *Musicae practicae praecepta* (1572) he stated that he had been Kantor at Stralsund for eight years; Johannes Crusius, who added an introduction to the treatise, mentioned that Hoffmann had been teaching music for 12 years. According to the title-pages of his printed works Hoffmann was Kantor at Stralsund until 1580 and deputy headmaster from 1582. On 28 April 1588, shortly before his death, he was appointed deacon at the Marienkirche, Stralsund.

Hoffmann's works were intended for school and church choirs, although he stated in the title of the *Geistliche Lieder* that they could easily be sung by 'lay people in church and elsewhere'. The *24 cantiones* are illustrations for teaching modal theory of the type set out by Glarean. In the *Cantica sacra* and in most pieces in the *Geistliche Lieder* the tenor part still carries the melody. The foreword to the *Geistliche Lieder* suggests a number of alternatives to performance in four parts: they may be sung 'by three voices without the alto, by three equal voices with the melody in the middle voice, by five voices as in a villanella, so that, disregarding the *regulas musicae poeticae*, the tenor sings an octave higher, as the second melodic part, or by six voices with the melody an octave lower, as a second tenor part'. Hoffmann marked these pieces 'Auff Villanellen art', by which he evidently referred to the manner of performance, since Engel has shown that at most only three of the 25 numbers are composed in the villanella style. In the *Vyff geistlike olde Ostergesenge* not only the title and the dedication but also the texts of two of the motets are in Low German dialect.

Hoffmann's treatises on music theory must have been more widely known than his compositions. The *Musicae practicae praecepta* is based on Sebald Heyden's textbook and on Heinrich Faber's *Introductio*. Like Heyden, Hoffmann introduced complete motets and mass movements by Josquin, Obrecht, Alexander Agricola and others as examples of the mensural theory that occupies more than half the treatise. The youngest composer on whom he drew was Senfl, the most frequently quoted is Josquin; this is one of the last textbooks to place Josquin in the first rank of composers. In this work, E♭ and A♭ are introduced as *ficta* accidentals in the context of the transposition of the Dorian mode into F and C. While the eight ecclesiastical modes are discussed in the *Musicae practicae praecepta*, the *Doctrina de tonis* is based on Glarean's modal teaching. It is one of the few sources that refer to *musica reservata*; Hoffmann maintained that few of the chromatic procedures coming back into fashion in vocal music may be described as *musica reservata*, 'since [*reservata*] is almost entirely reserved for certain musical instruments and has not been accepted or practised in singing'.

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24 cantiones, ad 12 tonos, 4–6vv (Wittenberg, 1577)
Deutsche Sprüche aus den Psalmen Davids, 4vv (Rostock, 1577), lost
Geistliche Epithalamia auf des pommerschen Herzogs Ernst Ludwig Beylager (Rostock, 1577), lost
Vyff geistlike olde Ostergesenge van der fröliken Uperstandinge van den Doden unses Heren unde Heilandes Iesu Christi, 4vv (Rostock, 1579); E
Erste Theil geistlicher Lieder … auff Villanellen art auch Leyen leichtlich in der Kirchen und sunsten für andere leichtferdige Geseng mit zu singen bequem gemacht, 4vv (Rostock, 1580); 1 in E
Cantica sacra novem veteris ecclesiae de nativitate Filii Dei Jesu Christi … cum fugis duabus, 3, 4vv (Greifswald, 1582); 2 canons in E
Mass, 8vv, *D-Z*

THEORETICAL

*Musicae practicae praecepta* (Wittenberg, 1572)
*Doctrina de tonis seu modis musicis* (Greifswald, 1582)
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MARTIN RUHNKE/EGBERT HILLER, KLAUS WOLFGANG NIEMÖLLER

**Hoffmann, Gerhard** (*b* Rastenberg, Thuringia, 11 Nov 1690; *d* Rastenberg, *c*1756). German composer and wind player. According to Gerber, Hoffmann was a man outstanding in both arts and sciences. At Jena he studied mathematics and architecture, and in 1719, as architect or surveyor, he entered the service of the Duke of Weimar. Under instruction from the Weimar Kapellmeister J.W. Drese, Hoffmann then studied musical theory and later turned to the composition of cantatas and other church music, of which he left a considerable amount (presumably unpublished). As a player Hoffmann was irked by the defects of contemporary wind instruments; he is reputed to have made improvements to both the flute and the oboe. Some manuscript notes added by Walther to the first edition of his *Lexicon* refer to this work. These, however, are somewhat ambiguous and hardly justify the assumption of some scholars that Hoffmann added *g♯″* and *b♭″* keys to the oboe in about 1727. No instruments so equipped of so early a date are known. In addition Hoffmann is said to have invented a device whereby all four strings of the violin could be adjusted simultaneously to accord with the different pitch standards then in use (*Cammerton, Chorton, Cornet-Ton*, etc.) and to have experimented with different scale temperaments. In 1736 Hoffmann was elected Bürgermeister of his native town.

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PHILIP BATE

**Hoffmann, Johann** (*b* Lauda, 20 April 1661; *d* Würzburg, 12 Aug 1725). German organ builder. He went to Würzburg in 1690, becoming a freeman and 'court organ maker' in 1697 and 'cathedral organ maker' in 1707. His art was based on that of his probable teacher, Johann Jost Schleich (*c*1645–1707), who introduced into Franconia the richness of the foundation stops of south-east central European organs, thereby providing the basis for the Franconian high-Baroque organ. Hoffmann's instruments were the prime examples of this tradition, along with those of such masters as J.J. Dahm, J.S. Will and J.P. Seuffert, his most important pupils. Their organs contained a large, complete diapason chorus in the *Hauptwerk*, whereas those of the *Positiv* and Pedal were quite often incomplete. There were a number of foundation flue stops in the *Hauptwerk* and *Positiv*, but few reeds and wide-scale mutation stops; the Pedal organ had only a few stops.

Hoffmann's biggest organ was built for St Stephan, Mainz (2 manuals, 23 stops; not preserved). Other instruments survive in Geusfeld, near Hassfurt (originally in Unterzell near Würzburg), Büchold, near Arnstein (originally in Kitzingen am Main), Goldbach near Aschaffenburg (originally in Allersheim, near Ochsenfürst) and Frankenthal (Pfalz). The cases are preserved of the organs at the abbey church of Gross-Comburg, near Schwäbisch Hall; the Carmelite church, Würzburg (now in St Nikolaus, Arnstein); Premonstratensien church at Oberzell, Zell am Main; Fulda Cathedral (choir organ); Neustadt (am Main) Abbey (now in the parish church, Amorbach); and Theres Abbey, near Hassfurt (now in Treysa).

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HANS KLOTZ/HERMANN FISCHER

**Hoffmann** [Hofman], **Max** (*b* Gnesen [now Gniezno, Poland], 8 Dec 1873; *d* Hollywood, CA, 21 May 1963). American ragtime composer and arranger. He went to the USA in 1875 and was a violinist in an orchestra in Minneapolis at the age of 15. Shortly afterwards he published works that synthesized or collected ragtime themes: *A Rag Medley* (1897) and *Ragtime Rags* (1898). He also wrote ragtime-based popular music, such as *Yankee Land* (1904). He worked subsequently as an arranger and conductor in vaudeville and as a composer of musical scores for Broadway, including *A Parisian Model* (1906), *The Young Turk* (1910) and songs for the Rogers Brothers' burlesques. He also directed ballets featuring his wife, Gertrude Hoffmann.

Hoffmann was an early arranger and notator of ragtime. Beginning in 1896 he made syncopated arrangements of popular coon songs, which led to his larger medley arrangements. In effect, his work became a model of scoring for the nascent piano ragtime industry, and his productions helped popularize the work of such ragtime pioneers as Ernest Hogan and Ben R. Harney. Hoffmann and other transcribers and arrangers paved the way for wide popular interest in piano ragtime as a scored music and contributed to the immense popularity of the major ragtime composers Scott Joplin, Tom Turpin, James Scott and Joseph Lamb.

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WILLIAM J. SCHAFER

**Hoffmann, Melchior** (*b* Bärenstein, nr Dresden, *c*1679; *d* Leipzig, 6 Oct 1715). German composer and organist. As a choirboy in the Dresden Hofkapelle, Hoffmann received his musical training from Johann Christoph Schmidt (i). He went to Leipzig in autumn 1702 and enrolled at the university to study law. He also joined the student collegium musicum founded by Telemann. When Telemann left Leipzig in June 1705, Hoffmann succeeded him as organist and music director of the Neukirche, and took over as director of Telemann's collegium musicum. He was also conductor of the Leipzig civic opera, which had been in existence since 1693 and for which he wrote a number of works. In 1709 he met the violin virtuoso Johann Georg Pisendel, who became leader of the orchestra of Hoffmann's collegium. At this time the ensemble consisted of 50 to 60 musicians and had won fame and recognition beyond the Leipzig area.

Hoffmann seems to have visited England between 1709 and 1710, but no details are known. There is no definite evidence of a visit to Italy in 1714 either, and it is unlikely that he went there. In 1713 he applied, along with J.S. Bach and three other candidates, to succeed F.W. Zachow

as organist at the Liebfrauenkirche in Halle. When Bach eventually declined the appointment on 19 March 1714 the Halle consistory offered it to Hoffmann, but although he officially accepted the post he never took up his duties in Halle, and in fact resigned on 23 July. On 9 September 1714 he married Margaretha Elisabeth Philipp and in the same month became one of the few Leipzig musicians of the time to be granted citizenship. He had been suffering from a serious illness since 1713 and died on the evening of 6 October 1715, aged only 36. He was buried in the Johannisfriedhof in Leipzig on 10 October; all the pupils of the Thomasschule attended the funeral.

Hoffmann died a prosperous citizen, regarded by his contemporaries as an important composer and a sensitive musician. The Leipzig chronicler Christoph Ernst Sicul described him in an obituary as 'a famous composer', whose collegium musicum had produced many fine musicians holding prominent positions as organists or in the Kapellen of major German courts. Gottfried Heinrich Stölzel, a member of Hoffmann's collegium from 1707 to 1710, and the Darmstadt court poet Georg Christian Lehms also paid tribute to Hoffmann's great importance in their writings, and Charles Burney regarded him as one of the finest composers of the first half of the 18th century. In spite of his early death Hoffmann left a quite extensive body of work, although only a fraction of it has survived. Very little from his secular output, and in particular from his operas, is extant, and his music only began to attract attention from musicologists when three works previously attributed to Bach (BWV53, 189 and Anh.21) were recognized as being by Hoffmann (or, in the case of BWV53, probably by him). In older studies Hoffmann has often been confused with the Breslau composer Johann Georg Hoffmann.

Melchior Hoffmann's music shows a feeling for unusual and effective orchestration. His cantata and opera arias are notable for their pleasant, attractive and accessible melodies, sometimes with a strong emotional emphasis, as in the cantata *Meine Seele rühmt und preist*. His later compositions show Italian influence.

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Missa (e), B, vn/fl, bc, *D-Bsb* (partly autograph), later version (a), S/T, va, bc, *Bsb*; Sanctus (a), SATB, str, bc, 1708, *Bsb**; Sanctus (C), SATB, 3 tpt, timp, str, bc, *Bsb**; Sanctus (D), SATB, 3 tpt, timp, 2 ob, str, bc, *Bsb*; Mag (d), SATB, 2 vn, 2 va, bc, 1700, *Bsb**

Cants.: Entfernet euch, ihr schmeichlenden Gedanken, S/T, 2 hn, 2 ob, str, bc, *Dl*; Lob sei dem allerhöchsten Gott, SATB, 2 tpt, str, bc, *B-Bc*; Meine Seele erhebt den Herrn, S, fl, str, bc, *D-Bsb* (partly autograph), *RUS-SPsc**; Meine Seele rühmt und preist, T, fl, ob, vn, bc, *D-Bsb*; Singet dem Herrn ein neues Lied, SATB, 2 tpt, timp, str, bc, 1708, *Bsb*, *DK-Kk**

Doubtful: 3 missa brevis (C, C, G), *D-Bsb*; 4 cants., *MÜG*; Schlage doch, gewünschte Stunde (cant.), A, bells, str, bc, *Bsb*

Lost: 32 cants., listed in Breitkopf catalogues, 1761 and 1764

OPERAS

*performed in Leipzig; music lost except for some arias in D-SHs and S-L*

Acontius und Cydippe, 1709; Banise, oder Die dritte Abteilung dieser asiatischen Prinzessin, 1710; Balacin, oder Die erste Abteilung der asiatischen Banise, 1712; Chaumigrem, oder Die andere Abteilung der asiatischen Banise, 1712; Die amazonische Königin Orithya, 1713; Rhea Sylvia, 1714

OTHER SECULAR VOCAL

Cants.: Auf, muntre Sinnen zum Jagen, T, str, bc; Ich lebe als im Schlafe, S, str, bc; Schönste Lippen, eure Liebe, S, ob, bc; Treue Liebe edler Seelen, S, str, bc; Verdopple, Tyranne, verdopple dein Rasen, S, ob, str, bc; Verfolge mich immer mit rasenden Stürmen, S, str, bc: all *D-SHs*

Lost: 8 cants., listed in Breitkopf catalogue, 1761

INSTRUMENTAL

Sinfonie (f), str, *D-Dl*, *GB-Lbl*; Conc. (E♭), hn, 2 ob, str, *D-Dl*; Sonata (g), ob, vn, bc, *Dl*

Lost: 5 sinfonie (D, D, F, A, B♭), str, bc, listed in Breitkopf catalogue, 1762

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ANDREAS GLÖCKNER

**Hoffmann, Richard** (*b* Vienna, 20 April 1925). American composer of Austrian birth. Trained from childhood on the violin and in music theory, his first performance as a composer occurred on Austrian Radio as early as 1935. In the same year his family emigrated to New Zealand. He subsequently attended Auckland University College (1942–5), where he studied the organ. In 1947 he moved to the USA to study composition with Schoenberg, whose assistant he became in 1948; he completed the PhD in musicology at UCLA in 1951. He has taught at UCLA, becoming lecturer in music after Schoenberg's death, and was Assistant Professor of Theory and Composition at Oberlin College (from 1956). From 1965 he gave lectures and courses throughout the USA and in Mödling, near Vienna (from 1980), where he has conducted courses in Schoenbergian analysis. He served as an editor for a complete edition of Schoenberg's works (Mainz and Vienna, 1970). As a composer, Hoffmann quickly came under Schoenberg's influence. His later compositions show a debt to serialism, but also include aleatory features. The bulk of his output, however, including his electronic music, is based on the concept of music as 'tonsprache'. During the early 1970s he wrote conceptual pieces influenced by the Fluxus movement. After 1980 he composed a series of works dedicated to the memory of the dead, or reflecting (in a non-restaurative sense) endangered traditions. (See *LZMÖ*.)

WORKS

Orch: Prelude and Double Fugue, str, 1944; Vn Conc., 1948; Piece, 1952; Pf Conc., 1953–4; Vc Conc., 1956–9; Piece [no.2], 1961; Music, str, 1970–71; Souffleur [without cond.], 1975–6

Vocal: 3 Songs (R.M. Rilke), 1948; 3 Songs (Rilke, J. Haringer), S, pf, 1950; 2 Songs (M. Maeterlink, E. St Vincent Millay), S, pf, 1953–4; Mutterauge (trad.), chorus, 1956; Memento mori (grave stone inscriptions), men's 48vv, tape, 1966–9; Les adieux (R. Hoffmann), chorus, orch, 1980–83; 2 Poems (A. Giraud), 1v, fl + pic, b cl, vn, va, vc, pf, 1986; Lacrymosa '91 (H. Heine), chorus, orch, 1990; 2 Songs (F. Rückert, Heine), S, str trio, perc, 1990 [arr. chbr orch, 1991]; Die Heimkehr (G. Trakl), 1v, double chorus, orch, 1997

Chbr and solo inst: Str Qt no.1, 1947; Trio, vn, b cl, pf, 1948; Duo, va, vc, 1949; Duo, vn, pf, 1949, rev. 1965; Pf Qt, 1950; Str Qt no.2, 1950; Tripartita, vn, 1950; Str Trio, 1963; Decadanse, 10 players, 1972; Str Qt no.3 'on revient toujours', 1972–4; Changes, chimes, 1974; Notturno [Str Qt no.5], double str qt, 1995; Str Qt no.6 'Anbruch-Einbruch-Abbruch', 1999

Kbd: Sonata, pf, 1945–6; 3 Small Pieces, pf, 1947; Fantasy and Fugue, org, 1951; Variations no.1, pf, 1951; Sonatina, pf, 1952; Passacaglia, org, 1953; MONO/POLY, pf, 1994

El-ac: In memoriam patris, tape, 1976; Str Qt no.4 '(scordatura – trompe l'oreille)', str qt, cptr, 1977

REINHARD KAPP

**Hoffmann-Erbrecht, Lothar** (*b* Strehlen, 2 March 1925). German musicologist. After war service (1943–5) he qualified at the Hochschule für Musik, Weimar (1946–9), studied musicology with Besseler, and German and philosophy at the University of Jena, taking the doctorate there in 1951 with a dissertation on German and Italian keyboard music at the time of Bach. He worked at the university's musicology institute as a research assistant (1952–6) before taking up a similar post at Frankfurt University, where he completed the *Habilitation* in 1961 with a work on Thomas Stoltzer and later became supernumerary professor (1968) and professor (1969). Concurrently he taught at the Darmstadt Technical College (from 1961) and the Frankfurt Musikhochschule (from 1969). He retired in 1990. His main interests have been early 16th-century German music, 18th-century music, Russian music of the 19th century and early 20th and the music history of Silesia; as an editor he was responsible for two series of German 18th-century music, the Mitteldeutscher Musikarchiv and Organum, and (in collaboration with Claudio Arrau) an edition of Beethoven's piano sonatas.

WRITINGS

*Deutsche und italienische Klaviermusik zur Bachzeit* (diss., U. of Jena, 1951; Leipzig, 1954)
'Der Nürnberger Musikverleger Johann Ulrich Haffner', *AcM*, xxvi (1954), 114–26; adds in xxvii (1955), 141–2 and xxxiv (1962), 194–5
'Die Chorbücher der Stadtkirche zu Pirna', *AcM*, xxvii (1955), 121–37
'Das Opus musicum des Jacob Praetorius von 1566', *AcM*, xxviii (1956), 96–121
'Sturm und Drang in der deutschen Klaviermusik von 1753 bis 1763', *Mf*, x (1957), 466–79
'Ein Frankfurter Messenkodex', *AMw*, xvi (1959), 328–34
ed., with H. Hucke: *Festschrift Helmuth Osthoff* (Tutzing, 1961) [incl. 'Datierungsprobleme bei Kompositionen in deutschen Musikhandschriften des 16. Jahrhunderts', 47–60]
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'Die russischen Volkslieder in Mussorgskis "Boris Godunow"', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 458–65
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'Problems in the Interdependence of Josquin Sources', *Josquin des Prez: New York 1971*, 285–93
'Alexander Skrjabin und der russische Symbolismus', *Musik des Ostens*, vi (1972), 185–96
'Das Klavierkonzert', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, ed. W. Arlt and others (Berne and Munich, 1973), 744–84
'Stoltzeriana', *Mf*, xxvii (1974), 18–36
'Der Romantiker Skrjabin', *Alexander Skrjabin*, ed. O. Kolleritsch (Graz, 1980), 75–84
*Henricus Finck, musicus excellentissimus (1445–1527)* (Cologne, 1982)
'Von der Urentsprechung zum Symbol: Versuch einer Systematisierung musikalischer Sinnbilder', *Bachiana et alia musicologica: Festschrift Alfred Dürr*, ed. W. Rehm (Kassel, 1983), 166–25
*Musikgeschichte Schlesiens* (Dülmen, 1986)
'Paul Klees Fuge in Rot (1921): Versuch einer neuen Deutung', *Augsburger Jb für Musikwissenschaft*, iv (1987), 321–36
'Ernst Gottlieb Barons Kompositionen für Laute solo', *Quaestiones in musica: Festschrift Franz Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1988), 227–40
ed.: *Geistliche Musik in Schlesien* (Dülmen, 1988) [incl. 'Geistliche Musik in Schlesien', 11–33]
'Stufen der Rezeption des niederländischen Stils in der deutschen Musik der Dürerzeit', *Florilegium musicologicum: Hellmut Federhofer zum 75. Geburtstag*, ed. C.-H. Mahling (Tutzing, 1988), 155–68
'Vom Weiterleben der Figurenlehre im Liedschaffen Schuberts und Schumanns', *Augsburger Jb für Musikwissenschaft*, vi (1989), 105–26
'Zahlensymbolik in frühen Kompositionen von Thomas Stoltzer', *Von Isaac bis Bach: Festschrift Martin Just*, ed. F. Heidlberger, W. Osthoff and R. Wiesend (Kassel, 1991), 85–96
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*Thomas Stoltzer: Ostermesse*, Cw, lxxiv (1958)
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*David Köler: Drei deutsche Psalmen*, Cw, lxxi (1959)
*Heinrich Finck: Ausgewählte Werke*, EDM, 1st ser., lvii: *Messen und Motetten zum Proprium Missae* (1962); lxx: *Messen, Motetten und deutsche Lieder* (1981)
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KONRAD KÜSTER

**Hoffmann von Fallersleben, August Heinrich** (*b* Fallersleben, nr Brunswick, 2 April 1798; *d* Schloss Corvey, nr Höxter, 29 Jan 1874). German philologist, poet and composer. He studied at the Gymnasium in Helmstedt and later in Brunswick and Göttingen (1816), and in 1819 matriculated at Bonn. Having formed a friendship with the Grimm brothers, he made important studies in German folksong near Bonn and in Dutch literature in Holland. In Breslau he became librarian (1823) and professor (1830), but was dismissed on political grounds in 1843 and banished from Prussia until 1848. After various wanderings and holding several posts, including a period in Weimar when he became a friend of Liszt, he was appointed librarian to Prince Lippe in Corvey (1860).

As a poet and philologist, Hoffmann had a significant impact on the musical life and scholarship of his day. His *Geschichte des deutschen Kirchenliedes bis auf Luthers Zeit* (Breslau, 1832, 3/1861) is systematically written and contains important discoveries. A pioneering editor and collector of folksong, he preserved disappearing traditions and recovered forgotten repertories. For example, he edited a standard collection, *Schlesische Volkslieder mit Melodien* (with E. Richter; Leipzig, 1842), as well as *Die deutschen Gesellschaftslieder des 16. und 17. Jahrhunderts* (Leipzig, 1844). His original melodies, and above all his poems for children (*Fünfzig Kinderlieder*; Leipzig, 1843), were widely and deservedly popular; his poems were set by Brahms, Cornelius, Franz, Liszt, Loewe, Mendelssohn, Schumann and Wolf. He is, however, probably most widely known as the author of *Das Lied der Deutschen* ('Deutschland, Deutschland über Alles'), written on 26 August 1841 and authorized as Germany's national anthem on 11 August 1922 to Haydn's tune for the Emperor's Hymn. Although the words were discarded after World War II for their aggressive associations, it has been suggested by Thomas Mann in *Die Entstehung des Doktor Faustus* that Hoffmann's intention was to encourage Germans, in a time of disunity, to give their country

priority in their thoughts. The main collection of his papers is in the Berlin Staatsbibliothek.


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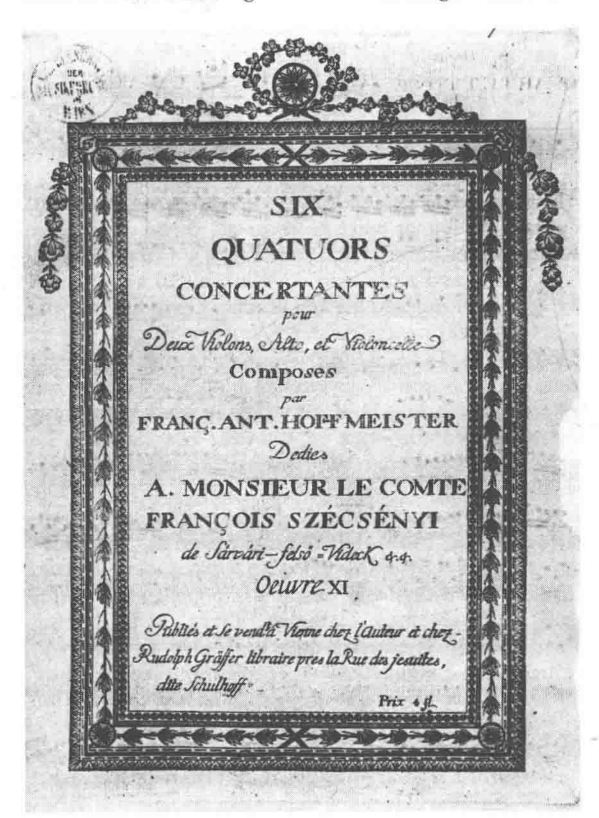
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G. Quarg: 'Melodien zum Deutschlandlied, gesammelt von Hoffmann von Fallersleben', *Jb für Volksliedforschung*, xxxviii (1993), 134–6


JOHN WARRACK

**Hoffmeister, Franz Anton** (*b* Rothenburg am Neckar, 12 May 1754; *d* Vienna, 9 Feb 1812). Austrian music publisher and composer. He went to Vienna in 1768 to study law, but after qualifying, devoted his time to music, especially publishing and composing. As early as 1783, when Viennese music publishing was still in its infancy, he began to publish two series of symphonies in Lyons (printed by Guéra), and some quartets and duets for flute. On 24 January 1784 he announced in the *Wiener Zeitung* that he planned to publish all his musical works at his own expense and under his own supervision from Rudolf Gräffer's bookshop (see illustration). But in a large advertisement on 6 August 1785 he no longer mentioned




*Title-page of Hoffmeister's 'Six Quatuors Concertantes' op.11 (Vienna, c1784), published and sold by the composer from Gräffer's bookshop*

Gräffer, having established a firm in his own name at his home. This advertisement gives a list of works which had already appeared as well as a new publishing programme of three different series, including orchestral and chamber music by Haydn, Mozart, Vanhal, Albrechtsberger, Pleyel, Miča, Ordonez and other foreign composers, besides Hoffmeister's own works. Although he did not maintain his announced schedules, the business evidently flourished. Hoffmeister had connections with the Speyer publisher Bossler, whose firm acted as a kind of agent for Hoffmeister. Hence a series of announcements and some detailed reviews of works published by the Hoffmeister firm appeared in Bossler's *Musikalische Realzeitung* (later *Musikalische Korrespondenz*), particularly in 1789–91.

On 16 March 1791 Hoffmeister announced a branch in Linz, but this was publicly auctioned on 14 August 1793 and early in 1794 passed to the Vienna bookseller Johann Georg Binz (1748–1824). For a short time Hoffmeister had a connection with the firm J. Amon in Heilbronn, and they published various pieces jointly (1791–3). From January 1791, when the firm's most productive period was over, detailed advertisements began to appear in the *Wiener Zeitung* again. Hoffmeister's expenditure of energy as a composer seems to have forced the affairs of the firm into the background, and as a businessman he was something of a dilettante. For example, when the firm began to decline he sold many of its publications to the rival firm of Artaria, while continuing to publish other items under his own name. These transfers of individual works and large groups of works continued briskly from 1788. There was sometimes a further complication of the procedure, in that within individual works some parts were engraved by Hoffmeister and the rest by Artaria, Hoffmeister having transferred the publishing rights in the middle of production.

Hoffmeister apparently established a loose business connection with the bookseller J.G. Binz, who frequently advertised works published by Hoffmeister in the *Wiener Zeitung*. The management of the firm was also complicated by an association with the Leipzig printer, Christian Gottlob Täubel, who moved his business to Vienna, reputedly at Hoffmeister's instigation, and set up his music printing press (type-printing) in the suburb of Josefstadt by imperial decree on 5 September 1791. Despite his declared bankruptcy in 1792 Täubel evidently continued to work as a music printer, commissioned by the Musikalisch-typographische Verlagsgesellschaft until 1802. Whether he was Hoffmeister's investing partner or administrator until 1806 remains unclear; Hoffmeister's previous administrator, J.M. Auerhamer, died on 5 October 1793. After 1810 Täubel apparently ceased all business in Vienna. His publications of the 1790s include several theoretical works (by Petri, Türk, Wolf and others), a six-volume *Allgemeine Bibliothek für das Klavier und die Singekunst*, keyboard pieces by C.P.E. Bach and songs by Michael Haydn.

In the *Nachricht an die Musikliebhaber* of 23 February 1791 Hoffmeister announced a new subscription for symphonies, along with a large expansion of his business through the employment of new staff and the use of new presses and freshly cut type. But the first instalment, promised for 1 July 1791, was not ready until 1793, and the advertised clearer print on the best quality Venetian paper apparently failed to halt the general decline in business. By April 1793 the firm had reached the

publication number 293, but in the next ten years it added only 30 items and lacked a coherent programme; for example, in 1798 and 1799 three almanacs appeared, the bookseller Johann Baptist Schulmeister advertised works formerly published by the firm at reduced prices in 1797 and 1798, and at this time Hoffmeister began a new series of plate numbers at no.1. However, this period also marks the beginning of the firm's negotiations with Beethoven, whose Sonata op.13 and Six Variations on 'Tändeln und Scherzen' appeared in a first edition on 18 December 1799, but were soon transferred to Joseph Eder. An advertisement in the *Wiener Zeitung* (11 January 1800) mentions six minuets for two violins and bass by Beethoven (WoO9) and dances by Carl van Beethoven, all evidently lost. This unsettled policy was accompanied by frequent changes of address.

About the turn of the century Hoffmeister planned a concert tour to Prague and London with the flautist Franz Thurner, but in Leipzig he met Ambrosius Kühnel and they founded the Bureau de Musique, which eventually became the basis of the publishing firm C.F. Peters. From 1801 to 1805 the firm led a kind of double life: the business in Vienna continued uninterrupted and published under its own initiative, albeit in a limited capacity; concurrently many Viennese publications started appearing in Leipzig, with altered plate numbers, and several new publications appeared in both towns simultaneously. It is not certain who looked after Hoffmeister's office during his absences from Vienna; his wife, who may initially have worked in the business, later followed him to Leipzig. In March 1805 he resumed business in Vienna and from 6 March left Kühnel in sole charge of the Leipzig firm. Hoffmeister's last publication appeared in 1806, after which he withdrew from business and devoted himself to composition. He arranged a life annuity with Kühnel and made over his rights of publication for his remaining works to the Chemische Druckerey (founded by Senefelder in Vienna); in many cases Hoffmeister's publication numbers were retained as both firms had reached about the same number at this time.

Hoffmeister's firm in Vienna, although unresponsive to commercial opportunities, was conscientious in its choice of composers; the catalogue includes Albrechtsberger, Clementi, E.A. Förster, Mederitsch, Pleyel, Süssmayr, Vanhal and Paul Wranitzky. Beethoven, Haydn and particularly Mozart (Hoffmeister's personal friend) are all represented (Mozart by several first editions between K478 and 577, including the 'Hoffmeister' Quartet K499). Hoffmeister's connection with Kühnel, who had more flair for business, renewed his interest in publishing and prompted serious attempts to produce complete editions of the works of Bach, Haydn and Mozart.

As a composer, Hoffmeister was extraordinarily prolific. Many of his Viennese works were also popular in foreign cities: by 1803 his most successful opera, *Der Königssohn aus Ithaka* (Vienna, 1795), had been performed in Budapest, Hamburg, Prague, Temesvár (now Timişoara), Warsaw and Weimar; his numerous chamber works were published in Amsterdam, London, Paris and Venice, as well as throughout German-speaking regions. Although his symphonies were admired for their flowing melodies (Schubart) and his pedagogical works for being both pleasant and instructive (Gerber), his style is generally lacking in originality and depth.

WORKS

VOCAL

Stage (all first perf. in Vienna): Der Alchimist, *c*1790; Die bezauberte Jagd, *c*1790; Der Schiffbruch, *c*1792; Der Haushahn, *c*1795; Der Königssohn aus Ithaka (op, 2, E. Schikaneder), Wieden, 27 June 1795, *A-Wgm*, *D-Bsb*, *DS*, vs (Brunswick, n.d.); addns to Gluck: Cythère assiégée, in Ger. as Die Belagerung von Cythere, Wieden, 19 Jan 1796; Rosalinde, oder Die Macht der Feen (magic op, 3, S. Mayer), 23 April 1796, vs (Brunswick, n.d.); Der erste Kuss (M. Stegmayer), 7 Feb 1797, ov., arr. 2 vn, va, b (Vienna, n.d.); Liebe macht kurzen Process, oder Die Heyrath auf gewisse Art (Spl, 3, J. Perinet), 1801, collab. F.X. Süssmayr, J. Wöffl, vs (Brunswick, n.d.); Elysium (prol)

Several collections of songs; songs pubd separately; Offertorium pro omni tempore, 1779, *A-KR*; Gebeth des Herrn, lost; German arias; masonic lieder; 8 lieder, 1 canon, 3vv, *Wgm*

INSTRUMENTAL

*all published works undated unless otherwise stated*

Orch: *c*66 syms., incl. III sinfonie, op.3 (Lyons and Paris), 3 simphonies à grand orchestre, op.9 (Lyons), La chasse, op.14 (Vienna), many MSS, in *A-Wgm*, *Wn*, *D-DS*, *LÜh*, *Mbs*, *SWl*, *W*, *Z*; ovs., incl. 1 (Leipzig); 11 serenades; Cassation, *A-Wn*; 12 menuetti (Vienna); 6 menuetti con trios, 6 contradances, 6 tedeski, 2 vn, b, 2 ob, 2 hn (Vienna); 2 sets of 12 German dances (Vienna); notturnos

Concs.: 25 for fl; 14 for kbd; *c*20 others, incl. for 2 fl, fl and ob, fl and vn, 3 hn, vn, va, vc, db, shawm etc.

Large wind ens: Harmonie, 2 cl, 2 ob, 2 bn, 2 hn (London); Variations, 2 cl, 2 bn, 2 hn, no.1 (Leipzig and Vienna), others, *A-Wgm*, *B-Bc*; 12 ariettes, 2 cl, 2 hn, bn (Berlin and Amsterdam); 2 notturnos, *Wgm*; serenades

Chbr: 15 qnts for 2 vn, 2 va, vc, in 3 sets, 12 qnts for fl, vn, 2 va, vc, qnt for pf/hpd, vn, 2 va, vc, most pubd Vienna; Qnt for hn, 2 vn, va, b, *Wgm*; Variations, fl, acc. 2 vn, va, b (Paris); 57 str qts in 14 sets (Vienna, Leipzig, Paris, London), incl. 7 for vn, 2 va, vc; *c*50 str/kbd qts, *Wgm*; 46 qts for fl, vn, va, vc, in 12 sets, most pubd Vienna; 4 sets of variations, for fl, vn, va, vc (Vienna, Offenbach); 9 kbd qts in 3 sets (Vienna, Paris); [6] Quatuors, cl, vn, va, vc (Paris); 18 str trios in 4 sets, 2 vn, vc (Vienna), also 12 in *I-Mc*, 7 in *A-Wgm*; 19 sonatas/trios in 9 sets, kbd, fl/vn, vc (Leipzig, Offenbach, Venice, Vienna); 12 trios in 2 sets, fl, vn/fl, vc (Vienna); La gallina, il cucco e l'asino, 3 fl (Hamburg); 76 str duets in 21 sets, vn, vn/va/vc, most pubd Vienna; 15 duets, 2 vn, *Wgm*; 125 fl duets in 32 sets (Vienna, London, Paris etc.); 6 fl duets, *D-W*; 39 sonatas/duets in 17 sets, kbd, fl/vn (Leipzig, Offenbach, Vienna etc.); kbd sonata, obbl vn, *PL-WRu*; 3 duets, 12 airs, all for fl, vn, 5 duets for fl, va, most pubd Vienna; 6 solos, fl, b (Vienna); 2 sonatas, vn, b (Vienna); 6 duets, kbd, cl, *A-Wgm*; others, lost

Miscellaneous: Journal pour clarinette, i–iii (Leipzig); [12] Caprices, vn, i–ii (Leipzig); Etudes, va, i–ii (Leipzig); 24 petits duos, Amusements progressives, both 2 cl (Vienna); 21 kbd sonatas in 11 sets, most pubd Vienna; 5 kbd sonatas, *Wgm*; Ger. dances, marches, variations, etc., kbd 4 hands, other small kbd pieces, most pubd, some in *Wgm*, *B-Bc*; numerous études, caprices, for fl (Leipzig, Mannheim, Offenbach); numerous arrs. of works by others, esp. Mozart

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ALEXANDER WEINMANN

**Hoffnung, Gerard** (*b* Berlin, 22 March 1925; *d* London, 28 Sept 1959). British artist, illustrator, musician and humorist. Of German birth and Jewish parentage, he was a refugee from Nazi Germany. Educated at Hornsey and Harrow Schools of art, he taught art briefly before devoting himself to a career as a freelance cartoonist. He was a contributor to *Lilliput*, *Tatler* and *Punch* magazines, among other publications. His early drawings suggest an influence of the German illustrators Wihelm Busch (especially his musical cartoons) and Walter Trier. In particular they feature musicians and their instruments, transfigured by Hoffnung's distinctive imagination, high spirits and sense of fun (see illustration). His paintings to Ravel's opera *L'enfant et les sortilèges*, for which the librettist Colette wrote a special text, were exhibited at the Festival of Britain (1951) and subsequently published. A series of books of musical cartoons appeared almost yearly until Hoffnung's death, since when five further collections have been published. In the mid-1960s, Halas & Batchelor produced seven animated cartoon films based on these drawings.

Largely self-taught in music, Hoffnung played the tuba in amateur orchestras, in particular the Morley College Orchestra, who accompanied him in 1958 at the Royal Festival Hall in a performance of Vaughan Williams's concerto for bass tuba. In 1956 he presented and participated in the first two highly successful 'Hoffnung Music Festivals' at the Royal Festival Hall, involving distinguished composers, conductors, soloists and artists.




*Caricature of an oboist from Hoffnung's 'The Hoffnung Symphony Orchestra' (London, 1955)*

These concerts were repeated in London and Edinburgh after his death and continue to be produced in major cities throughout the world. Exhibitions of his drawings have also travelled extensively. He was a gifted raconteur and established himself as a broadcaster on radio and television.

DRAWINGS

*The Right Playmate* (London, 1951)
*The Maestro* (London, 1953)
*The Hoffnung Symphony Orchestra* (London, 1955)
*The Hoffnung Music Festival* (London, 1956)
*The Hoffnung Companion to Music* (London, 1957)
*Hoffnung's Musical Chairs* (London, 1958)
*Hoffnung's Acoustics* (London, 1959)

FRITZ SPIEGL

**Hoffstetter, Johann Urban Alois** (*b* Laudenbach, nr Bad Mergentheim, 1735/36; *d* Ellingen, 26 Jan 1810). German composer, probably the brother of ROMAN HOFFSTETTER. From 1770 he was active in Ellingen as an officer of the Franconian province of the Teutonic Order, and it was there that he composed. Seven symphonies survive (of the nine listed in Unverricht's thematic catalogue nos.1 and 7 are identical, and no.8 appears to be the work of Vanhal) and 12 songs with piano accompaniment, published in Augsburg in 1789. In addition, six further symphonies and a pastorale bearing only the surname are probably attributable to Johann Hoffstetter rather than his brother.

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HUBERT UNVERRICHT

**Hoffstetter, Roman** (*b* Laudenbach, nr Bad Mergentheim, 4 April 1742; *d* Miltenberg, 21 June 1815). German composer, probably the brother of JOHANN URBAN ALOIS HOFFSTETTER. He entered the nearby Benedictine monastery of Amorbach (now in Bavaria), which then belonged to the electoral archbishopric of Mainz; taking his vows on 5 June 1763, he was ordained priest on 10 September 1766. In his monastery he held the office of *regens chori*, and for a few years was also prior. After the dissolution of the monastery in 1803 he moved with his abbot to the neighbouring town of Miltenberg.

Hoffstetter came into prominence through Alan Tyson's discovery that he was probably the composer of the set of six string quartets op.3 (including the famous F major 'Serenade' in no.5) hitherto attributed to Haydn. Further researches by Finscher, Unverricht and Tyson have established his authorship for the first two quartets with some degree of certainty. His model for the *Divertimento a quattro* was Haydn, though he owed much of his musical inspiration to J.M. Kraus. Hoffstetter's musical ideas are memorable, easily accessible and popular in style, but his working out of material does not attain Haydn's concentration. Apart from three viola concertos, which might suggest that he was himself a viola player, he composed various pieces of church music. His masses show some uncertainty in tonal structure. Writing to F.S. Silverstolpe on 11 January 1802 he confessed as much, and acknowledged that 'everything that flows from Haydn's pen seems to me so beautiful and remains so deeply imprinted on my memory that I cannot prevent myself now and again from imitating something as well

as I can'. Appropriately, several of his works became known under Haydn's name.

WORKS

Str qts: 6 as op.1 (Amsterdam, *c*1770) [attrib. J. Haydn (London, 1774), cf HIII: D1, G1, C1, F1, B1, Es1]; 6 as op.2 (Mannheim, *c*1780); 2 in op.3 [attrib. Haydn (Paris, 1777), cf HIII, 13–14]; 2 qts, *c*1765 [attrib. Haydn, cf HIII: F3, F6], *CH-Bu*

Other works: 10 masses, some in Walldürn, *D-WÜd* and Hofbibliothek, Jagstberg, others lost; 3 va concs., *c*1785, *S-L*, 1 in *D-Bsb* all ed. in Fine; 6 sinfonias and further sacred works, incl. 3 vespers and 1 lit, marked 'Hofstetter', probably by Roman Hoffstetter

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HUBERT UNVERRICHT

**Hofhaimer** [Hofhaymer, Hoffhaimer, Hoffheimer, Hofhamer], **Paul** [Paulus, Meister Pauls] (*b* Radstadt, 25 Jan 1459; *d* Salzburg, 1537). Austrian organist and composer. The date of his birth is derived from the non-speculative section of the astrologer Garcaeus's *Methodus* (Basle, 1570). According to the humanist Joachim Vadian, Hofhaimer was self-taught; however, Conradus Celtis wrote that he learnt to play the organ at the court of Emperor Frederick III. From 1478 he was at the court of Duke Sigmund of Tyrol in Innsbruck, and in 1480 he was given a life appointment as an organist. In 1486 he travelled at the command of his employer to Frankfurt for the coronation of Maximilian I as King of the Romans. Without giving up his previous post, Hofhaimer also served Maximilian from 1489. In that year the Hungarian queen, Beatrice, tried in vain to attract him to her court. A journey with Maximilian I's Kantorei to the Netherlands in 1494 brought him into contact with the Saxon Elector Frederick the Wise, whose court he visited again in 1494, 1498–9 and 1516. In 1498 Hofhaimer's ties with Maximilian were loosened, allowing him to make his home in Passau some years later. It cannot be shown whether he was then organist to the Bishop of Passau, nor can the possibility be excluded that he was also employed as organist to the Bavarian ducal court in Munich before 1508. At the wish of Maximilian, who in 1506 strengthened his hold on him again, he settled in Augsburg in 1507. In 1515 he reached the peak of his career when he was made a knight and a nobleman by Maximilian and the Polish king. From that time on he was allowed to call himself the 'obrister Organist' (first organist) to the emperor (see illustration). After Maximilian's death in 1519, Hofhaimer became organist at Salzburg Cathedral and organist to the Archbishop of Salzburg, Cardinal Matthäus Lang, remaining there until his death.

According to contemporary witnesses, Hofhaimer was the most important organist of his time. Vadian wrote that it was generally agreed that Hofhaimer had no equal. Another contemporary, the poet and imperial diplomat Cuspinian, called him 'musicorum princeps'. The humanists Celtis, Luscinius, Pirckheimer and Paracelsus also bore witness to his mastery. Hofhaimer seems to have been unsurpassed in the art of improvisation: 'He uses such unending variety', wrote Luscinius, 'that one can listen to him playing for years and wonder not so much where the ocean finds the water to feed all the rivers as where this man finds his tunes'. Hofhaimer shone as an organist at several sessions of the Reichstag which he visited in the emperor's retinue. He achieved a lasting influence on the younger generation of organists thanks to his considerable activity as a teacher. Two years after Hofhaimer's death, the humanist Stomius wrote: 'If the art of organ playing is flourishing everywhere today, this is mostly the result of [Hofhaimer's] teaching activity'. Among the large number of his pupils (called 'Paulomines' by Luscinius) were the following: Dionisio Memo, organist of S Marco, Venice; Hans Buchner, organist of Konstanz Cathedral; Hans Kotter, organist of the collegiate church of St Nikolaus, Fribourg; Conrad Bruman, organist of Speyer Cathedral; Johann Schachinger, organist of Passau Cathedral; and Wolfgang Grefinger, organist of the Stephansdom, Vienna.

Hofhaimer also had a considerable reputation as an expert on organs and he was called in several times when organs were being built: Bozen (now Bolzano) in 1486–7, Sterzing (now Vipiteno) in 1490, Innsbruck in 1491–2 and 1512–15, Salzburg in 1505 and Eisenerz in 1513. According to Cuspinian, he was very interested in the making and developing of instruments. He showed himself



*Positive organ, perhaps played by Paul Hofhaimer: woodcut by Hans Burgkmair I from the 'Triumphzug Maximilians', c1516–18*

more receptive to classical scholarship than almost any other organist or composer of his time.

Apparently only a fraction of Hofhaimer's compositions has survived, the loss being particularly heavy in his organ works. The only collection published under his name, *Harmoniae poeticae* (Nuremberg, 1539) consists of settings of odes by Horace. These compositions, which belong to the later part of Hofhaimer's creative career, are chordal and follow the classical taste of his age. The majority of his output must have been in the area of songwriting, for Vadian wrote that Hofhaimer used to 'compose the most charming lieder with musical settings which were by no means ordinary'. Some of the texts he set are his own. Almost without exception, the extant lieder are based on court song melodies which are usually given to the tenor, but sometimes also to other voices. They are written in bar form, often with a polyphonic *Stollen* contrasted with a fairly chordal *Abgesang*. The phrase structure is always clear, usually without the overlapping polyphony characteristic of the Franco-Flemish school. These works have an important place in the extant repertory of the late medieval German lied.

Only two of Hofhaimer's liturgical organ compositions have survived, *Recordare* and *Salve regina*. They show that the composer was a master in the art of composing over a cantus firmus. Although, in both style and expression, these pieces have many links with the past, they also show pointers to the future; the imitative handling of a cantus firmus divided into sections is part of the principle of their structure. Hofhaimer provided the keyboard transcriptions with ornaments that split up the phrase like filigree and as a result of his ornamentation technique he had a widespread influence. Some of his pupils, the Paulomines mentioned above, were not able to display the continual invention that marks his work, often falling into stereotyped patterns. Hofhaimer's music was clearly popular: it survives in many sources, and there are numerous intabulations of his pieces for keyboard or lute. (For further illustration *see* CHAPEL.)

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VOCAL WORKS AND INTABULATIONS

Harmoniae poeticae (Nuremberg, 1539[26]), 35 settings by Hofhaimer; M; ed. I. Achtleithner (Salzburg, 1868)
Ach, edler hort, 4vv, M, N, G; intabulations in N, Ma i
Ach lieb mit Leid, 4vv, M, N, G; intabulations in N
A du mir Trost, 1512[1], ed. in PÄMw, ix (1880) [= Ewig bleib ich dein, 1535[11]]; intabulation in Ma ii
Ade mit Leid, 4vv, M, N; intabulations in N, Ma i
Ave maris stella, 3vv, M (no text)
Carmen in re, M, N (no text)
Carmen in sol, M, N (no text)
Einr Jungfraw zart, 4vv, M, N
Erst weis ich was die Liebe ist, 3vv, M, N; intabulation in N
Froh bin ich dein, 3vv, M, N
Froh bin ich dein, 3vv, M, N
Froh bin ich dein, 4vv, M, N
Greyner, Zanner, 3vv, M, N
Hertzliebsten Pild, 4vv, M, N, G; intabulations in N
Ich hab heimlich ergeben mich, 4vv, M, N, G
Ich habs im Sinn, 5vv, M
Ich klag und rew, 4vv, M, N, G
In Gotts Namen faren wir, M
Mein eynigs A, 4vv, M, N, G; intabulations in N
Mein Traurens ist, 4vv, M, N, G
Nach Willen dein, 4vv, M, N, G; intabulations in N, Ma i, Ma ii
On Frewd verzer ich, 3vv, M, N
Tristitia vestra, 3vv, M
Tröstlicher Lieb, 4vv, M, N, G; intabulations in N
Was ich durch Glück, 4vv, M, N; intabulations in M, N, Ma i
Zucht Eer und Lob, 4vv, M, N, G; intabulations in N

OTHER INTABULATIONS AND INSTRUMENTAL PIECES

Carmen Magistri Pauli, org intabulation, M, N
Fro bin ich dein, org intabulation, N, Ma ii
Recordare, org, M
Salve regina, org, M
Tandenaken, org, M, N, Ma i

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MANFRED SCHULER

**Hofkapelle** (Ger.). Court CHAPEL.

**Hoflied.** *See* HOFWEISE.

**Hofman, Srdjan** (*b* Glina, 4 Oct 1944). Serbian composer. From 1963 to 1972 he studied composition with Rajičić and Bergamo at the Belgrade Academy of Music. He became an assistant at the Academy in 1974 and professor of composition and orchestration in 1986. After a period of neo-classical works (e.g. *Concerto dinamico*, 1971), Hofman adopted six-note serialism in a set of pieces entitled *Heksagoni* ['Hexagons']. In *Cantus de morte* (1978), for soloists, chorus and orchestra, he combined modality, serialism and aleatory techniques; in 1985 he embarked on a series of electro-acoustic works. He has participated in electronic music festivals in Bourges and Helsinki, and works of his have been performed at ISCM World Music Days in Stockholm, Essen and Timişoara. In 1994 and 1995 he won first prize at the Belgrade International Composers' Forum for *Koncertantna muzika* (1993) and *Znakovi* (1994).

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(*selective list*)

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Chbr and solo inst: Zakonika posledovanje [The Legal Code of Succession], cl, 2 str sextets, 1974; Heksagoni:– Monodrama, vc, 1975; Heksagoni:– Pastorala, vn, 1975; Heksagoni:– Farsa, pf trio, 1976; Pokretna ogledala [Moving Mirrors], 2 pf 8 hands, 1979; Dolazi [It's coming], sound objects, 11 str, 1981; Refren [Refrain], wind qnt, 1983; Replika, vn, pf, 1990; Vremeplov [Time-Machine], pf, 1990; incid music
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ROKSANDA PEJOVIĆ

**Hofmann, Eucharius.** *See* HOFFMANN, EUCHARIUS.

**Hofmann, Heinrich (Karl Johann)** (*b* Berlin, 13 Jan 1842; *d* Gross-Tabarz, Thuringia, 16 July 1902). German composer and pianist. He received his musical education at Theodor Kullak's Neue Akademie der Tonkunst in Berlin, where from 1857 he studied with Kullak, Eduard Grell, Siegfried Dehn and Richard Wüerst and was later active as a pianist and teacher. The great success of his comic opera *Cartouche* in Berlin in 1869 aroused high expectations and encouraged him to devote himself exclusively to composition. His ensuing orchestral and choral works, notably the *Ungarische Suite* op.16, the *Frithjof-Symphonie* op.22, *Das Märchen von der schönen Melusine* op.30, the *Singuf-Rattenfängerlieder* op.62*a*, as well as his operas *Armin* and *Ännchen von Tharau*, assured his growing fame throughout Germany in the 1870s and 1880s. However, the mere fashionable eclecticism of his work did not ensure continuing success; he absorbed the various current trends without being able to enrich them. 'Heinrich Hofmann is not a highly gifted composer', said Hanslick of his work on the occasion of a successful Vienna performance, 'but a reliable, skilled practical musician, able to present commonplace ideas in a tastefully refined form.' The natural simplicity and Classical clarity of his style are best seen in his poetic keyboard works, above all in the piano duets; these and his chamber music, especially the Piano Trio op.18 and the String Sextet op.25, typify his amiable traditionalism. In 1882 he was appointed to the Royal Academy of the Arts and in 1898 was elected to its senate.

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(*selective list*)

STAGE
*all vocal scores*

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Der Matador (operetta, 1, Simmel), Berlin, Friedrich-Wilhelmstädtisches, 13 April 1872
Armin (heroic op, 5, F. Dahn), op.40, Dresden, Hof, 13 Oct 1877 (Berlin, 1877)
Ännchen von Tharau (lyric op, 3, R. Fels), op.44, Hamburg, 6 Nov 1878 (Berlin, 1878)
Wilhelm von Oranien (romantic op, 3, Fels), op.56, Hamburg, 5 Feb 1882 (Leipzig, 1881)
Donna Diana (comic op, 3, E. Wittkowski, after Moreto), op.75, Berlin, Kgl, 5 Nov 1886 (Leipzig, 1887)

CHORAL WITH ORCHESTRA
*all full scores*

Nornengesang (H. Hofmann), solo v, female vv, op.21 (Leipzig, 1885)
Das Märchen von der schönen Melusine (dramatic cant, W. Osterwald), solo vv, op.30 (Berlin, 1876)
Aschenbrödel, fairy tale (after C.D. Grabbe), solo vv, op.45 (Berlin, 1881)
Sinnen und Minnen: ein Tanzpoem (R. Hamerling, F. Rückert, P. Heyse), pf, op.68 (Leipzig, 1883)
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Johanna von Orleans (F. von Schiller) S, Bar, male vv, op.105 (Leipzig, 1891)
Prometheus (H. Richter), S, Bar, B, op.110 (Leipzig, 1892)
Waldfräulein, fairy tale (A. Büchner, after J.C. von Zedlitz), solo vv, op.111 (Leipzig, 1893)
Nordische Meerfahrt: ein Wikingersang, Bar, male vv, org ad lib, op.113 (Leipzig, 1894)

OTHER VOCAL

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Chorus unacc.: Salve regina, Adeste fideles, chorus, op.53 (Leipzig, 1880); Singuf-Rattenfängerlieder (J. Wolff), male vv, op.62a (Berlin, 1886); other works for male, female and mixed vv
*c*100 lieder, incl. Singuf-Lieder (Wolff): op.58 (Berlin, 1882), op.59 (Leipzig, 1882), op.60 (Leipzig, 1882), op.82 (Berlin, 1886); 11 duets; 6 trios; qt; 2 Liederspiele, 4vv, pf

INSTRUMENTAL

Orch: Ungarische Suite op.16 (Berlin, 1873); Frithjof-Symphonie, op.22 (Berlin, ?1876); Vc Conc., d, op.31 (Berlin, 1880); Adagio, F, vn, op.31a (Berlin, 1880) [arr. from op.31]; Irrlichter und Kobolde, scherzo, op.94 (Leipzig, 1888); Konzertstück, fl, op.98 (Leipzig, 1888)
Chbr: Pf Trio, A, op.18 (Leipzig, 1874); Str Sextet, op.25 (Breslau, ?1875); Romanze, vc, pf, op.48 (Dresden, 1880); Pf Qt, op.50 (Dresden, 1880); Serenade, F, vc, pf, op.63 (Leipzig, 1882); Sonata, vn, pf, op.67 (Leipzig, 1883); Octet, 2 vn, va, vc, fl, cl, hn, bn, op.80 (Leipzig, 1883)
Pf 2 hands: Der Trompeter von Säkkingen, op.52 (Leipzig, 1880); 2 Serenaden, op.54a (Leipzig, 1880); Nachklänge, opp.34 and 37 (Berlin, 1882); Lose Blätter: 5 kleine Stücke, op.85 (Berlin, 1887); Stimmungsbilder, op.88 (Leipzig, 1887)
Pf 4 hands: Steppenbilder op.39 (Berlin, 1877); [6] Italienische Liebesnovelle, op.19 (Leipzig, 1880); Skizzen, op.43 (Berlin, 1880); 2 Serenaden, op.54 (Leipzig, 1881); Ekkehard, op.57 (Leipzig, 1882); 6 Charakterstücke, op.70 (Leipzig, 1884); Ritornelle, 6 pieces, op.108 (Berlin, 1891); Zum Wiegenfeste, 6 pieces, op.109 (Leipzig, 1891); Romantische Suite, op.120 (Leipzig, 1896)

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THOMAS-M. LANGNER

**Hofmann, Josef (Casimir)** [Józef Kazimierz; Dvorsky, Michel] (*b* Kraków, 20 Jan 1876; *d* Los Angeles, 16 Feb 1957). American pianist of Polish birth, son of KAZIMIERZ HOFMANN. His mother, Matylda, sang in light operas at the Kraków Theatre, where her husband was conductor. At the age of three Hofmann learnt the rudiments of music from his father, for he was one of the most

precocious musical prodigies in history, and equally gifted in mathematics, science and mechanics. He toured Europe as a pianist and composer at the age of seven, and his American début on 29 November 1887 at the Metropolitan Opera House caused an unprecedented public furore. He soon retired to Germany for further studies. In 1892, after five unsuccessful lessons with Moszkowski, he became the sole private pupil of Anton Rubinstein. Rubinstein's musical ideals greatly influenced Hofmann, who later stated that their relationship was 'the most important event of my life'.

Hofmann's reappearance before the public as a mature artist in late 1894 coincided with Rubinstein's death. Although his renown was limited in Britain, he enjoyed complete success in Russia, central Europe, South America and the USA. He became director of the recently founded Curtis Institute of Music, Philadelphia, in 1926, a position he held until 1938. He and Mary Louise Curtis Bok, the institute's founder, shaped the policies of the school, which became an ideal conservatory and produced many of the finest performing musicians of the time. After 1940 he curtailed his annual tours, and he gave his final New York recital in 1946. He spent his last years experimenting with improved piano actions and recording techniques.

Between about 1910 and 1935 Hofmann was regarded as being without equal among Romantic pianists. His playing combined faultless pedalling, the most even passage-work and the widest range of dynamics with a pellucid and chaste tone, and his sudden, improvisatory eruptions served to heighten the tension and emotional content of each piece he performed. In the first part of the 20th century his playing became an ideal to which most pianists aspired, and his influence on pianists and composers at that time was pervasive (Rachmaninoff dedicated his Third Concerto to him), though subsequently the popularity of his narrow repertory and free, Romantic style of performance waned considerably. He played Beethoven, Chopin, Schumann, Liszt and much salon music, but no Brahms or 20th-century works. He was the first professional musician ever to record (cutting several cylinders as a souvenir during a visit to Edison's laboratory in New Jersey in 1887), but ultimately made few commercial recordings. Hofmann composed more than 100 works (many under the pseudonym Michel Dvorsky), held over 70 patents for scientific and mechanical inventions and wrote two books on piano playing. His place in history adds significance to the many recordings of actual performances by him, discovered after his death. These recordings, and published evaluations of his art left by his contemporaries Anton Rubinstein, Saint-Saëns, Rachmaninoff and Stravinsky, place him with Liszt and Busoni as one of the most important of the Romantic pianists.

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GREGOR BENKO/R

**Hofmann, Kazimierz** [Casimir] (*b* Kraków, 1842; *d* Berlin, 6 July 1911). Polish pianist, conductor and teacher. From 1851 to 1856 he studied at the Vienna Conservatory, where he was taught the piano by R. Fischof and harmony by Gachlehner; after graduating, he continued his musical studies in Vienna. On his return to Kraków, he studied at the university and gave piano recitals. From 1860 he played an active part in the musical life of Kraków as an accompanist, chamber musician and piano teacher; as a composer, he chiefly wrote incidental music and some stage works. He also taught theoretical subjects at the music school of the Society of the Muse. From 1868 to 1878 he was conductor of light opera at the Kraków Theatre, where he took much trouble to improve the repertory. In 1878 he succeeded Żeleński as professor of harmony and counterpoint at the Warsaw Institute of Music. He also conducted opera at the Wielki Theatre in Warsaw (1882–3). In 1886 he moved to Berlin, where he concentrated on the education of his son, the pianist JOSEF HOFMANN.

TADEUSZ PRZYBYLSKI

**Hofmann, Leopold** (*b* Vienna, 14 Aug 1738; *d* Vienna, 17 March 1793). Austrian composer. The son of the court official Georg Adam Hofmann, he showed musical gifts when very young, received instruction in singing and at the age of seven became a chorister in the court chapel of the Dowager Empress Elisabeth Christine. He took lessons in keyboard playing and composition from G.C. Wagenseil, the chapel organist, and may have taken violin lessons from Giuseppe Trani, Dittersdorf's teacher, who was also a member of the empress's musical establishment. By 1758 he was *musicus* (probably violinist) at the Michaelerkirche in Vienna and already well known as a composer of sacred works, concertos and symphonies. According to Fétis he was *regens chori* at the Peterskirche, Vienna, by 1764, although this has not been substantiated by earlier sources; only in 1766 is he recorded as Kapellmeister there (in Hiller's *Wöchentliche Nachrichten*). In September 1769 he succeeded Wagenseil as *Hofklaviermeister*, and he taught several members of the imperial family over the next five years. In 1772 he served briefly as second court organist (after Ferdinand Arbesser), and on 1 April of that year he was appointed successor to the younger Reutter as *Essential- und Gnadenbildkapellmeister* at St Stephen's Cathedral. Hofmann applied in 1774 for the post of Hofkapellmeister, following Gassmann's untimely death, but despite highest recommendations for the appointment from Count Spork, the court and chamber music director, the post went to Giuseppe Bonno in order to prevent Tobias Gsur from being appointed Hofmann's successor at St Stephen's. Joseph II's decrees concerning church music, promulgated in 1783, resulted in an inevitable decline in professional prestige for Hofmann. Although he had apparently ceased composing regularly as early as the mid-1770s, he virtually withdrew from professional life after 1783, living in prosperous semi-retirement in Oberdöbling, where he had owned property since 1776. Mozart was appointed his unsalaried adjunct in 1791 and may have directed performances of church music in his absence.

In his lifetime Hofmann enjoyed widespread fame: Nicolai apostrophized him as the founder of a Viennese 19th-century school of violin playing (as embodied in Schuppanzigh, Mayseder, the Hellmesberger family and others); Burney and Hiller both testified to his reputation

as an instrumental composer; and Dittersdorf, author of the 'anonymous' article 'Von dem wienerischen Geschmack in der Musik', which appeared in the *Wiener Diarium* of 1766 (no.26, suppl.), singled out his sacred music for special praise, describing him as 'a genius who was born for lyric poetry'. The Empress Maria Theresa acknowledged his distinguished organ playing with the gift of a silver pen; and a festival mass which he composed for the Vienna mayoralty in 1773 won him a gold medal (allegedly as Vienna's foremost musician) from the city magistrate and high praise from, among others, J.A. Hasse. Even Haydn's dislike of him – and the uncharacteristic lengths to which he went to discredit him – speaks for Hofmann's contemporary importance and personal influence.

Hofmann composed church music from his youth and left a large corpus of sacred works, which, typical of their period, combine the declining Austrian Baroque style with Neapolitan elements. Homophony dominates, and the masses in particular are rich in syllabic chordal declamation, culminating in expressive pathetic choral parlandos. The grouping of voices into two against two, or one against three, is characteristic, as is the frequent use of concertato voices. The orchestral accompaniments are skilfully composed and often make extended use of instrumental obbligatos. Hofmann's solo motets make considerable technical demands on the singers; the accompanied recitatives are highly expressive, although most arias are stylized and conform to the old Baroque da capo pattern, as do the concluding choruses with their elaborately figured accompaniments.

Among Hofmann's most important and original contributions to the symphony was the adoption of a slow introduction to the opening movement, anticipating Haydn. Although not preoccupied with the process of thematic development, his symphonies are well wrought, and a number experiment with thematic and gestural links between movements. Hofmann was a prolific and popular composer of concertos. A number of his keyboard concertos adopt the modern recapitulatory third ritornello, and he does not overuse the Tempo di menuet finale. Several of the violin concertos may have been written for his own use; his cello concertos are among the most impressive of the period, and one of his flute concertos was long attributed to Haydn. Hofmann's double concertos form an important link between the Baroque concerto grosso and the double and triple concertos of Mozart and Beethoven; his concertinos with two or more solo instruments, however, are perhaps more closely related to the symphonie concertante, although they bear little stylistic or structural similarity to the works of Mannheim and Parisian composers. Many of Hofmann's extant chamber works seem to have been written with amateur performers in mind.

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SACRED VOCAL

*principal sources: Eisenstadt, Domarchiv, A-GÖ, H, KN, KR, LA, M, SEI, TU, Wgm, WIL, Wmi, Vienna, Michaelerkirche, Wn, CZ-Pnm*

Masses (for 4vv, orch, org, unless otherwise stated):

Missa alla capella, 4vv, org; Missa S Theresiae, 5vv, orch, org; Missa S Catharinae; Missa S Joannis Nepomuceni; Missa S Gabrielis; Missa S Leopoldi; Missa solemnis; Missa S Erasmi; Missa S Theclae; Missa brevis; Missa S Peregrini; Missa, C, 5vv, orch, org; 31 others (incl. significant variants); Missa, C, frag.; Requiem

Other works: 29 ants; 7 arias; 7 hymns; 1 grad; 16 lits; 38 motets and offs (incl. variants and contrafacta); 1 orat; 16 pss; 1 resp; 3 seqs; 14 tracts; 3 vespers settings

Doubtful: 2 offs (?by A. Zimmermann); Litaniae lauretanae (?by A. Zimmermann)

Lost: Oratorium S Joannis Nepomuceni; ?1 grad

SECULAR VOCAL

6 lieder in Sammlung deutscher Lieder für das Klavier, iii (Vienna, 1780), 2 ed. in DTÖ, liv, Jg.xxvii/2 (1920/*R*), 1 ed. in Friedlaender, 271; 3 lieder in Liedersammlung für Kinder und Kinderfreunde am Clavier: Winterlieder (Vienna, 1791); arietta, 1v, pf, in In questa tomba oscura (Vienna, 1808)

INSTRUMENTAL

*Principal sources: A-M, Wgm, Wn; CZ-Bm, KRa, Pnm; D-Bsb, Dl, Rtt; I-MOe; S-Skma*

Syms.: 6 sinfonie, op.1 (Paris, 1760); Sinfonia (Paris, 1767); 4 ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984), 5 also ed. A. Badley (Wellington, 1995); 37 others

Concs.: Hpd Conc. (Paris, 1771), collab. J. Haydn; Hpd conc., op.3 (Paris, 1775); 3 hpd concs. ed. in Badley (1986); 13 other hpd concs; 2 vn concs., ed. A. Badley (Wellington, 1995); 3 other vn concs.; 3 vc concs., ed. A. Badley (Wellington, 1995); 4 vc concs., ed. A. Badley (Wellington, 1996), 1 also arr. for bn; Fl Conc., ed. O. Kaul (Leipzig, 1940) [attrib. J. Haydn], also ed. A. Badley (Wellington, 1997); 7 other fl concs., ed. A. Badley (Wellington, 1997); 2 fl concs., also arr. for ob; 3 other fl concs; 2 ob concs., ed. A. Badley (Wellington, 1996); 2 other ob concs; Conc., 2 hpd; Conc., fl, hpd; 2 concs., ob, hpd, ed. A. Badley (Wellington, 1996), also arr. for 2 hpd; Conc., vn, vc, ed. A. Badley (Wellington, 1995)

Concertinos: 2 with obbl kbd, incl. 1 for fl, vn, vc, b, hpd, ed. M. Fillion (Madison, WI, 1989); 1 for 2 vc, 2 ob, 2 cor, 2 vn, va, vc/b, ed. A. Badley (Wellington, 1996); 1 for fl/cembalo, 2 vn, vc/b; 1 for fl, vn, vc, cembalo, b: both ed. A. Badley (Wellington, 1998); 14 others

Divertimentos a 4: 4 for fl, vn, va, b, 1 as Première quartetto (London, ?1785); 5 with obbl kbd, incl. Partitta, ed. M. Fillion (Madison, WI, 1989); 7 for 2 vn, va, b; 3 for fl, vn, va, b, ed. A. Badley (Wellington, 1998)

Trios: 4 for vn, vc, b, 3 as 6 Sonatas, op.1 nos.1–3 (Berlin and Amsterdam, 1775); 3 for va, vc, b, as 6 Sonatas, op.1 nos.4–6 (Berlin and Amsterdam, 1775), 1 ed. as Divertimento (London, 1986); 14 for 2 vn, b, 1 ed. as Divertimento in Hausmusik, clvi (Vienna, 1953); 1 for vn, va, vc; 7 with obbl kbd, incl. 1 for vn, b, kbd, ed. M. Fillion as Divertimento (Madison, WI, 1989); 1 for fl, vn, b; 1 for 2 fl, b

Duos: 3 for vn, vc, 1 ed. F. Nagel (Wiesbaden, 1982) [also attrib. J. Haydn]; 2 for vc, b; 8 for 2 fl, 3 ed. A. Badley (Wellington, 1998); 1 for fl, bn, ed. O. Biba as Divertimento (Adliswil and Zürich, 1976)

Other inst: 6 sonatas, vn, b; 10 kbd works

Lost: 3 syms.; ?7 concs., 1 for kbd, 3 for vn, 1 for vc, 1 for fl, ?1 for 2 fl; 3 concertinos; 3 divertimentos a 4, 2 for 2 vn, va, b, 1 for fl, vn, va, b; 23 trios, 3 for 2 vn, b, 1 for 2 vc, b, 3 for vn, vc, b, 6 for fl, vn, b, 3 for fl, va, b, 7 for 2 fl, b; 13 duos, 1 for vn, vc, 3 for vc, b, 9 for 2 fl; 3 kbd works; 3 solo fl works

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HERMINE NICOLUSSI-PROHÁSZKA/ALLAN BADLEY

**Hofmannsthal, Hugo von** (*b* Vienna, 1 Feb 1874; *d* Vienna, 15 July 1929). Austrian poet, dramatist and librettist. If he was not, as has sometimes been claimed, the greatest of librettists, few writers of comparable distinction, and with an already firmly established literary reputation, have applied themselves so conscientiously and over so long a period to the composition of operatic librettos. During the 23 years of his collaboration with Richard Strauss, Hofmannsthal not only restored the words in opera to their former position of creative equality with the music, but wrote librettos which number among the few that can be read with pleasure as literature.

Hofmannsthal was born into a cultured Viennese family of mixed Austrian, Italian, Swabian and Jewish origins. He inherited a naturally cosmopolitan spirit and an instinctive sympathy with all that was best in the arts. A boy of precocious literary gifts and of abnormally sensitive intelligence, by the age of 17 he had astonished artistic circles in Vienna and throughout the German-speaking world with a steady stream of lyric poems displaying a mature beauty and perfection of form that inevitably suggested comparisons with the young Rimbaud. By his mid-20s Hofmannsthal's seemingly spontaneous poetic flow had run dry, provoking a crisis of intellect and sensibility; rejecting the extreme aestheticism of his earlier poetry, and stimulated by his rediscovery of Baroque theatre, especially Calderón, he emerged from his crisis with a new faith in the ability of drama to fulfil a social and humanizing role. By presenting an experience of life as it ought to be, he believed that poetry, drama and music together could transform the way men lived their lives and provide a cure for the moral ills of industrial society; these ideals lay behind his foundation with Max Reinhardt of the Salzburg Festival in 1920, and equally pervaded his major plays, such as *Jedermann* or *Der Turm*, as well as his librettos.

Although Hofmannsthal was not particularly sensitive to music, he later acknowledged that even the short lyrical dramas of his youth were secretly designed as 'fantastic little operas and Singspiels without music'. In 1900 he approached Strauss with the scenario for a ballet, *Der Triumph der Zeit*, but the composer felt unable to set it. Six years later, however, Strauss suggested that they should make an opera together out of the free adaptation of Sophocles' *Electra* that Hofmannsthal had produced in 1903, thus inaugurating the collaboration that was to continue until the poet's death. Since they rarely met, they left in their correspondence what is probably the most detailed documentation of the creative interaction of a composer and a librettist (in the cases of *Der Rosenkavalier* and *Josephslegende* their letters must be supplemented by the correspondence between Hofmannsthal and Harry, Count Kessler). Whereas Strauss had the sharper theatrical sense, Hofmannsthal possessed the greater taste and subtlety, insisting that as much care should be given to décor, costumes and production as to text and music. In each of his librettos, whether in the comedy of manners of *Der Rosenkavalier* and *Arabella*, the symbolic myths of *Die Frau ohne Schatten* and *Die ägyptische Helena* or the interaction of comedy and tragedy in *Ariadne auf Naxos*, Hofmannsthal set Strauss a different compositional problem. Yet his librettos also form a consistent whole in their continuously developing exploration of love, not in the sense of what he once described as the 'intolerable erotic screamings' of Tristan and Isolde, but in its humane fusion of mature friendship, comparison and mutual understanding. The supple beauty of the poetry, the fluid precision of the conversational interchanges and the symbolic allusiveness that gives to each work a dimension beyond its stage reality are absorbed into a vivid delineation of character and personality. It was to Hofmannsthal's memory that Auden and Kallman dedicated their libretto for Henze's *Elegy for Young Lovers*.

For photographs of Hofmannsthal *see* DRESDEN, fig.12, and STRAUSS, RICHARD, fig.4.

WORKS SET TO MUSIC

Opera librettos (all set by R. Strauss): *Der Rosenkavalier*, op.59, 1909–10; *Ariadne auf Naxos*, op.60, 1st version, 1911–2, second version, 1916; *Die Frau ohne Schatten* op.65, 1914–17; *Die ägyptische Helena*, op.75, 1923–7, rev. 1933; *Arabella*, op.79, 1929–32; *Die Liebe der Danae*, op.83, 1938–40

Ballet scenarios: *Der Triumph der Zeit*, Zemlinsky, 1901–4; *Josephslegende*, Strauss, op.63, 1912–14; *Die grüne Flöte*, E. Nilson; *Achilles auf Skyros*, Wellesz, op.33, 1921

Plays: *Der Tod und der Tod* (1893): Nilson, sym. prol, op.10 (1901), H. Unger (melodrama) (1906); *Alkestis* (1893): Wellesz (op), op.35, 1922–3; *Das Bergwerk zu Falun*: Wagner-Régeny (op), 1958–60; *Die Hochzeit der Sobeide* (1899): A. Tcherepnin (op), 1930; *Elektra* (1903): Strauss (op), op.58, 1906–8; *Oedipus und die Sphinx* (1905): Varèse (op), 1909–13, unfinished, lost; *Jedermann* (1912): Nilson (incid music) (1931); F. Martin, monologues, B, pf/orch (1943); *Der Bürger als Edelmann* (1917, after Molière): Strauss, orch suite, op.60, 1918; *Die Ruinen von Athen* (1922–4, after A. von Kotzebue): Strauss, 1924 [after Beethoven]

Poems (set as songs, unless otherwise stated; list ordered alphabetically by title): *Antwort gibt im Felde dort*: J. Dittberner (1915); *Die Beiden*: W. Bransen (1912), R. Müller-Hartmann, op.4 no.3 (1912), P. Ben Haim (1916), A. Jemnitz, op.6 no.7 (1920), K. Prohaska, op.18 no.2 (1920), P. Weiss, op.15 no.4 (1929); *Dein Antlitz war mit Traumen ganz beladen*: Ben Haim (1916); *Hörtest du denn nicht hinein*: Ben Haim (1916), E. Anders, op.27 no.1 (1918), E. Bornstein (1925), C. von Franckenstein, op.14 no.1; *Die Liebste sprach: 'Ich halt dich nicht'*: Ben Haim (1916), Anders, op.27 no.3 (1918), E.W. Sternberg (1932); *Noch spür ich ihren Atem auf den Wangen*, Jenmitz, op.3 no.3 (1925); *Reiselied*: Ben Haim (1916), Prohaska, op.24 no.1 (1926), H. Suter, duet, op.15 no.4 (1927); *Tüchtigen stellt das schnelle Glück*: Strauss (cant.), 1914; *Vorgrühling*: A. Burgstaller (1912), M. Fiedler, op.10 no.4 (1913), Ben Haim (1916), F. Hollaender, op.2 no.7 (1920); *War der Himmel trüb und schwer*: Ben Haim (1916), Anders, op.27 no.2 (1918), von Franckenstein, op. 14 no.2; *Weltgeheimnis*: von Franckenstein, op.34 no.2 (1916); *Das Wort*: von Franckenstein, op.14 no.3

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ROBERT HENDERSON/THOMAS S. HANSEN

**Hofmans, Mathijs** (*fl* Antwerp, *c*1670–*c*1700). Belgian violin maker. His elegant instruments with their precise edging and purfling, the long drawn-out corners, the strongly curved centre bouts, and the narrow soundhole wings all point to an unmistakable Amati influence. His outlines, especially the central curves, are unusually rounded; in contrast, the soundholes are set stiffly perpendicular. A soft orange to orange-brown varnish of Italian quality completes the finish. The tone, while not excessively large, is of excellent quality. Hofmans is generally considered to be the best Belgian maker of his time. He belongs to that select group of Netherlandish luthiers, comprising makers such as Hendrik Jacobsz, Cornelius Kleynman and Hendrik Willems, who admirably succeeded in transplanting the Amati ideal yet never lost touch with their own rich heritage. Since only a few examples of Hofman's work retain their original printed labels it is assumed that much of his best work has passed under the names of better-known Italian makers.

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CHARLES BEARE/JAAK LIIVOJA-LORIUS

**Hofmeister, Friedrich** (*b* Strehla, 24 Jan 1782; *d* Reudnitz, nr Leipzig, 30 Sept 1864). German music publisher and bibliographer. After learning the trade he opened a retail music business in Leipzig in 1807 and soon extended this to a music publishing firm, to which he added a musical hire service and later a commission business. He was a close friend and the principal publisher of Heinrich Marschner, and for a time he promoted Schumann and Mendelssohn, published works by Berlioz, Chopin, Czerny, Clara Schumann and Friedrich Wieck, and issued songs and ballads by Loewe. Studies, didactic works and tutors for the popular instruments of the day were a prominent part of his publishing programme.

In 1817 Whistling published his *Handbuch der musikalischen Literatur* and Hofmeister published its successive supplements from the second (1819) and went on to produce further catalogues dealing with musical practice and music literature in German-speaking countries (from 1829 issued as the *Musikalisch-literarischer Monatsbericht neuer Musikalien*, collected into an annual catalogue from 1852). This made his firm the centre of German studies in music bibliography. He founded the Verein der Deutschen Musikalienhändler and became a spokesman for the welfare of his profession.

In 1852 Hofmeister's sons Adolph Moritz (1802–70) and Wilhelm (1824–77) took over the business, and from 1877 to 1905 it was directed by a partner, Albert Röthing. He was succeeded by Carl Wilhelm Günther (1878–1956), a great-grandson of the founder. In 1897 Mahler's Second Symphony was published, and after 1909 Breuer's *Zupfgeigenhansl* proved a lasting success. In addition to works of pedagogical interest, such as tutors and studies, its main publications include vocal and choral music, brass band music and works for folk instruments. Since 1943 the Leipzig publishing house has compiled the *Deutsche Musikbibliographie, Jahresverzeichnis der Musikalien und Musikschriften*. The branch established in Frankfurt in 1950 was later based in Hofheim am Taunus. The Leipzig publishing house was nationalized in 1952 but was taken over by the Hofheim branch, under the direction of Karl-Heinz Schwarze, Günther's adopted son, in 1992.

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HANS-MARTIN PLESSKE/GUNTER HEMPEL

**Hofmeyr, Hendrik Pienaar** (*b* Cape Town, 20 Nov 1957). South African composer. He studied at the University of Cape Town (1976–81). During a period of self-imposed exile in Italy (1982–91) he obtained diplomas in piano, composition and conducting from the conservatories of Florence and Bologna. His composition teachers were James May, Peter Klatzow and Ivan Vandor. He became a lecturer at the University of Stellenbosch in 1992. He has won several national and international competitions including, in 1997, the Queen of Belgium Composition Competition for *Raptus* for violin and orchestra. He was awarded the Nederburg Opera Prize for *The Fall of the House of Usher*, first performed at the State Theatre in Pretoria in 1988. His style has evolved from diverse influences, ranging from the works of Schoenberg, Stravinsky, Szymanowski and Van Wyk to African music. His work is characterized by an adherence to expanded tonality, directness of expression, contrapuntal fabrics and incantatory instrumental textures. His compositions reveal a strong interest in the voice, as evinced in the

number of operas, solo cantatas, lieder and works for chorus, and in the exploration of the virtuoso possiblities of solo and orchestral instruments.

WORKS
*(selective list)*
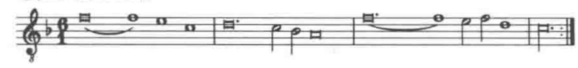
Op: The Fall of the House of Usher (after E.A. Poe), 1986–7; The Land of Heart's Desire (after W.B. Yeats), 1989–90; Lumukanda (based on Nguni mythology), 1993–5
Ballet: Vala (metaphysical ballet, after W. Blake), 1988; Alice (after L. Carroll), 1990–1
Vocal: Missa Sancti Ignatii de Loyola, S, chorus, orch, 1989; Iubilate Deo, SATB, 1997; Kersliedjie, SATB, orch, 1995; Alleenstryd, medium/low v, pf, 1997; many other vocal works
Inst: Cadenza, vc, 1994; Incantation, fl, 1995; Raptus, vn, orch, 1996, many pf pieces

JAMES MAY
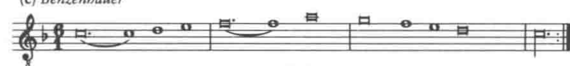
**Hoftanz** (Ger.: 'court dance'). A 16th-century dance. 'Hovetanzen' were mentioned as early as the 13th century by the poet Neidhart von Reuenthal and others. By the 16th century the Hoftanz may well have incorporated outgrowths of the Burgundian basse danse, and was primarily or at least originally cultivated at court, as the name implies. The 1517 manuscript *D-Ngm* HS8842/GS1589, one of the rare German choreographic sources, records not German choreographies but seven eItalian dances and 'der Spanier' (*la Spagna*), the latter pared down to double steps, all without music. German musicians had taken chanson tenors from the Burgundian repertory into their collections as early as the Lochamer Liederbuch and the Buxheimer Orgelbuch (*see* SOURCES OF KEYBOARD MUSIC TO 1660). Some of the same tenors became basses danses, which has led to the theory that the German settings represent veritable dance music. Both *La Spagna* and *Rôti bouilli joyeux* figure in the keyboard arrangements compiled for BONIFACIUS AMERBACH. Another tenor to appear in Germany was *Le petit Rouen*, the first item in the Toulouse incunabulum (see *BrownI*) and a dance that had an international popularity second to none around 1500. An anonymous piece titled 'Hoftantz' in *D-Mbs* 1516 uses it in the tenor surrounded by three other parts that provide harmonic filling using stereotyped figures. Contrary to the cantus-firmus treatment in the 15th-century basse danse (one note per long, divided into six semibreves) this dance uses two notes per long, divided into 4 + 2 semibreves. An odd, limping effect is produced when the other voices move in 3 + 3 semibreves. Appended to the main dance is a 'Tripl' in which the metre is 6/2, i.e. a diminution by half, exactly as in the saltarello afterdance of the 15th century. Another tenor is used for this diminution, however, the second of the three characteristic tunes whose beginnings are shown in ex.1. These tunes account for most of the music in German sources that goes under the name 'Hoftanz'. Division of the long into 4 + 2 may be perceived in all three. Yet they have passed beyond the old style of cantus firmus to become more melodious, with four-bar phrases and many repetitions. In this respect they demonstrate a kinship with the last stage of the basse danse, the *basse danse comune*. *Le petit Rouen* is important as nearly the only example among the old tenors of a completely symmetrical, square construction. The syncopated rhythm mentioned above remains a leading characteristic in the numerous settings of the three short tunes. Their popularity with instrumental ensembles is apparent also from the quotation of the second tune in a painting of 1522 (see illustration) depicting a processional couple dance at Augsburg. Combination of the 'Hoftanz' with an afterdance in rhythmic diminution, variously called 'Proportz', 'Tripl', 'Nachtanz', 'Hopper Dantz' or 'Hupfauf', preserved the metric structure of the basse danse–saltarello pair far into the 16th century. The tablatures of German lutenists such as Judenkünig, Hans Neusidler and Wolff Heckel were among the last to reflect this old dance practice.

Ex.1

(a) *Schwarzknab*



(b) *Der ander Tanz*



(c) *Benzenhauer*

*See also* BASSE DANSE.

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DANIEL HEARTZ (with PATRICIA RADER)

**Hofweise.** A term that appears in German music history with three distinct meanings: as the name of several *Töne* (*see* TON (i)) in MINNESANG and MEISTERGESANG of the 13th–17th centuries; as a type of short homophonic love song of the 15th and 16th centuries; and to denote the tenor (cantus firmus) of the 15th- and 16th-century TENORLIED.

(1) *Hofweise* is the name of a *Sangspruch* melody by Walther von der Vogelweide that bears the title *Wiener Hofton* in academic literature. In these authenticated verses (written *c*1200) the poet is addressed by a personification of the Viennese court. Two generations later, the manner in which poets play on the term 'Hof' in stanzas based on this *Ton* suggests that 'Hofton' had by then passed into common use. In the Meistersinger tradition from the 14th century onwards, the *Töne* of many *Sangspruch* poets are called *Hofton* or *Hofweise*



*Hoftanz, with the melody 'Der ander Tanz' reproduced above the musicians: detail from the 'Augsburg Couple Dance' by Narcissus Renner, 1522 (Maximilianmuseum, Augsburg); from a Berlin copy (destroyed World War II), original now in poor condition*

(e.g. those of Marner, Boppe, Kanzler and Konrad von Würzburg). However, apart from the tripartite bar form characteristic of all *Sangspruch* melodies, they have nothing in common. Only their names suggest any connection with court use.

(2) In the 15th and 16th centuries 'Hofweise' is used for a short, monodic courting song, for example in Wittenweiler's *Ring*, in the Lochamer Liederbuch or in the work of Hans Sachs. The word no longer carries connotations of use at court but, rather, a noble, courtly manner (Ger. *hofieren*: 'to pay court to') . The change in meaning may be linked to the *Hofton* of the Minnesinger Reinmar von Brennenberg, used by its author (and later, from the 13th century to the 16th) to denote a monostrophic courting song. These 'Hoftöne' show a preference for binary forms with a preponderance of added refrains.

(3) The modern definition of 'Hofweise' originated with Moser, who, taking as his starting-point the form described above (2), used the term to refer to newly composed polyphonic songs in bar form from the period 1480–1550 (the time of Hofhaimer and Senfl). Moser derived the term from the musical form as well as the texts, distinguishing between folksong texts and those influenced by humanist ideas (*Gebildetenlyrik*: 'learned poetry'). Later, however, 'Hofweise' came to denote any tenor of the German Tenorlied and also its texts, as well as polyphonic arrangements.

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CHRISTOPH PETZSCH

**Hogarth, George** (*b* Carfraemill, nr Oxton, Berwicks., 6 Sept 1783; *d* London, 12 Feb 1870). Scottish journalist and writer on music. The eldest son of a prosperous farmer, he studied law in Edinburgh and practised there as a 'writer to the signet' (highest rank of solicitor) from 1810 to 1830. He was also an amateur cellist. In 1814 he married Georgina Thomson, daughter of George Thomson, and a year later helped organize the first Edinburgh Musical Festival. Through his brother-in-law James Ballantyne, Sir Walter Scott's printer, Hogarth became close to Scott; the three colleagues bought the *Edinburgh Weekly Journal* in 1817, and Hogarth subsequently turned to newspaper journalism as a more promising career, financially, than law. In late 1830 he moved to London with his large and growing family, then in 1831 to Exeter and in 1832 to Halifax (the last two involving Tory newspaper editorships). In Halifax he hosted musical evenings at his house and helped found the local orchestral society.

By mid-1834 Hogarth was back in London, writing for the *Morning Chronicle* on musical, literary and dramatic subjects; it was here that he met and encouraged the young Charles Dickens. In early 1835 he became co-editor of the *Evening Chronicle* and by November had produced his first book, *Musical History, Biography, and Criticism*. Though he continued to write on general historical and social topics (e.g. in *Bentley's Miscellany* and *Household Words*), it was increasingly as a music critic that he made his mark. His two-volume *Memoirs of the Musical Drama* was widely admired, and his association with the *Morning Chronicle* made that journal, according to Dickens in 1844, 'the most looked to, as scientifically musical' of all the London papers. Dickens, who had married Hogarth's daugher Catherine in 1836, hired his father-in-law to cover music and drama for the new *Daily News* at a salary of five guineas a week. Hogarth worked on staff there from 1846 until 1866, meanwhile also covering music for the *Illustrated London News* (1845–70) and contributing to a range of other journals. Also active as a composer and arranger – he had sent songs and a waltz to the *Harmonicon* in 1831–2 and Scottish folksong settings to Thomson in 1838–41 – he provided accompaniments and historical notes for song and hymn collections in the 1840s and 50s, as well as producing his own weekly journal, *The Musical Herald*, and composing original songs. He was an early director of the Musical Antiquarian Society, and secretary to the Philharmonic Society from 1850 to 1864, writing its first history in 1862. His death at the age of 86, resulting from a fall at the office of the *Illustrated London News*, was much lamented.

Hogarth's writing on music reflects his open and generous spirit, ability to identify with novice listeners as well as professional musicians, and decided skill at communicating: no 19th-century British music critic was more adept at shading his work to match the distinctive profiles of separate journals. In his anonymous reviews of Verdi opera premières in London, some of them spread over several papers at once (a financial necessity in Hogarth's case, but by no means unheard of), he often took care to maintain a centrist position that allowed him to stress different points for different readerships; so, for example, in 1846 he stressed *I Lombardi*'s colourful historical setting and descriptive music in the visually appealing *Illustrated London News*, but its solid libretto and use of massed choral sound in the more erudite *Examiner*. He was particularly good at integrating audience reaction into his reviews, and at finding polite ways to criticize or moderate ways to praise, using apt comparisons and the weighing-up of strengths and weaknesses to reach a final verdict. Such tendencies stemmed from his honesty and personal integrity as much as from his legal background. After repeatedly struggling with the late Beethoven quartets, he came to accept that the fault lay with his own understanding rather than with the composer. Above all Hogarth was respected for his wide cultivation and quiet, unobtrusive geniality. He had no strong promotional biases – except for his conviction, like Burney's, that music was a liberal art rather than a science – but he was all the more trustworthy for that, representing ordinary listeners in mid-Victorian Britain at their best.

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LEANNE LANGLEY

**Hoger de Laon** [Otger, Ogier] (*fl* ? early 10th century). Frankish theorist. The treatise *Musica enchiriadis* (*see* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS) is ascribed to him in some manuscripts.

**Hog fiddle.** *See* APPALACHIAN DULCIMER.

**Hogwood, Christopher (Jarvis Haley)** (*b* Nottingham, 10 Sept 1941). English conductor, scholar and harpsichordist. He read classics and music at Pembroke College, Cambridge, one of many students influenced by Thurston Dart. He studied harpsichord with Rafael Puyana and Gustav Leonhardt, and spent a postgraduate year in Prague on a British Council scholarship. He was a founder member with David Munrow in 1967 of the Early Music Consort, an ensemble whose influence is still felt in Britain. He contributed substantially to the group through his admired recordings as solo harpsichordist and radio talks (starting with 'The Young Idea' in 1970).

In 1973 Hogwood founded the Academy of Ancient Music to play Baroque music on period instruments. Since then it has achieved worldwide renown in concerts, and in an impressive tally of recordings. These initially explored Baroque repertory (for much of which Hogwood prepared performing editions) and have later moved on to embrace the complete symphonies of Mozart and Beethoven, many of Haydn's symphonies and the complete Mozart piano concertos (with Robert Levin). Hogwood has also recorded a number of operas with the Academy of Ancient Music, ranging from Purcell's *Dido and Aeneas* and Handel's *Orlando* to Mozart's *La clemenza di Tito* and Haydn's *L'anima del filosofo*.

Hogwood has published many articles and musical editions and several books, notably a study of the trio sonata, first presented in a series of programmes on BBC Radio 3, and a lively biography of Handel, illuminated by his personal involvement with the composer's music.

Hogwood's commitment to sharing his enthusiasm for early music is revealed not only in his writings but in his association with many academic institutions. He has held honorary and visiting professorships in the UK (Keele University; King's College, London; the RAM) and has

*Christopher Hogwood, 1981*



been very active abroad, particularly in the USA as artistic director of Boston's Handel and Haydn Society. Hogwood is also guest conductor of the Saint Paul Chamber Orchestra, artistic director of the National SO's Summer Mozart Festival in Washington DC, associate director of the Beethoven Academie in Antwerp and a regular guest conductor with Australian Opera in works by Mozart and Gluck. He was created a CBE in 1989 and gained the ISM 'Distinguished Musician Award' in 1998.

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GEORGE PRATT

**Höherlegung** (Ger.). *See under* REGISTER TRANSFER.

**Hohlflöte** [Hohlpfeife] (Ger.). *See under* ORGAN STOP.

**Hohmann, Christian Heinrich** (*b* Niederwerrn, nr Schweinfurt, 7 March 1811; *d* Schwabach, 12 May 1861). German composer and teacher. In his youth he became proficient as a violinist and organist and studied many wind instruments. From 1830 to 1832 he attended the teacher-training college in Altdorf; he took teaching positions in Central Franconia, eventually in Altdorf. In 1843 he was appointed teacher of music and mathematics at the newly founded teacher-training college in Schwabach, where he stayed until his death. Simple and modest by nature, Hohmann was renowned as much for his industry as for his music, which contains none of the trivialities and affections found in the Romantic salon music popular among the middle classes of his time. However, his pedagogical works are more important than his compositions, as is demonstrated by the many editions of his *Praktische Violin-Schule* (Nuremberg, 1849, 20/1890), and the wide circulation of his *Praktische Klavier-Schule* (Nördlingen, 1847, 7/1861) and *Lehrbuch der musikalischen Composition* (Altdorf, 1846, 3/1859). The *Lehrbuch* reveals ideas on musical function similar to those contained in the theoretical writings of Hugo Riemann, Max Reger and others; it was translated into many languages and is to some extent still in use. He also wrote a *Praktische Orgelschule* (Nuremberg, 1859) and some organ works.

Hohmann's son, Edmund (*b* Schwabach, 15 May 1858; *d* Ansbach, 19 Jan 1935), studied the organ and composition with Rheinberger in Munich, where Hans von Bülow also made an impression on him. For 35 years he worked in Ansbach as Kantor for the town and the collegiate church. For many years he championed the revival of Gregorian chant and of Schütz's church music. His own compositions include instrumental works, psalm settings and other church music; he also made arrangements of works by Schütz and other earlier composers.

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OSKAR STOLLBERG

**Hohner.** German manufacturer of harmonicas, accordions, keyboard instruments and guitars. It was founded in 1857 in Trossingen by the clockmaker Matthias Hohner (*b* 1833; *d* Trossingen, 1903), who was not so much an innovator as a perfector of other people's inventions, which he then marketed successfully. He learnt how to make his first harmonica after visiting a friend's workshop. For almost half a century he focussed on this single product, which was exported to more than 100 countries

around the world. The biggest market was the USA, which in 1890 absorbed more than 90% of the firm's production. Hohner was the unrivalled market leader and the company name became almost synonymous with the harmonica (*see* HARMONICA (i), esp. fig.2). After Matthias's death his five sons took over the business. They began also to make accordions, and contributed greatly to their technical and musical advancement. The Hohner 'Gola' piano accordion, which is still produced, is seen by many as the 'Stradivari' of accordions. By the 1920s the company had become the world's largest producer of musical instruments, employing a workforce of nearly 5000. In 1928–9 Hohner swallowed up its main rivals Koch and Weiss, which were also based in Trossingen, and the annual output soared to 25 million harmonicas and more than 200,000 button and keyboard accordions. They also became the largest publisher of original works for these instruments.

In the mid-1950s a decline in Hohner's fortunes was brought about by changing patterns of leisure (e.g. television), youth culture and developing music technology. Hohner tried to compensate by creating new products such as the MELODICA (a keyboard harmonica), and by diversifying into a whole range of acoustic and electric guitars, mandolins, keyboard and percussion instruments, but although some real innovations were made, they proved only a limited success and did little to stem the general decline. They produced many unusual electro-acoustic (often using amplified free reeds) or electronic instruments, including electronic and hybrid accordions (all now discontinued), organs and pianos. Two very successful portable five-octave keyboards, related to the electric piano, were marketed from the early 1960s to the early 80s: the CLAVINET (popularized by Stevie Wonder) and the Pianet (the two instruments were combined as the Duo in 1978). Since the mid-1980s digital versions of some of these instruments have been produced, as well as accordions with MIDI. In the 1970s and 80s the company came near to bankruptcy several times and was finally bought by the HS Investment Group from the Virgin Islands in 1997, which reduced the workforce to fewer than 200 people. In 1999 Hohner was still the biggest global manufacturer of harmonicas but its annual sales of one million instruments were merely the equivalent of three weeks' production during its peak in the late 1920s.

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HUGH DAVIES, CHRISTOPH WAGNER

**Ho-hoane.** Probably a corruption of the Irish word 'ochan', meaning a sigh, groan or lamentation. A piece called *The Irishe Hohoane* appears in the Fitzwilliam Virginal Book, no.26 (ed. J.A. Fuller Maitland and W.B. Squire, Leipzig, 1899/*R*): it is presumably a setting of an Irish tune.

ALAN BROWN

**Hoiby, Lee** (*b* Madison, WI, 17 Feb 1926). American composer and pianist. While still in high school, he began studying the piano with Gunnar Johansen, continuing with him at the University of Wisconsin (BM 1947). He went on to study with Egon Petri at Mills College and completed his studies there in 1952. Planning a career as a concert pianist, Hoiby did not consider composition his vocation until Menotti accepted him as a student at the Curtis Institute of Music (1949–52). Following a period of compositional activity, Hoiby revived his career as a pianist, in 1978 giving a début recital at Alice Tully Hall, New York; he has since given recitals throughout the USA.

As a composer Hoiby is a modern Romantic from the lineage of Barber and Menotti. The influence of the former is evident in his warm lyricism, while that of the latter is found in a propensity for light, genial humour. Though much of his music is characterized by a disarming diatonic simplicity, his ambitious works tend towards greater harmonic and textural complexity. Interest in his music has centred chiefly around his operatic, choral and vocal works, which seem to stimulate his most deeply felt efforts. Some of these works – for example *Summer and Smoke*, *Galileo Galilei* and *The Tempest* – achieve an eloquence comparable to the later works of Barber. With greater critical acceptance of more conservative musical styles from the early 1980s onwards, Hoiby's music has been performed and recorded with increasing frequency.

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(*selective list*)

STAGE

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The Scarf (op, 1, H. Duncan, after A. Chekhov: *The Witch*), op.12, 1958, Spoleto, Italy, 1958
Beatrice (op, 3, M. Mardi, after M. Maeterlinck), op.18, 1959, Louisville, 1959, withdrawn
Natalia Petrovna (op, 2, W. Ball, after I.S. Turgenev), op.24, 1964, New York, 1964 [retitled A Month in the Country, 1982]
After Eden (ballet, J. Butler), op.25, 1966, New York, 1967
Landscape (ballet, Butler), op.26, 1967, New York, 1967
Summer and Smoke (op, 2, L. Wilson, after T. Williams), op.27, 1970, St Paul, MN, 1971
Something New for the Zoo (ob, 1, D. Huppler), op.31, 1979, Cheverly, MD, 17 May 1982
The Italian Lesson (monologue, R. Draper), Mez, chbr orch, op.34, 1980, Newport, RI, 1982
The English Painter (monologue, Draper, op.40, 1983
The Tempest (op, 3, M. Shulgasser, after W. Shakespeare), op.43, 1986, Indianola, IA, 21 June 1986
Bon Appetit! (monodrama, 1, after J. Child), op.45, 1986, Washington DC, 8 March 1989 [companion piece to The Italian Lesson]
This is the Rill Speaking (op, 1, Shulgasser, after Wilson), op.56, 1992
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VOCAL AND INSTRUMENTAL

Orch: Pf Conc., op.17, 1958; The Tides of Sleep (T. Wolfe), op.22, sym. song, low v, orch, 1961; Pf Conc. no.2, op.33, 1980; Serenade, op.44, vn, orch/pf, 1983; Rock Valley Narrative, op.50, 1989; Fl Conc., op.58, 1950, rev. 1993
Choral: A Hymn of the Nativity (R. Crashaw), op.19, S, Bar, SATB, orch, 1960; Galileo Galilei (orat, B. Stavis), op.29, solo vv, SATB, orch, 1975; Magnificat and Nunc dimittis, op.38, chorus, org, 1983; Dona nobis pacem, op.55, SA, pf, 1991; A Song of Joys (W. Whitman), op.54, SATB, orch, 1991; For You O Democracy (Whitman), op.57, Mez, Bar, SATB, orch, 1993; Measureless Love (Whitman), op.64, Bar, SATB, orch/org, 1995; St Mary Magdalene (Crashaw), op.63, SATB, brass, org, 1995
Other vocal: Tides of Sleep (T. Wolfe), op.22, Bar, orch, 1961; Bermudas (A. Marvell), op.37, S, Mez, pf, 1982; 3 poèmes de Rimbaud, op.36, Bar, pf, 1982; O Florida (W. Stevens), op.39, 1v, pf, 1983; I Have a Dream (M.L. King), op.46, Bar, pf/orch, 1988; I

Was There (Whitman), op.49, 1v, pf, 1988; 3 Ages of Woman (E. Bishop), op.51, 1v, pf, 1990; Southern Voices, 4 songs, op.53, Mez, pf, 1990; Rain Forest (Bishop), op.65, Bar, Mez, ww qnt, pf, 1996

Chbr: Sonata, vn, pf, op.5, 1951, rev. 1979; Diversions, ww qnt, op.10, 1953; Sextet, op.28, wind qnt, pf, 1974; Ov.: to a Song, op.48, 1988; Sonata, op.59, vc, pf, 1993

Kbd: Toccata, op.1, pf, 1949; Nocturne, op.6, pf, 1950, rev. 1980; 5 Preludes, op.7, pf, 1952, rev. 1977; Capriccio on 5 Notes, op.23, pf, 1962; 10 Variations on a Schubert Ländler, op.35, pf, 1981, arr. 10 insts as Ten for Ten, op.35a, 1982; Narrative, op.41, pf, 1983; Variations and Theme, op.60, carillon, 1993; Theme and Variations, op.61, org, 1994; other early pf pieces

Principal publishers: Boosey & Hawkes, Presser, Rock Valley Music, G. Schirmer

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A. Robinson: 'An Interview with Lee Hoiby', *American Organist*, xxvi/12 (1992), 58–60

J. Forman: 'The Song in the Flower: Music of Lee Hoiby', *Fanfare*, xx/2 (1996–7), 132–6

RICHARD JACKSON, WALTER G. SIMMONS

**Höijer, Johan Leonard** (*b* Stockholm, 1 Feb 1815; *d* Helgesta, Södermanland, 11 July 1884). Swedish musician and writer. Although his stepfather decided that he should follow a business career, he was allowed to study at the Swedish Royal Academy of Music in Stockholm. He graduated in 1834 as a music teacher and church musician. In 1841 he was appointed organist at the French Reformed Church and one year later at the Lutheran Church of St Katarina. He was elected a member of the Swedish Royal Academy of Music in 1845. Höijer's first book on music, an elementary treatise on harmony, appeared in 1846. He wrote on music in various Stockholm papers (*Dagligt allehanda* 1848–9, *Bore* 1850–51 and *Svenska tidningen* 1853–9) and in the *Ny tidning för musik*, which he edited from 1857. His *Italienska sångens grunder* (1853, after Vaccai's *Metodo pratico*) and his translation of C.W. Henning's violin tutor were both used at the conservatory of the Swedish Royal Academy of Music. His most important work is the *Musiklexikon* (1864, supplement 1867), the first with biographies of musicians in Swedish.

His own compositions, mainly solo songs, are of less interest than his arrangements of folksongs in *Sveriges historiska och politiska visor* (edited by Hyltén-Cavallius and Stephens in 1853), in different Richard Dybeck collections and in Bergström's new edition of Geijer-Afzelius's collection in 1880, and of sacred songs in O. Ahnfelt's well-known *Andeliga sånger*, 1850–77; 11 of these songs are Höijer's compositions.

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*SBL* (A. Helmer) [incl. list of works and bibliography]

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FOLKE BOHLIN

**Hoimamedov, Nury** (*b* Morja, Baherden province, Turkmenistan, 24 Feb 1940; *d* 1984). Turkmen composer. Orphaned at an early age, he was brought up in a children's home before entering the Moscow Conservatory where he studied with A.N. Aleksandrov (1958–63). He gained a reputation comparatively quickly through his piano piece *Zvuki dutara* ('The Sounds of the Dutar') which imitates the sounds of a Turkmen folk instrument, and through his orchestral suite *Simfonicheskiye kartinï 'Turkmeniya'*. Holmamedov combines melodic and formal elements of Turkmen music with European genres; ancient musical traditions of Turkmenistan are also often fused with contemporary composition techniques. He is also known for his numerous film scores (more than 25); he received the Makhtumkuli State Premium of Turkmen SSR (1983) and was posthumously awarded the State Premium of the USSR in 1984.

WORKS
(*selective list*)

P'yesa [Piece], vc, pf, 1956, arr. vn, pf, 1956; Poem, pf, 1962; Zvuki dutara [The Sounds of the Dutar], pf, 1962; Sonata, vn, pf, 1963; Simfonicheskiye kartinï 'Turkmeniya', 1963; Persidskiye motivï (S. Yesenin), vn, pf, 1969; Sym. no.1, 1970; Kolïbel'naya fantazia [Lullaby Fantasy], vn, pf, 1970; Prelyudiya: Yevreyskiy napev [Prelude: Jewish Song], vn, pf, 1971; Str Qt, 1973; Nar Agajï, vn, pf, 1973 [variation on Turkmen song]; Tanets ognyonnïkh ptits flamingo [Dance of the Flaming Birds], ob, pf, 1974; Khpamyati geroyev v Velikoy Otechestvennoy Voyne [To the Memory of the Heroes of the Great Patriotic War], poem-triptych, solo vv, chorus, orch, 1974; Muzïkal'nïy moment [Musical Moment], ob, pf, 1975; Turkmeniya, suite, orch; vocal cycles (Makhtumkuly, Heine, Mollanepes and others)

RAZIA SULTANOVA

**Højsgaard, Erik** (*b* Århus, 3 Oct 1954). Danish composer. He studied composition with Nørgård at the Jutland Conservatory in Århus from 1973, taking his final examination in 1978. In 1984 he took the music teacher's examination in ear training at the Royal Danish Academy of Music. He taught this subject there from 1982, and as a lecturer since 1988. He was business manager for Århus Young Musicians (1974–6), a member of the organizing committee for Young Nordic Music (1974–81) and a board member of the Society for the Publication of Danish Music (1982–92). He received the three-year scholarship of the Government Art Fund (1979) and the Carl Nielsen and Anne Marie Carl-Nielsen Memorial Prize (1993).

Højsgaard began composing seriously in his final years at school. His early works are distinctly lyrical, rhythmically subtle and sophisticated in sound, with extensive use of weak dynamic nuances, micro-intervals and harmonics. Examples of this are his breakthrough work *Solprismer* for string quartet ('Sun Prisms', 1974) and the Cello Concerto (1975), which after its first performance at Young Nordic Music in 1976 underwent radical revisions. The basic mood of his later works is also marked by a restrained, poetic intensity, but there is a greater breadth of expression by virtue of historical, tonal references and a greater degree of dynamism and passion, as in *Fantasistykker* (1982–4) and the large-scale work for guitar *C'est la mer mêlée au soleil* (1981). Titles of works such as the latter and *The Sunflower* for string quartet (1978) indicate the importance of light as a source of inspiration in Højsgaard's music from the 1970s in particular. In the 1980s the Expressionism of Alban Berg was a further source of inspiration, among other things for the opera *Don Juan kommt aus dem Krieg* (1989–92), after a play by Ödön von Horvàth. The many quotations in the opera emphasize the distance between the historical material and its treatment by the composer.

WORKS
(*selective list*)

Stage: The Lost Forest (ballet), Bar, fl, perc, db, 1980; Don Juan kommt aus dem Krieg (op, 3, Ö. von Horvàth), 1989–92, Odense, 1992

Orch: Untitled, 1974; Vc Conc., 1975, rev. 1976–8; Refleksion, small orch, 1977; Scherzo e notturno, brass band, 1982; Pf Conc., 1984–5; 4 skitser, chbr orch, 1989–90; Fragment, chbr orch, 1995

Chbr: Dialoger, (ob, gui)/(fl, gui)/(cl, gui)/(rec, gui), 1972; Solprismer [Sun Prisms], str qt, 1974; Landet som icke är, S, eng hn, str qt, 1974, rev. 1981; Variations – 6 Songs of Autumn, 1976, arr. a fl, vc, hp, perc, offstage S, 1980; Täglich kommt die gelbe Sonne, S, fl, cl, gui, perc, pf, vn, vc, 1977; The Sunflower, str qt, 1978; Fragmenter, S, vn, gui, 1979; Intrada, 2 tpt, hn, trbn, tuba, 1981; Intermezzi, fl, hp, 1982–3; Akvareller [Watercolours], va, gui, 1983, rev. 1984, arr. cl, gui, 1993; Fantasistykker, cl, vc, pf, 1982–4; Carillon, 6 perc, 1986; Paysage blême, fl, ob, cl, pf, vn, va, vc, 1991; Paysage triste, wind qnt, pf, 1994; Equali, 3 gui, 1994–6; Paysage, fl, cl, bn, tpt, hp, pf, vn, va, vc, 1997

Cptr: Corellage, gui, cptr, 1992; Vifte [Fan], 12 perc, 2 synth, cptr, 1993; Nocturne, wind ens, str ens, perc, hp, MIDI kbd, cptr, 1994; Sonata, vn, cptr, 1997

Vocal: 2 Songs, S, 1977–9; 2 Songs, SATB, 1985–6

Solo inst: Cendrée, perc, 1976, rev. 1979; Sonata, C, vc, 1980; C'est la mer mêlée au soleil, gui, 1981; Epreuve, accdn, 1993, rev. 1996

Principal publisher: Samfundet til Udgivelse af Dansk Musik

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K. Holten: 'En moderne Don Juan', *DMt*, lxvi (1991–2), 278–81

S. Møller Sørensen: 'Ekspressionisme som stil', ibid., 284 only [on *Don Juan kommt aus dem Krieg*]

THOMAS MICHELSEN

**Hoket** [hoketus]. *See* HOCKET.

**Hol, Richard** [Rijk] (*b* Amsterdam, 23 July 1825; *d* Utrecht, 14 May 1904). Dutch conductor, pianist and composer. After studying the organ with J.M. Martens, he had piano and theory lessons with J.G. Bertelman at the Royal Music School in Amsterdam (1837–44). In 1845, renamed Richard, he made a concert tour as a pianist through the Netherlands and Germany. He then settled in Amsterdam, where he accompanied concerts of the Felix Meritis Society directed by J.B. van Bree, taught the piano and began to compose; he also directed choral societies, including the Amstels Mannenkoor, and the Amsterdam section of the Maatschappij tot Bevordering der Toonkunst (1857–62). In 1862 he went to Utrecht where, until 1904, he conducted the municipal orchestra (Collegium Musicum Ultrajectinum); from 1863 he directed the Utrecht section of the Maatschappij and taught at the singing school (1863–75). He was also organist at the cathedral (1869–87) and director of the newly founded Toonkunst Muziekschool (1875–1904) where he taught singing, piano and theory until 1887. Among his pupils were W. Mengelberg and J. Wagenaar. His influence on musical life in the Netherlands increased further by his appointments as conductor of the Cecilia male voice choir (1878–1901) and the Diligentia orchestra (1886–98), both in The Hague. From 1891 to 1893 he was conductor of the Amsterdam Paleis voor Volksvlijt orchestra, a position he shared with J.M. Coenen.

Although Hol promoted the works of Berlioz and contemporary German composers in his concert programmes, his own music remained conservative. His works number more than 250 and include two masses, cantatas, psalms, choral works, an oratorio, *David* (1878), two operas, *Floris V* (1892) and *Uit de branding* (1894), a Singspiel, four symphonies, songs and works for organ and for piano. He edited *Het orgel* (1894–1902) and *Nederlandsche muziekkalender* (1896–1904), and wrote a monograph on Sweelinck (1859), singing and piano methods for children (1875, 1876) and an autobiography (1903). His son Johannes Cornelis (*b* Utrecht, 25 Jan 1874; *d* Geneva, 8 Dec 1953) was a musicologist who published studies and editions of Orazio Vecchi's music. His daughter Elisabeth Bregitta, or Betsie (*b* Utrecht, 18 Aug 1866; *d* Haarlem, 30 July 1931), was a singer.

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J. du Saar: 'Het Collegium Musicum Ultrajectinum in de laatste honderd jaar', *Jaarboekje Oud Utrecht* (Utrecht, 1941), 74–132

E. Reeser: *Een eeuw Nederlandse muziek* (Amsterdam, 1950, 2/1986)

W. Paap: *100 jaar muziekonderwijs in Utrecht* (Utrecht, 1975), 5–17

JAN TEN BOKUM

**Holan Rovenský, Václav Karel** (*b* Rovensko pod Troskami, nr Turnov, *c*1644; *d* Rovensko, 27 Feb 1718). Czech composer and organist. He held the post of organist in Turnov and Rovensko (where he was also cantor) from 1668 and in Dobrovice, near Mladá Boleslav, in 1679–80. Between 1690 and 1694 he lived in Prague, where he was organist of the Vyšehrad Chapter; it was possibly during this period that he made a pilgrimage to Rome. By 1704 he had returned to Rovensko, where he sculpted a sundial for the local church. For some time between 1708 and 1709 he lived as a hermit at the Waldstein castle near Turnov.

Holan's *Capella regia musicalis*, a Counter-Reformation anthology containing 772 pieces, became one of the most widespread collections of its kind in Bohemia. It was compiled for the use of choral societies called *literati* (similar to the so-called Adjuvanten in Germany) and is dedicated to Ernest Joseph Waldstein, whose family was responsible for reviving these societies in the Turnov area after the Thirty Years War. It includes sacred medieval songs, and even Hussite and Moravian Brethren hymns with secular tunes, together with a few original songs, secular cantatas and pastorales. The anthology was the first to provide accompaniments to the song tunes, many in three parts and some of them polyphonic. Holan also included dramatic dialogues, solo cantatas and a setting of *Surrexit Christus Hodie* employing coloratura. The publication of the Passions, which are versions of a traditional Czech form, contributed considerably to the spread of this type of sacred music with Czech text. Holan's vocal and instrumental lines are often lively, but his small-town background and inability to gain an important post in Prague must have impeded his artistic development.

WORKS

Pašije . . . podle sv. Matouše [St Matthew Passion] (Prague, 1690)

Pašije . . . podle sv. Jána [St John Passion] (Prague, 1692)

Capella regia musicalis (Prague, 1693–4), sacred songs, 1–4vv, Česká mše [Czech mass], České rekviem [Czech requiem], cants., 1v, 3–5 insts, dialogues, 2vv, bc, pastorales and other pieces [incl. some by Adam Michna]; several pieces in *Hudební památky české*, ed. J.L. Zvonař (Prague, 1862–4) and 2 in DČHP

Rorate, 1708–10, for Turnov church choral society, lost

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T. Volek and J. Pešková: 'Tzv. Holanonvy pašije' [The so-called Holan Passions], *Z českého ráje a Podkrkonoší*, ix (1996), 139–45

JOHN CLAPHAM/EVA MIKANOVÁ

**Holbeck, Severin** (*b* Friedericia, *c*1647; *d* Mehlis, Thüringer Wald, 3 March 1700). German organ builder of Danish birth. Holbeck established his workshop in Zwickau but worked also in Hamburg, Lübeck, Copenhagen and Stockholm. From 1690 he also held office at the court of the Prince of Gotha-Altenburg. The parochial register of Zwickau describes him as a greatly respected figure and a most distinguished citizen; the account for his organ at Waldenburg refers to him as a famous organ maker. Holbeck's daughter, Maria Margarethe, married in 1701 the organ builder and clavichord maker Johannes Jacobus Donati, who took over the court appointment and business of his father-in-law.

In the last quarter of the 17th century Holbeck supplied instruments to churches in Saxony, Thuringia and Bavaria, including St Michael in Hof (1679) and St Moritz in Zwickau (1700). In Delitzsch his work was opposed by the examining church musicians, but in general there was no lack of praise and recognition for his achievement as a master craftsman. The comparatively large organ at Schneeberg (St Wolfgang-Kirche, 1695; 39 speaking stops) was especially admired, by F.-J. Fétis among others.

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R. Vollhardt: *Geschichte von den Cantoren und Organisten von den Städten im Königreich Sachsen* (Berlin, 1899/*R*1978, with suppl. and index by E. Stimme and H.-J. Schulze)
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P. Smets, ed.: *Orgeldispositionen* (Kassel, 1931), 40, 122
K. Halbauer: 'Hinweis auf einen Zwickauer Orgelbaumeister', *Alt-Zwickau* (1931), no.2
W. Hüttel: *Musikgeschichte von Glauchau und Umgebung* (Glauchau, 1995), 98, 101, 103, 109–10, 222

WALTER HÜTTEL

**Holborne, Antony** [Anthony] (*b c*?1545; *d* ?29 Nov – 1 Dec 1602). English composer, brother of WILLIAM HOLBORNE. In both his published collections Holborne described himself as 'gentleman and servant to her most excellent Majestie'. From his Latin dedicatory poem to Farnaby's 1598 canzonet collection and his use of Latin, Italian and Spanish emblematic titles, we may infer he was well educated. Hence it is possible he was the 'Antony Holborne' who matriculated at Corpus Christi, Cambridge, in May 1562, and the Londoner of the same name who was admitted to the Inner Temple in November 1565. His life is not firmly documented, however, until his marriage in Westminster to Elizabeth Marten on 14 June 1584. Three daughters, Anne, Honor and Dorothy, were christened between 1586 and 1596, and there was also a son. His earlier datable works include a *Walter Earle's pavan* for cittern, presumably written no later than 1581, the year the virginalist of that name died, and *The Countess of Pembroke's Funerals*, for lute or consort, surely commemorating the loss of the countess's father, mother and brother, all in the same year, 1586. His reputation abroad is attested in 1594 by a letter from Antwerp requesting copies of his bandora pieces.

Holborne's patrons may have included Thomas, Lord Burgh and Sir Richard Champernowne, to whom his 1597 and 1599 prints were respectively dedicated. There were also links with Sir Robert Cecil who paid Holborne for carrying letters to the United Provinces in 1599, and apparently again in 1602 when on 29 November Elizabeth wrote to Sir Robert expressing anxiety about her husband's health. Her fears were evidently justified, for the letter is endorsed with the 'primo Decembre 1602 Widow Olborne'.

Holborne may have intended his two published volumes, *The Cittharn Schoole* and *Pavans, Galliards, Almains*, as comprehensive collected editions. He may even have had in mind a complementary lute and bandora volume, though there is no evidence to support this. Several pieces appear in more than one instrumentation. Some for plucked instruments are clearly arrangements of works originally for consort, but for others the reverse may be true. In all cases Holborne seems technically accomplished, perhaps painstaking rather than fluent, a view supported by the revisions he apparently made to his consort pavan *Decrevi* prior to publication. The structural demands of the longer, slow-moving compositions tend to expose limitations in his ability to sustain a distinctive melodic line. His music enjoyed only limited posthumous circulation: in Rosseter's *Lessons for Consort* (1609), Robert Dowland's two publications of 1610 (in which he is described as a Gentleman Usher, a statement unsupported by any corroborative evidence) and various continental sources. Today, his most successful and enduring works have proved to be the short, lively galliards, almains and similar pieces which abound in the consort print.

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The Cittharn Schoole (London, 1597/*R*); 58 works, ed. in HPM, v
Pavans, Galliards, Almains and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musicall Winde Instruments (London, 1599); 65 works, ed. B. Thomas (London, 1980)
My heavy sprite opprest with sorrowes might, v, lute, b, ed. in HPM, i
O Lord, whose grace no limits comprehend, *GB-Lbl* Add.15117 (doubtful)
5 mixed consort arrs.: 4 inc. in P. Rosseter, Lessons for Consort (London, 1609); 1 in *GB-Cu*, ed. in MB, xl (1977)
53 works for lute, ed. in HPM, i
15 works for bandora, ed. in HPM, i
4 works for cittern, ed. in HPM, v

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B. Jeffery: 'Antony Holborne', *MD*, xxii (1968), 129–205
J.M. Ward: 'Anthony Holborne's Letter to an Unnamed Patron', *JLSA*, x (1977), 117–18
M. Kanazawa: 'A Comparative Study of Versions for Lute, Cittern, Bandora and Instrumental Ensemble of Compositions by Anthony Holborne', *Le luth et sa musique II: Tours 1980*, 123–38
L. Hulse: 'Sir Michael Hicks (1543–1612): a Study in Musical Patronage', *ML*, lxvi (1985), 220–27, esp. 221
L. Hulse: 'The Musical Patronage of Robert Cecil, First Earl of Salisbury (1563–1612)', *JRMA*, cxvi (1991), 24–40
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court, 1540–1690*(Oxford, 1993)
D. Pinto: 'Walter Earle and his Successors', *The Consort*, xlix (1993), 13–16

WARWICK EDWARDS

**Holborne, William** (*fl* 1597). English composer, brother of ANTONY HOLBORNE. Nothing is known of him except for the six three-voice vocal compositions attached to Antony's *The Citthatn Schoole* (1597/*R*; ed. M. Kanazawa, *Anthony Holborne: Complete Works*, Cambridge, MA, ii, 1973), where they are described as William's 'first fruites of composition'. Their style derives from Morley; all are binary compositions, as feeble as they are brief. The first and last are balletts. Their greatest interest lies in the reference in one piece to the death of the mysterious Bonny-Boots, a favourite but still unidentified courtier of Queen Elizabeth.

DAVID BROWN

**Holbrooke, Joseph** [Josef] **(Charles)** (*b* Croydon, 5 July 1878; *d* London, 5 Aug 1958). English composer, conductor and pianist. A prominent figure in British musical life in the early decades of the 20th century, he was a great publicist for the cause of the British composer. Throughout his life he railed against public and institutional apathy towards native composition.

After studying at the RAM, Holbrooke's career was launched with the first performance of his dramatic musical representation of Edgar Allan Poe's *The Raven* at the Crystal Palace in 1900. Commissions of large-scale choral works for provincial festivals further established him as a young composer of great promise. Henry Wood and Thomas Beecham conducted premières of a number of his early orchestral and choral works, although later in life he and Beecham became estranged. It was Lord Howard de Walden (T.E. Ellis) who was the most influential figure in Holbrooke's career. Present at the 1908 première of the Second Symphony 'Apollo and the Seaman' (1907), he went on to provide generous financial support for performances and publications of Holbrooke's works. He also proved to be a powerful ally in Holbrooke's vigorous promotion of young British composers, underwriting concerts to showcase their works, and fostering Holbrooke's interest in Welsh subjects. Holbrooke's monumental operatic trilogy, *The Cauldron of Annwn* (1910–20), sets a cycle of librettos by Ellis, based on tales from Welsh mythology. Connections between the operas are underlined in the music by an extensive system of leitmotifs.

Although the length, large forces and complex librettos of *The Cauldron of Annwn* have made the trilogy difficult to revive, Holbrooke's reputation for large-scale works is unjustified. The majority of his compositions are scored for standard orchestral resources, and some of his finest music is for chamber ensemble. The works of Poe inspired him throughout his career in orchestral poems – especially *The Bells* and *Ulalume* (both 1903) – vocal works, instrumental pieces and ballets. He wrote idiomatically for instruments in smaller ensembles and produced a number of appealing works for the clarinet that feature sweeping melodies and piquant harmonies. He also wrote extensively for the piano.

Holbrooke's idiom is characterized by its accessibility and melodic appeal. A number of works employ Welsh folk melody or show the influence of music he heard while travelling abroad. His compositions exhibit full recourse to chromatic harmony and some imaginative delays of dissonance resolution. In the symphonic poems his gift for pictorial representation is most readily apparent; music follows text almost in the manner of a film score. Consequently, these works tend to be episodic and occasionally disjunct. While formulaic tendencies appear in his string writing, his brass writing can be masterful and vibrant. His chosen literary sources, often intense or even macabre, inspired music that is equally fraught, eloquently capturing the dramatic suspense.

Holbrooke continued to compose into the 1940s, although performances of his works were unusual after World War II. At the end of the 20th century re-releases and new recordings of his compositions began to appear.

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(*selective list*)

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The Children of Don (music drama, prol, 3, Ellis, after *The Mabinogion*), op.56, 1912, London, 12 June 1912 [pt 1 of trilogy The Cauldron of Annwn]

The Enchanter (op-ballet, 3, D. Malloch, after M. Rabinoff), op.70, 1914, London, 1914 [as The Wizard], Chicago, 1915

Bronwen (music drama, 3, Ellis, after *The Mabinogion*), op.75, 1920, Huddersfield, 1 Feb 1929 [pt 3 of trilogy The Cauldron of Annwn]

The Snob (operetta, 1, C. McEvoy, G.K. Chesterton and H.H. Ryan), op.114, 1920s

The Sailor's Arms (operetta, A.P. Herbert), op.105, 1930, Guildford, 25 Nov 1932

Tamlane (op-ballet), op.132, 1943

Ballets: Coromanthe, op.61, late 1910s; The Moth and the Flame, op.62, late 1910s; The Masque of the Red Death, op.65, 1913; Pandora, 1919; Aucassin and Nicolette, op.115, 1935

OTHER WORKS

Orch: The Raven, sym. poem, after E.A. Poe, op.25, 1900; Three Blind Mice Variations, op.37, 1900; The Viking, sym. poem, after H.W. Longfellow: *The Skeleton in Armour*, op.32, 1901; Queen Mab (W. Shakespeare), op.45, chorus ad lib, orch, 1902; The Bells (Poe), sym. poem, op.50, chorus, orch, 1903; Ulalume, sym. poem, op.35, 1903 [after Poe]; Byron (J. Keats), sym. poem, op.39, chorus ad lib, orch, 1904; Les hommages, suite, op.40, 1904; Auld Lang Syne Variations, op.60, 1906; Sym. no.1 'Homage to E.A. Poe – a Dramatic Choral Sym.' (Poe), op.51, chorus, orch, 1907; Sym. no.2 'Apollo and the Seaman – an Illuminated Sym.' (F.H. Trench), op.48, chorus, orch, 1907; Pf Conc. no.1 'The Song of Gwyn-ap-Nudd', after T.E. Ellis, f, op.52, 1908; Vn Conc. 'The Grasshopper' ('The Lyrical'), F, op.59, 1909, rev. 1916, 1928; The Birds of Rhîannon, op.87, 1920; Fantasy 'The Wild Fowl', op.56b, 1920s; Sym. no.3 'Ships', e, op.90, 1925; Sax Conc. B♭, op.88, 1927; Pf Conc. no.2 'L'orient', op.100, 1928; Sym. no.5 'Wild Wales', op.106, brass band, 1930s; Amontillado, dramatic ov., op.123, 1935; Vc Conc. 'The Cambrian', E♭, op.103, 1936; Double Conc. 'Tamerlane', after Poe, op.119, cl/sax/vn, bn/vc, small orch, 1939; Quadruple Conc., op.133, fl, cl, eng hn, bn, orch, late 1940s; marches, suite and other works for brass, military and dance band

Chbr and solo inst: Miniature Characteristic Suite, op.33b, wind qnt, 1897; Sextet 'Israfel', op.33a, pf, wind/str insts, 1901; Pf Qt 'Byron', d, op.31, 1902; Str Sextet 'Henry Vaughan', D, op.43, 1902; Fantasie-Sonate, op.19, vc, pf, 1904; Pf Qnt 'Diabolique', op.44, 1904; Pf Qt, op.21, 1905; Sextet 'In Memoriam', op.46, str qt, db, pf, 1905; Qnt 'Apollo', op.51b, 4 cl, pf, 1907; Cl Qnt no.2 'Ligeia' ('Fate'), g, op.27, 1910; Nocturne 'Fairyland', op.57, ob, cl/va, pf, 1912; Str Qt no.3 'Pickwick Club', op.68, 1916; Celtic Suite, op.72, vn, pf, 1917; Vn Sonata no.3 'Orientale', op.83, 1926; Phryne, op.89b, cl, pf, 1930s; Bn Qnt 'Eleonora', op.134, 1940s; Octet, op.135, ob, eng hn, cl, b cl, bn, db, hn, early 1940s; many pf works, incl. 2 fantasie-sonatas, 8 nocturnes, 4 Cambrian Ballades, suites, other works; suites for org

Works for unaccompanied chorus
Songs, incl. Annabel Lee (Poe), op.41a, 1v, pf/orch; Marino Faliero (Byron), op.41b, 1v, pf/orch; many others with pf/inst acc.

MSS in *AUS-PVgm*

Principal publishers: Blenheim, Novello, Modern Music Library

Principal recording companies: Marco Polo, Symposium

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*Contemporary British Composers* (London, 1925)
Articles in *The New Age*, *Musical Opinion*

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M. Freeman: 'Joseph Holbrooke and the Music Hall', *British Music*, xv (1993), 71–80
A.H. Forbes: 'Josef Holbrooke's *Cauldron of Annwn* and Metempsychosis in Music', *Musicology Australia*, xvii (1994), 43–59
M. Freeman: 'Joseph Holbrooke and Wales', *British Music Society Newsletter*, no.62 (1994), 27–30

ANNE-MARIE FORBES (work-list, bibliography with ROB BARNETT)

**Holcombe, Henry** (*d* London, before 3 Aug 1756). English singer and composer. Although Burney wrote that he was 'brought up in Salisbury Cathedral', there is no record of his being a chorister there. He sang at Drury Lane from February 1705, billed first as the 'new Boy', often performing Purcell's music, including Cupid in the masque in *Timon of Athens*. He had substantial roles in two English operas in the Italian style, Prenesto in Giovanni Bononcini's *Camilla* (1706) and the Page in Thomas Clayton's *Rosamond* (1707). He later taught the harpsichord and singing and made some concert appearances. Mrs Pendarves (later Mrs Delany) was 'very well pleased' at his benefit in February 1729, when he sang six songs.

Holcombe composed a number of songs that were published separately, with *Duke upon Duke* and *Arno's Vale* appearing in several editions. A set of six violin sonatas was published (London, 1745), as well as two collections of songs and cantatas: *The Garland* (London, 1748) and *The Musical Medley*, which he advertised as being available from his lodgings in November 1755.

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*BDA*; *BurneyH*; *DNB* (R.F. Sharp); *HawkinsH*; *LS*; *SainsburyD*
Lady Llanover, ed.: *The Autobiography and Correspondence of Mary Granville, Mrs. Delany* (London, 1861/*R*)
O.E. Deutsch: *Handel: a Documentary Biography* (London, 1955)

OLIVE BALDWIN, THELMA WILSON

**Holden, John** (*d* Glasgow, *c*1771). ?Scottish writer on the theory of music. From 1765 to 1770 he was associated with the University of Glasgow, for the chapel of which he compiled *A Collection of Church-Music* (Glasgow, 1766). In the same year he published by subscription the first part of a two-part treatise, the two parts together appearing as *An Essay Towards a Rational System of Music* (Glasgow, 1770, 2/1807). Although Holden summarised current knowledge about sound, including harmonic theory, sound perception, the co-vibration of partials and difference tones, he derived his principles for the practice of music from the 'natural' propensities of the human mind, consciousness and common sense. His *Essay* is thus the first systematic treatise on music founded upon Scottish commonsense philosophy.

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J.C. Kassler: *The Science of Music in Britain 1714–1830*, i (New York, 1979), 524–30

JAMIE C. KASSLER

**Holden, Oliver** (*b* Shirley, MA, 18 Sept 1765; *d* Charlestown, MA, 4 Sept 1844). American composer and tune book compiler. After serving in the Revolutionary War he settled in Charlestown and worked for a time as a carpenter. By the early 1790s he had become a prominent public figure there, through being involved in extensive land dealings. He founded a church and served as its minister, and was also a town official (selectman, assessor, justice of the peace) and a representative to the Massachusetts legislature. Holden's early musical training consisted of two months' instruction in a singing school in 1783. He began to teach singing schools of his own in the same year, and his first published tunes appeared in *The Federal Harmony* (Boston, 1788). From 1792 to 1807 he taught singing schools, composed prolifically (his published compositions consist of at least 245 works, including 12 anthems and eight odes), and compiled more than a dozen anthologies, including the last three editions of *The Worcester Collection* (Worcester, MA, 1797–1803), which was perhaps the widest-selling American sacred tune book of its day. Holden was called upon several times to furnish music for special occasions: for the memorial service for George Washington on 22 February 1800 he brought out *A Dirge, or Sepulchral Service* (Boston, 1800). His 'Coronation' is the only hymn tune by an 18th-century New Englander still found in most present-day Protestant hymnals.

Holden's published music tends to follow European theoretical principles more closely than does that of his native-born contemporaries. He joined Hans Gram and Samuel Holyoke as co-author of the pro-European *Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music* (Boston, 1795), and in the 1790s sided with the reform movement. In later tune books such as *The Charlestown Collection* (Boston, 1803), however, Holden occasionally cultivated a more folk-influenced style, perhaps to appeal to growing rurally active denominations such as the Baptists, to whose religion Holden had converted. The Boston Public Library owns an important Holden letter; a handful of music manuscripts and a chamber organ that once belonged to Holden may be found in the collections of the Bostonian Society.

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D.W. McCormick: *Oliver Holden, Composer and Anthologist* (diss., Union Theological Seminary, 1963)
D. Music, ed.: *Oliver Holden (1765–1844): Selected Works* (New York and London, 1997)

RICHARD CRAWFORD/NYM COOKE

**Holden, Smollet** (*d* Dublin, 1813). Irish composer, music publisher and instrument maker. George Petrie considered him to have been the 'most eminent British composer of military music in his time'. *A Collection of Quick and*

*Slow Marches, Troops &c.* can be dated 1795–8. A square piano dated 1796 bears Holden's name (possibly as seller rather than maker). In 1805, described as a 'military music master and instrument maker', he had premises in Arran Quay, Dublin. Nothing further is known about Holden's apparent activities as an instrument maker. In 1806 he moved to Parliament Street, where he opened a music shop and began publishing, largely his own music although this continued to be issued by other Dublin publishers. On his death the business was continued by his widow until about 1818. Holden's publications included *A Collection of Old Established Irish Slow and Quick Tunes* (*c*1807); many of the airs may have been collected by his son Francis Holden. The elder Holden published two more collections of Irish music (issued periodically), collections of Welsh tunes, masonic songs and country dances, numbers of marches and quick steps, often dedicated to specific regiments and corps, and many individual songs and other instrumental pieces.

LASAIRÍONA DUIGNAN/BARRA R. BOYDELL

**Holder, William** (*b* Southwell, Notts., 1616; *d* Hertford, 24 Jan 1697/8). English clergyman, mathematician and musician. He entered Pembroke College, Cambridge, in 1633, receiving the BA degree in 1636 and the MA four years later. He was a Fellow of the college from 1640 to 1642, although he was ordained deacon of Lincoln Cathedral in 1640 and probably held a number of other livings as well. During the Civil War he moved to Oxford; he was also installed as a canon of Ely Cathedral, though he did not take up his appointment there until the Restoration. He became a Doctor of Divinity of Oxford University in 1660, and for his theoretical work on speech and music was elected a Fellow of the recently founded Royal Society in 1663. On 16 October 1672 he was made a canon of St Paul's Cathedral and on 2 September 1674 was appointed sub-dean of the Chapel Royal. In his execution of the duties of this office he was an advocate of strict rule, and his iron discipline in the conduct of services earned him the nickname of 'Mr Snub-Dean' from Michael Wise. He was married to Susanna, the sister of Sir Christopher Wren. Holder had a considerable influence in the education of Wren. Both Holder and his wife are buried in the crypt of St Paul's. Their son, also named William, was a chorister in the Chapel Royal.

Holder's church music is of little account, but it shows that although he was an amateur musician he was no mere sciolist and could compose in the Restoration idiom with fluency and competence, if with little individuality. Ten anthems and an Evening Service in C survive (*GB-Cu*, *Lbl* Harl. 7338–9). His *Treatise on the Natural Grounds and Principles of Harmony*, apparently written primarily for the instruction of members of the Chapel Royal choir, was censured by North for its obscurity and praised by Burney and Hawkins for its clarity, though North may be considered biassed in the matter, since he regarded Holder's work as being no more than an offshoot of his brother Francis's *Philosophical Essay*. Hawkins quotes from Holder's treatise and accounts for Holder's influence on the 18th-century theorist, Alexander Malcolm. Holder's originality in his *Treatise* lies in his explanations of the physics and acoustics of music, making a link with Galileo's isochronism theory of the pendulum. In 1659 Holder became widely known as the speech teacher of a deaf-mute named Alexander Popham. His *Elements of Speech* was published ten years later. However, it is for the *Treatise* that Holder will be chiefly remembered; its preoccupation with the physical basis of music is typical of the growing spirit of scientific inquiry of the period and of the Age of Reason that brought the arts as well as the sciences within the scope of such inquiry. Its remarks on mean-tone tuning are also of some value in any consideration of the tuning of keyboard instruments at the time.

WRITINGS

'An Account of an Experiment Concerning Deafness', *Philosophical Transactions of the Royal Society*, xxxv (1668), 665–8
*Elements of Speech* (London, 1669/*R*)
*A Treatise on the Natural Grounds and Principles of Harmony* (London, 1693 [dated 1694], enlarged 2/1731 by G. Keller)
*A Discourse Concerning Time* (London, 1694)
Extracts from Holder's contributions to the *Transactions of the Royal Society*, *GB-Lbl* Add.4921
Letters, investigations of various scientific problems, *Lbl* Sloane 1388

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J. Wilson, ed.: *Roger North on Music* (London, 1959), 46
H.E. Poole: 'The Printing of William Holder's "Principles of Harmony"', *PRMA*, ci (1974–5), 31–43
J. Stanley: *William Holder: his Position in Seventeenth Century Philosophy and Music Theory* (diss., U. of Cincinnati, 1983)

MICHAEL TILMOUTH/JEROME STANLEY

**Holdheim, Theodore** (*b* Berlin, 1923; *d* Israel, 1985). Israeli composer of German birth. Following the Nazi ascension to power in Germany (1933), he emigrated to Palestine, where he joined the socialist youth movement Hashomer Hatzair, an organization that guided his ideological and professional way of life. From 1943 he belonged to the kibbutz Beit Alpha in the Valley of Jezre'el. His composition teachers included Edel, Rosowsky, Boskovitch and others. After further study at the Juilliard School (1952–4), he completed a degree in physics and chemistry at Hebrew University, where he went on to train music and science teachers in the School of Education. His deep community involvement inspired him to write functional music for kibbutz festivities; he also directed the kibbutz choir and various instrumental ensembles. Ideologically opposed to the avant garde, he wrote communicative and easily accessible music. His style, influenced by Bach, Brahms, Debussy and Hindemith, is based on the meticulous development of motives, sometimes of Jewish traditional or Israeli folk origin. In 1978 his wind trio *Seven Combinations* won the Libersohn Prize.

WORKS

(*selective list*)

Ops and cants.: Choreographic Cant., SATB, chbr orch (1956); Kiryah Yefefiya [A City of Beauty] (S. Shabazi), SATB (1956); Continua (A. Aharoni), 1960; LeOlam nashir lamaim [We Shall Always Sing in the Rain] (Y. and A. Sened)
Other works: Str Qt (1954); Sonata, tpt, pf (1958); 12 Miniatures, pf (1961); Brass Qt (1966); Qnt, ob, cl, hn, tpt, pf (1968); Seven Combinations, ob, cl, bn, 1978

Principal publishers: Merkaz LeTarbut, IMI

JEHOASH HIRSHBERG

**Holdich, George Maydwell** (*b* Maydwell, Northants., 1816; *d* Forest Hill, London, 1896). English organ builder. He established himself in London in 1837 at 12 Greek Street, Soho, moving in 1854 to 4 Judd Place East, King's Cross, and in the 1860s to Liverpool Road, Islington. The business was sold in 1894 to Eustace Ingram. Holdich is

chiefly remembered as a builder of distinguished small church organs. A number survive in country churches, especially in Northamptonshire and in the neighbouring counties. The earlier examples have neat Gothic or neo-classical cases, and the tonal schemes of all but the smallest instruments have properly developed choruses, frequently capped with a two-rank mixture, and including an independent tierce. More ambitious instruments have a short-compass Swell, sometimes with the characteristic Double Dulciana. To extend the scope of the small organ, in 1843 Holdich adapted the 'Diaocton', an octave coupler with an extra octave of pipes at the top of the compass.

Holdich's larger organs were not as successful as the smaller ones. His most important work, the Lichfield Cathedral organ (1861), had a 10-stop Pedal Organ with two mixtures, a complete 32′ flue chorus and two reeds, but in other respects (stops drawing in halves, no 16′ manual reed, a choir organ which could have been designed 50 years before) it underlined his essential conservatism. Surviving instruments include those at Redenhall, Norfolk (1843), and Easton-on-the-Hill, Northamptonshire (1850).

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N.J. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990)

NICHOLAS THISTLETHWAITE

**Hole, William** (*fl* London, 1612–18). English engraver. He engraved the plates for *Parthenia, or The Maydenhead of the First Musicke that ever was Printed for the Virginalls* (*c*1612), and Angelo Notari's *Prime musiche* (*c*1613), the earliest engraved music to be published in England. A Robert Hole has been thought to have been the engraver of *Parthenia In-Violata* (1614), but that is now seen to be the work of several hands. The title-page states that the music was 'selected out of the Compositions of the most famous ... by Robert Hole'.

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T. Dart: 'The History of Mayden-Musicke', *Bulletin of the New York Public Library*, lxv (1961), 209–28

R.J. Wolfe: 'Parthenia In-Violata: a Seventeenth-Century Folio-Form Quarto', ibid., 347–64

MIRIAM MILLER

**Holeček, Alfred** (*b* Kharkiv, 6 May 1907; *d* Prague, 8 Feb 1989). Czech pianist. He studied the piano at the Prague Conservatory under Ludmila Urbanová (1923–30) and in Vilém Kurz's masterclasses (1930–31). From the outset he specialized in chamber music and piano accompaniment. His début was in 1931 with the violinist Jan Kubelík, whose accompanist he was until Kubelík's death in 1940. From 1931 to 1934 they made a concert tour through Europe, southern Africa and the Near East. Holeček's ability to sight-read even the most complex modern scores, his versatility and his ability to become an equal partner made him a sought-after accompanist for singers and instrumentalists alike: he gave concerts with Josef Suk, Campoli, David Oistrakh, Szeryng, Chuchro, Rostropovich, Fournier, Navarra, Tortelier and Woytowicz among others; and he made recordings with many of these artists. From 1939 to 1950 he taught the piano and piano accompaniment at the Prague Conservatory, and from 1946 taught chamber music at the Prague Academy of Musical Arts, where he was dean of the music faculty from 1970 to 1973.

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J. Kozák: *Českoslovenští koncertní umělci a komorní soubory* [Czechoslovak concert artists and chamber ensembles] (Prague, 1964), 32–3

V. Šolín: 'U klavíru Alfred Holeček' [Alfred Holeček at the piano], *HRo*, xvii (1964), 52–3

J. Šmolík: *Alfred Holeček* (Prague, 1989)

ALENA NĚMCOVÁ

**Hoḷewa, Hans** (*b* Vienna, 26 May 1905; *d* Stockholm, 26 April 1991). Swedish composer of Austrian birth. After studying conducting at the Vienna Conservatory, where he was also a pupil of Heinz (piano and theory), he was appointed répétiteur at the Volksoper and later musical director of the Theater für 49 and other theatres. In 1937 he arrived in Sweden, where he promoted new music, introducing Webern's Violin Pieces op.7 in the same year; during the 1940s he was indefatigable in his work as a composer, pianist and writer. He began to use 12-note techniques in 1939, but not until 1959 did he make a mark as a composer in Sweden with the publication of the String Trio. Thereafter his intense and strongly disciplined music gradually acquired an increasingly striking lyricism. In a stream of creativity he produced, among numerous smaller works, six symphonies, the third with a vocalizing soprano, a stringent Cello Concerto, 4 cadenzas for cello and orchestra, three impressive piano concertos and a concerto for two pianos and strings, concluding by offering his musical, and atheistic, credo in two deeply touching works, the opera *Apollos förvandling* and the dramatic episode *Vittnet*. He was a member of the Swedish Royal Academy of Music.

WORKS

(*selective list*)

Stage: Apollos förvandling (op, Hoḷewa), 1967-71; Vittnet [The Witness] (dramatic episode, Hoḷewa), 1980–81

Syms.: 1948, 1976, 1977, 1980, 1983, 1985–6

Other orch: 4 Small Marches, 1940; Variations, pf, orch, 1942; Vn Conc., 1963; Composition, 1965; 4 cadenze, vc, orch, 1968; Movimento espressivo, 1971; Pf Conc. no.1, 1972; Conc., 2 pf, str, 1975; Pf Conc. no.2, 1980–81; Pf Conc. no.3, 1984–5

Vocal: Och vilar inom oss (cant., E. Lindegren), 1953; 2 Poems (E. Blomberg), chorus, perc, 1963; Som om en mening fanns (Hoḷewa), chorus, pf, perc, 1970; 5 Poems (E.B. Strandmark), S, wind qnt, 1979; Lyrisk dialog (textless), S, vc, 1983; 3 humoresker (Hoḷewa), 1v, pf, 1984; När ingen mun berättar mer (Hoḷewa), SATB, 2 cl, 2 bn, 1985; Tröst och förtröstans ord (cant., Hoḷewa), Mez, Bar, chorus, speaking chorus, orch, 1988

Chbr and ens: Str Qt, 1939; Sonatina, fl, pf, 1947; 13 Pieces, str qt, 1948; Music for 2 Pf, 1949; Str Trio, 1959; Concertino no.1, ens, 1960; Miniatures, str qt, 1961; Str Duos, 1962; Qnt, cl, trbn, perc, pf, vc, 1962; Concertino no.2, ens, 1964; Chbr Music I, vc, pf, 1964; Lyrical Dialogues, cl, pf, 1964; Str Qt, 1965; Concertino no.3, ens, 1966; Suite, ob, va, b cl, 1972; Chbr Music II, vc, pf, 1973; Concertino no.3 'Nonett für 3 Terzette', fl, ob, bn, gui, hp, hpd, vn, va, vc, 1974; Con quattro flauti, 4 fl, perc, 1975; 3 lamenti, cornet, a sax, bn, 1976; Arietta och capriccio, fl, hp, 1978; Concertino no.4, 14 insts, 1978; Concertino no.5, 14 insts, 1979; Kvartett, ob, str trio, 1979; Concertino no.6, cl, vn, str, 1981; Little Serenade, fl, va, gui, 1981–2; Wind Qnt, 1982; Oktett, cl, hn, bn, 2 vn, va, vc, db, 1982; Concertino no.7, hpd, chbr ens, 1983; Duettino no.1, vn, gui, 1983; Sonatsats, str qt, 1984; Trio, cl, vc, pf, 1984; Concertino no.8, gui, fl, cl, hn, vn, va, vc, 1985; Duettino no.3, va, gui, 1985; Invention über die fünfstimmigen Akkorde (2 vn, 2 va, vc)/ens ad lib, 1985; Sonata, vn, pf, 1985; Trio 'Inventioner', vn, vc, pf, 1986; Concertino no.9, S vocalise, ens, 1987; Kvartett, fl, ob, vc, pf, 1988

Solo inst: Pf Sonata, 1940; Pf Sonatina, 1943; Small Suite, pf, 1947; Sonata, vc, 1952; Sonata, vn, 1960; Invenzione, pf, 1973; Notturni

per gli espulsi, hpd, 1976; Rondo bisbigliando, hpd, 1979; Fantasia e ricercare, gui, 1982; Ballad i fyra strofer, pf, 1983; Fantasia semplice, org, 1985

Principal publisher: Suecia

WRITINGS

'Reaktion på kritik', *Nutida musik*, xvii/4 (1973–4), 44–5
'Pianokonsert nr 2', *Nutida musik*, xxv/3 (1982–3), 44–9
'Osystematiska försök till redogörelse för min synpunkter på tolvtons handhavande', *Årsskrift*, Kungliga musikaliska academien (1990), 39–64

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O. Höjer: 'Hans Holęwa och "Mannen utan väg"', *Musikrevy*, xxiii (1968), 199–204
G. Bergendal: *33 svenska komponister* (Stockhom, 1972)
U.-B. Edberg: 'Hans Holęwa om Schönberg och Sverige', *Musikrevy*, xxix (1974), 229–32
M. Rying: 'Fäst Orfeus lyra uppå himmelen', *Nutida musik*, xviii/2 (1974–5), 26–9
S. Sagvik: 'En inerlig lyriker', *Nutida musik*, xxxvi/2 (1992–3), 44–6

ROLF HAGLUND

**Holiday, Billie** [Fagan, Eleanora; Harris, Elinore; Lady Day] (*b* Philadelphia, 7 April 1915; *d* New York, 17 July 1959). American jazz singer. Her early life is obscure, as the account given in her autobiography, *Lady Sings the Blues*, is inaccurate. Her father abandoned the family early and refused to acknowledge his daughter until after her first success. At some point in her childhood her mother moved to New York, leaving her in the care of her relatives who, according to Holiday, mistreated her. She did menial work, had little schooling, and in 1928 went to New York to join her mother. Again according to her own story she was recruited for a brothel, and was eventually jailed briefly for prostitution. At some point after 1930 she began singing at a small club in Brooklyn, and in a year or so moved to Pods' and Jerry's, a Harlem club well known to jazz enthusiasts. In 1933 she was working in another Harlem club, Monette's, where she was discovered by the producer and talent scout John Hammond. Hammond immediately arranged three recording sessions for her with Benny Goodman and found engagements for her in New York clubs. In 1935 he began recording her regularly, usually under the direction of Teddy Wilson, with studio bands that included many of the finest jazz musicians of the day. These recordings, made between 1935 and 1942, constitute a major body of jazz music; many include work by Lester Young, with whom Holiday had particular empathy. Though aimed mainly at the black jukebox audience, the recordings caught the attention of musicians throughout the USA, and soon other singers were working in Holiday's light, rhythmic manner.

Popularity with a wider audience came more slowly. Holiday joined Count Basie in 1937 and Artie Shaw in 1938, becoming one of the first black singers to be featured with a white orchestra. Then, in 1939, she began an engagement at Cafe Society (Downtown), an interracial night club in Greenwich Village which quickly became fashionable with intellectuals and the *haut monde*, especially those on the political left. At about the same time she recorded for Commodore a song about the lynching of blacks called *Strange Fruit*; it was admired by intellectuals, and very quickly Holiday began to acquire a popular following. She started to have success with slow, melancholy songs of unrequited love, particularly *Gloomy Sunday* (1941, OK), a suicide song, and *Lover Man* (1944, Decca). By the end of the 1940s she was a popular star, and in 1946 took part in the film *New Orleans* with Louis Armstrong and Kid Ory.

At the same time Holiday's private life was deteriorating. She started using hard drugs in the early 1940s and was jailed on drug charges in 1947 after a highly publicized trial. She compulsively attached herself to men who mistreated her, and she began drinking heavily. Her health suffered; she lost most of her by then substantial earnings, and her voice coarsened through age and mistreatment. Although she continued to sing and record, and to tour frequently until the mid-1950s, it was no longer with her former spirit and skill.

Holiday is often considered the foremost female singer in jazz history, a view substantiated by her influence on later singers. Her important work is found in the group recordings made, mostly for Hammond, between 1936 and 1944. Her vehicles were mainly popular love songs, some of them long forgotten, others among the best of the time. Her voice was light and untrained, but she had a fine natural ear to compensate for her lack of musical education. She always acknowledged her debt to Armstrong for her singing style, and it is certainly in emulation of him that she detached her melody line from the ground beat, stretching or condensing the figures of the melody, as on the opening of *Did I remember?* (1936, Voc./OK). More than nearly any other singer, Holiday phrased her performances in the manner of a jazz instrumental soloist, and accordingly she has to be seen as a complete jazz musician and not merely a singer. Nevertheless, her voice, even in the light and lively numbers she often sang during her early period, carried a wounded poignancy which was part of her attraction for general audiences. Although Holiday claimed also to have taken Bessie Smith as her model, she sang few blues, and none in the powerful, weighted manner of Smith. She was, however, a fine blues singer, as for example on *Fine and Mellow* (1939, Com.), which she built around blue thirds descending to seconds to create an endless tension perfectly suited to the forlorn text.

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JAMES LINCOLN COLLIER

**Höll, Hartmut** (*b* Heilbronn, 24 Nov 1952). German pianist. He trained in Stuttgart, Milan and Munich, specializing in song accompaniment. From the time of his début in 1973 he has worked closely with the soprano (later mezzo-soprano) Mitsuko Shirai, winning the Hugo Wolf Competition in Vienna, the Robert Schumann Competition at Zwickau (1974) and international prizes in 1976 at Athens and 's-Hertogenbosch. For many years their recitals have been acclaimed throughout Europe and the USA as well as in Japan, the Middle East and South

America. They have also recorded extensively together in thoughtfully planned programmes covering a wide and enterprising repertory. From 1982 until the singer's retirement in 1993, he was a frequent accompanist to Dietrich Fischer-Dieskau, their recording of Beethoven's songs winning especial praise for Höll's finely shaded playing. Another close associate has been the viola player Tabea Zimmermann, and they too have made some remarkable recordings, including sonatas by Brahms and Shostakovich, the latter particularly impressive in its comfortless strength. A respected teacher, Höll is professor at Karlsruhe and visiting professor at Salzburg and Helsinki. He also serves as artistic director of the International Hugo Wolf Academy at Stuttgart.

J.B. STEANE

**Holl, Robert** (*b* Rotterdam, 10 March 1947). Dutch bass-baritone. After studying in the Netherlands he won first prize at the 1971 's-Hertogenbosch competition and went to study further with Hans Hotter in Munich, where he won first prize in the ARD Competition the following year. Engaged at the Staatsoper there from 1973 to 1975, he sang roles such as the Commendatore, the Doctor (*Pelléas et Melisande*) and Padre Guardiano (*La forza del destino*). Since 1975 he has devoted himself mainly to concert and recital work, appearing at the Vienna, Salzburg, Holland and Seville festivals and taking part in the Schubertiade at Hohenems. Holl is a sympathetic Bach singer, as can be heard in his recordings of the Passions, the B minor Mass and several cantatas, and brings authority and nobility of line to such works as Haydn's *The Creation* and *The Seasons*, Beethoven's *Missa solemnis* and Shostakovich's Symphony no.13. His soft-grained yet sonorous voice and expressive diction are also heard to advantage in lieder, and he has made impressive recordings of songs by Schubert, Brahms, Wolf and Pfitzner.

ELIZABETH FORBES/R

**Hollaender.** German family of composers and musicians.

(1) **Gustav Hollaender** [Holländer] (*b* Leobschütz [now Głubczyce], Upper Silesia, 15 Feb 1855; *d* Berlin, 4 Dec 1915). Violinist, teacher and composer. His father, a doctor, first taught him the violin. At the age of 12 he entered the Leipzig Conservatory to study with Ferdinand David for two years. Later he studied the violin with Joachim and composition with Friedrich Kiel at the Hochschule für Musik in Berlin. With the cellist Heinrich Grünfeld and the pianist Xaver Scharwenka, in 1878 he founded the Berlin subscription concerts for chamber music. He became leader of the Gürzenich Orchestra in 1881 and taught the violin at the conservatory in Cologne. In 1884 he was appointed royal chamber musician of the Berlin court opera orchestra and in 1885 became head of the violin faculty of Kullak's Neue Akademie der Tonkunst. He made several concert tours, including one with Carlotta Patti to Austria. He became leader of the Cologne municipal theatre orchestra in 1884, and after the retirement of Georg Joseph Japhas he took over the leadership of the Professors String Quartet. He was director of the Stern Conservatory from 1895 until his death. His compositions consist chiefly of works for the violin (many of them miniatures), mostly with piano accompaniment but some with orchestra, including three concertos. He also wrote a few cello pieces and vocal duets.

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(2) **Victor Hollaender** [Holländer] [Tolveno, Arricha del] (*b* Loebschütz, Upper Silesia [now Głubczyce, Poland], 20 April 1866; *d* Hollywood, CA, 24 Oct 1940). Composer and conductor, brother of (1) Gustav Hollaender. Together with Paul Lincke, Victor Hollaender is considered the grandfather of the Berlin operetta at the turn of the century. He studied piano and composition with Kullak in Berlin, when he composed his first operetta *Primanerliebe*. From 1886 he conducted in Hamburg, Budapest, Marienbad and later in Milwaukee and Chicago. Upon his return to Europe Hollaender conducted at concerts and theatres in London for six years, then took a post as teacher at the Stern Conservatory in Berlin, which was run by his brother Gustav, who made Victor deputy director in 1897. From 1901 to 1913 he was a conductor and house composer for the Metropoltheater in Berlin and from 1908 conductor at the Neue Operettentheater. Among Hollaender's most successful operettas are *Carmosinella* (1887), *The Bey of Morocco* (1894), *Double Dealings* (1898), *San-Lin* (1898), *Der Sonnenvogel* (1907), *Der Regimentspapa* (1914) and the seven revues for the Metropoltheater in collaboration with the librettist Julius Freund, the most popular being *Auf ins Metropol* (1905) and *Der Teufel lacht dazu* (1906).

In 1934 he followed his son Friedrich to the USA. He sometimes wrote under the pseudonym Arricha del Tolveno, and also composed the oratorio *Die Jugend Samuels*, a pantomime *Sumurun*, songs and piano pieces. For further information see ed. J.H. Traber and E. Weingarten: *Verdrängte Musik: Berliner Komponisten in Exil* (Berlin, 1987) and N. Lincke: 'Singspiel – Operette – Musical: die heitere Muse in Böhmen/Mähren/Sclesien', *Die Musikalischen Wechselbeziehungen Schleisen-Osterreich*, ed. G. Pankalla (Dülmen, 1977), 77–105.

(3) **Friedrich Hollaender** (*b* London, 18 Oct 1896; *d* Munich, 18 Jan 1976). Composer, pianist and lyricist, son of (2) Victor Hollaender. While attending the Berlin Hochschule für Musik and the Stern Conservatory, he was awarded an honorary scholarship (1913) to study with Humperdinck. After the war he started his professional career in Berlin, writing music for productions by Max Reinhardt at his cabaret Schall und Rauch. Throughout the 1920s Hollaender became one of the most sought-after musical talents for Berlin cabaret. Best remembered of his vast output of songs and cabaret chansons are those which reflected life in a post-war Germany troubled by inflation and political upheavals, and whose aggressive lyrics were often provided by Klabund, Kurt Tucholsky and Walter Mehring. The songs epitomized the Zeitgeist of the Weimar Republic and reached an artistic level beyond the transience of daily satire. With the Kabarettrevue he created a new form with integrated plots, on which he frequently collaborated with Rudolf Nelson and Marcellus Schiffer. In 1931 he opened his own cabaret, the Tingeltangel, whose productions, like *Spuk in der Villa Stern* and *Höchste Eisenbahn*, were stinging satires on the rise of fascism, yet with a distinctively melancholic undertone.

In 1929 Hollaender began writing for films, gaining an immediate triumph with songs for Marlene Dietrich, such

as *Falling in Love Again*, in *Der Blaue Engel*. After his emigration in 1933 and a brief sojourn in Paris he moved to Hollywood, providing the music for some 120 films over the next 20 years. His best-known works were again for Dietrich, in *Desire* (including *Awake in a Dream*; 1936), *Destry Rides Again* (including *The Boys in the Backroom*; 1939), *Manpower* (1941) and *A Foreign Affair* (including *Black Market*; 1948). Hollaender returned to Germany in 1955 and continued to write music, songs and other vocal works, as well as the autobiography *Mein Leben in Text und Musik* (Munich, 1965). Along with Heymann and Spoliansky, he is considered the creator of the cabaret of the Weimar Republic, showing equally prolific talents as both composer and lyricist.

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GAYNOR G. JONES (1), THOMAS L. GAYDA (2,3)

**Holland.** *See under* LOW COUNTRIES.

**Holland, Dave** [David] (*b* Wolverhampton, 1 Oct 1946). English jazz double bass player and composer. He began playing the double bass in 1963, and from 1964 to 1968 attended the Guildhall School of Music and Drama; during this period he performed with John Surman, Humphrey Lyttelton, Ronnie Scott and the Spontaneous Music Ensemble. He then went to the USA with Miles Davis and worked with him until 1970, during which time he appeared on many of Davis's most important jazz-rock albums including *Bitches Brew* (1969, Col.) and began playing electric bass guitar. In 1970–71 he was a member of Chick Corea's acoustic free-jazz group Circle with Barry Altschul and Anthony Braxton; his first recording as leader of his own group (a quartet with Braxton, Sam Rivers and Altschul), *Conference of the Birds* (ECM), was recorded in 1972. While continuing to work with Braxton, Holland also performed with Stan Getz (1973–5) and in John Abercrombie's trio Gateway with Jack DeJohnette (1975–7). He played regularly between 1976 and 1980 with Rivers, with whom he recorded an album of duos, *Dave Holland, Sam Rivers* (1976, ImA), and began recording and performing as an unaccompanied soloist on double bass and cello in 1977. After a brief illness he formed his own group in 1982; its members have included the trumpeter Kenny Wheeler, the saxophonists Steve Coleman and Joe Lovano and the drummer Marvin 'Smitty' Smith. In 1988 he recorded the album *Triplicate* (ECM) with Coleman and DeJohnette. In the 1980s he was increasingly active as a teacher; from 1982 he taught on the summer programme at the Banff School of Fine Arts, and in 1987 he joined the faculty of the New England Conservatory.

In whatever setting he performs, Holland can play with lightning speed, rhythmic precision and perfect intonation. His solos are marked by a clear, clean, rounded tone and by thoughtful control and development of ideas. Since the 1980s he has become one of the leading composers and performers exploring jazz rhythms in odd metres. His style and dexterity put him on a level with Scott LaFaro and Gary Peacock.

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ED HAZELL

**Holland, Dozier and Holland.** American songwriting and production team. Eddie Holland (*b* Detroit, 30 Oct 1939), Lamont Dozier (*b* Detroit, 16 June 1941) and Brian Holland (*b* Detroit, 15 Feb 1941) were all active participants in the Detroit rhythm and blues scene during the late 1950s and early 60s. Brian Holland as lead singer of the Satintones, Eddie Holland with the Fideltones and Dozier with the Romeos. All three were also early recording artists at Motown, with Eddie Holland achieving a top ten rhythm and blues and top 30 pop hit with *Jamie* in 1962. After co-writing and producing the Marvelettes' number one hit single *Please Mr Postman*

for the Motown subsidiary Tamla in 1961, Brian Holland formed a songwriting and production team with his brother Eddie and Freddy Gorman, which signed exclusively to Motown. Dozier replaced Gorman two years later and from 1963 until 1968 they wrote and produced an astonishing number of hit records for such artists as the Four Tops, Marvin Gaye, the Isley Brothers, Martha and the Vandellas, the Miracles, the Supremes and Kim Weston; 12 of their songs reached number one in the US pop charts. In 1968 they left Motown after disagreements concerning royalty payments. They subsequently formed the Invictus and Hot Wax labels, achieving success with a number of performers including Flaming Ember, Freda Payne and Laura Lee, and solo recordings by Dozier and Brian Holland. Dozier left the team in 1973 and by the mid-1970s their recording companies had ceased operation. Dozier went on to have a successful career as a recording artist in the 1970s and 80s.

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ROB BOWMAN

**Holland, (Brian) James** (*b* Ilford, 12 Feb 1933). English percussionist and timpanist. He studied percussion with Peter Allen at Trinity College of Music between 1950 and 1952 and made his professional début with the LSO at the age of 22. In an extraordinary orchestral career Holland has held principal percussionist positions with four major British orchestras: the LPO (1956–62); the LSO (1962–72); the BBC SO (1972–94), where he worked closely with Boulez; and the London Sinfonietta (1969–95). Holland also worked frequently with Benjamin Britten in the English Opera Group. He has recorded the Bartók Sonata for two pianos and percussion three times, the most significant being with John Ogdon, Brenda Lucas and Tristan Fry for EMI in 1965. He has written *Percussion* for the Menuhin Music Guides series (London, 1978), and *A Handbook of Percussion* (Oxford, 2000), in addition to many articles for the present dictionary.

MATTHEW DICKINSON

**Holland, Jan Dawid** [Johann David] (*b* St Andreasberg, nr Hanover, 17 March 1746; *d* Vilnius, 26 Dec 1827). Polish composer of German birth. About 1774 he was musical director at St Katharinen, Hamburg, and in 1776 held a similar position as 'Musikdirektor am Domkapital'. In Hamburg he was in contact with C.P.E. Bach, who conducted performances of two of his oratorios. In 1781 he was attached to the Duke of Mecklenburg-Schwerin, to whom he dedicated his serenata. He left for Poland in 1782. After concert activities in Warsaw, he became a Kapellmeister in Prince Karol Radziwiłł's residence in Nieświeź, probably in 1783. In 1784, during King Stanisław August Poniatowski's visit to Nieśwież, Holland's opera *Agatka czyli Przyjazd pana* ('Agatka, or The Master's Arrival') and his ballet *Orfeusz w piekle* ('Orpheus in Hell') were performed. After Karol Radziwiłł's death in 1790 Holland moved to Grodno. In 1792–3 he was in Warsaw, where his wife, Rosa, was a member of H.F. Bulla's German theatre group. From about 1795 Holland lived in Vilnius, lecturing in music theory at Vilnius University (1802–26), directing the choir and orchestra there, teaching privately and in J. German's girls' school, organizing the Union of Professional Musicians and reinitiating the Freemasons' 'Gorliwy Litwin' in Vilnius.

Holland played an important role in the development of Polish opera and his treatise on music, published in 1806, was the first to appear in the Polish language. His early compositions, written in Germany, belong to the *galant* style, and his songs were highly esteemed by C.F.D. Schubart. His Polish works, however, make extensive use of Polish folk music, such as rhythms of the krakowiak, oberek and polonaise, as can be seen particularly in his operas. His final works, written in Vilnius, are more in the Classical style.

His daughter Joanna, a music teacher at Vilnius and Werki, composed several piano pieces: *7 variationi et prestissimo et alla polacca*, op.9 (printed in J.D. Holland: *Traktat akademicki*, Breslau, 1806); *Polonez werkowski* (Vilnius, before 1818); *Wariacje z arii polskiej*, *Taniec polski z fantazjami*, *Wielki polonez w guście ronda* (all Vilnius, 1819).

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ALINA NOWAK-ROMANOWICZ/MARTINA HOMMA

**Holland, Justin** (*b* Norfolk Co., VA, 1819; *d* New Orleans, 24 March 1887). American guitarist and composer. At the age of 14 he went to Boston, where he began to study the piano, guitar and flute. He later studied at Oberlin College (1841–3, 1845) and in Mexico before moving to Cleveland, Ohio, where he was a guitar teacher and composer until 1886. Declining health then forced him to retire and move to New Orleans. His numerous pieces for guitar solo include *Elfin Waltzes*, *Maiden's Prayer*, *Spanish Fandango* and *Three Tyrolien Airs*. A pioneering African American composer for the guitar, he also wrote duets for guitar, pieces for guitar and piano, arrangements of operatic airs for guitar and violin or flute, and many songs with guitar accompaniment, and he published the book *Choral Reform* (*c*1845). His instruction books, *Holland's Comprehensive Method for the Guitar* (1874) and *Holland's Modern Method for the Guitar* (1876), were widely acclaimed in Europe and the USA.

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EILEEN SOUTHERN

**Hollande, Jean de** (*fl* *c*1538–53). South Netherlandish composer. He was assistant *kapelmeester* at St Salvator, Bruges, from 1538. On 16 February 1541 he secured the post of assistant *kapelmeester* at St Donatus, Bruges (taking up the appointment on 21 February). In 1544 he was dismissed for bad conduct.

It has been suggested that Jean de Hollande and CHRISTIAN HOLLANDER (whose name is not found before 1549) are the same person.

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5 pieces in *F-CA*

LAVERN J. WAGNER

**Holländer, Alexis** (*b* Ratibor [now Racibórz], Silesia, 25 Feb 1840; *d* Bonn, 5 Feb 1924). German conductor and composer. The brother of the pianist Alma Haas, he studied the piano with Carl Schnabel and the organ with Adolf Hesse in Breslau. In 1858 he went to Berlin, where he studied philosophy at the university and theory and composition with Eduard Grell and A.W. Bach at the Royal Academy of the Arts; he was also a private pupil of Karl Böhmer. From 1861 he taught the piano and choral singing at Kullak's Academy. He founded a women's and a mixed choir and became conductor of the Konzertverein (later the Alexis Holländersche Verein), which amalgamated with the Cäcilienverein in 1870; Holländer conducted the combined forces of this organization until 1902. From 1877 to 1920 he taught at the Viktoria School, and from 1903 he lectured at the Humboldt Academy. He was named royal musical director in 1875 and professor in 1888.

Holländer's compositions include many piano pieces, several songs and choral works, chamber music and a *Notturno* for orchestra. His style is most influenced by Schumann, especially in the earlier works but also in the Piano Quintet of 1881. His piano miniatures occasionally use Baroque forms such as the saraband, gavotte and musette. Most important among his various editions are those of Schumann's piano works. His writings on music education reflect the reforms which he carried out in his own work. As choral director of the Cäcilienverein for 32 years, he played an influential role in the cultural life of Berlin; under his leadership works such as Brahms's *German Requiem*, Bruch's *Odysseus*, Handel's *Semele* and Liszt's *Christus* received their first Berlin performances. He was also active as a pianist and gave the first Berlin performances of Schumann's *Kreisleriana* and *Etudes symphoniques*.

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GAYNOR G. JONES

**Hollander** [Hollandere, Hollandre], **Christian** [? Jean de Hollande] (*b* ?Dordrecht, *c*1510–15; *d* Innsbruck, between July 1568 and July 1569). North Netherlandish composer. The alternative forms of his name suggest his country of origin. Whether Christian Hollander and Jean de Hollande are identical, as has been suggested, is an open question. All that is known of Jean de Hollande's six years in Bruges is that he was assistant *kapelmeester* at St Salvator from 1538 to 1541, after which he went to St Donaas; he lost his post for bad conduct in 1544. Five years later references to Christian Hollander begin: from June 1549 to 1557 he was choirmaster at St Walburge, Oudenaarde; an account of his re-organization of arrangements for choir deputies refers to him as 'Christian Janszone gheseyd de Hollandere'. The existence of music with ascriptions to Christian Hollander as well as to Jean de Hollande suggests that it is at least possible that Jean de Hollande took the names of Christian Hollander after his dismissal from St Donaas. Susato (RISM 1553[8] and 1553[10]) printed motets which on the page are signed 'Johannes de Hollande' and in the index are attributed to 'Christianus Hollander', and one of these was reprinted by Phalèse (1554[3]) attributed to Christian Hollander. A further complication is that one motet is attributed to 'Sebastian Hollander' (in RISM 1554[1] and 1554[10]) which elsewhere is ascribed to Christian Hollander (in some manuscripts it is ascribed simply to 'Hollander'). Since we have no other evidence of a composer named Sebastian Hollander the ascription may be an error.

Christian Hollander joined the chapel of Ferdinand I in 1557 (in 1558 he was referred to as the 'preceptor der musica aus dem nederlandt') and visited Florence in the same year. After the death of Ferdinand I in 1564 he was taken into the chapel of the Archduke Ferdinand (brother of Maximilian I). In 1565 he visited the Netherlands, and in 1568, when the archduke went to Innsbruck to rule the Tyrol, Hollander accompanied him. In that year he also went to Munich with Johann Pühler, who prepared Hollander's *Newe teutsche, geistliche und weltliche Liedlein* for the press. A pension was granted to Hollander's widow on 14 July 1569.

Hollander's surviving chansons are few; his most important contribution was to the German lied. He was the first of the late Netherlandish composers to write in this form. Some pieces show his experiments with double-choir writing and in others dramatic elements are present, for example, *Der Wein der schmeckt mir also wohl*, where there is a vivid musical quarrel between the drinker and his wife. Only two mass settings by him are known, both occasional compositions of little distinction. Of special historical note are four motets written in homage to Ferdinand I and published in the fifth volume of *Novi thesauri musici* (RISM 1568[6]). One is in six parts and the others in eight and they are representative of their time. Their musical technique rests on treatment of a free cantus firmus and there is a good deal of paired imitation in a somewhat conservative style. The works are notable for superb craftsmanship rather than for any great individuality of expression.

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Triciniorum, quae cum vivae voci, tum omnis generis instrumentis musicis comodissime applicari possunt, fasciculus (Munich, 1573)

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1 Latin song, 4vv, *c*1550[23]

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Missa super 'Viel Freudt', *PL-WRu*

Missa, 4vv, *D-Z*

8 Magnificat, 4vv, *Rp*

Lamentations, *A-Wn*

Motets, 5, 6, 8vv: *Wgm*, *D-Dl*, *Mbs*, *Rp*, *NL-Lml*, *PL-WRu*

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LAVERN J. WAGNER

**Holländer, Frederick.** *See* HOLLAENDER, FRIEDRICH.

**Holländer, Gustav.** *See* HOLLAENDER (1).

**Hollander, Sebastian.** Composer, possibly identifiable with CHRISTIAN HOLLANDER.

**Holländer, Victor.** *See* HOLLAENDER (2).

**Holland Festival.** A series of international music, opera and dance events, with drama performances and art exhibitions, held annually in Amsterdam in June and July. Until the mid-1980s performances were also held in The Hague, Rotterdam and other Dutch cities.

The festival was initiated in 1948 as a means of revitalizing the nation's cultural life after World War II. In the early years the Dutch government and local authorities of the participating cities, which funded 90% of the festival's total costs, sought to attract foreign investment, promote tourism and foster international cultural exchange. By 1995 government funds were reduced to 46% of the total cost of about eight million guilders; approximately 21% came from sponsors. Revenue from ticket sales usually accounted for about 10 to 15%, as ticket prices for the Holland Festival remained quite low compared to festivals in other countries. The remaining revenue came from radio and television broadcasting companies, CD sales, publications, private funds and *Vrienden van het Festival*.

The festival's first director, Evert Cornelis, was succeeded by Peter Diamand in 1949. During his term of office, which lasted until 1965, priority was given to internationally renowned ensembles and soloists who had rarely, if ever, been seen in the Netherlands. These included the Essen Opera (*Lulu*, 1953), Balanchine's New York City Ballet (1952 and 1955), Jean Vilar's Théâtre National Populaire company (1958), the Bayerische Staatsoper (*Wozzeck*, 1960), the Royal Shakespeare Company (1962) and the Berlin PO conducted by Karajan (1963). Dutch institutions such as the Netherlands Opera, the Netherlands National Ballet and the Concertgebouw Orchestra also appeared every year. Under Diamand the festival did much to promote British performers and composers. For example, it played an important role in introducing Britten's music to the Continent, mounting the first foreign performances of *The Beggar's Opera*

(1948) and *The Turn of the Screw* (1955) and the world première of the *Spring Symphony* (1949).

In the following years Jaap den Daas, director of the festival from 1966 until 1976, and his two assistants, Jo Elsendoorn and Hans de Witte, broadened the festival's appeal, in line with contemporary trends. Increasing attention was given to concerts, operas and theatrical events with a political orientation, such as Schat's *Labyrint* (1966) and *Reconstructie*, written by a collective of five Dutch composers (1969), and to works by avant-garde composers, notably Stockhausen, Boulez, Berio and Nono. Elsendoorn introduced experimental art forms, including music theatre, with productions such as *Kain and Abel* by Willem Breuker and Lodewijk de Boer, given by the Netherlands Wind Ensemble (1972), and Schat's *To You*, performed by the Amsterdam Electrisch Circus (1972). De Witte was responsible for introducing popular genres: jazz, pop music, cabaret and street theatre.

Frans de Ruiter, director of the festival from 1978 to 1985, introduced the Festival Oude Muziek, a festival of early music within the Holland Festival, which became independent in 1988; it is held in Utrecht every year from the last weekend in August until the first weekend in September. He also initiated special productions such as the *John Cage Soundday* (1978) and, in 1984, *Brand(t) aan de Amstel*, in which the music of the American composer Henry Brandt sounded through the canals of Amsterdam.

Ad's Gravensande succeeded de Ruiter in 1986. He introduced Off-Holland, a festival within the festival featuring small-scale, experimental musical and theatrical performances. The composer Jan van Vlijmen, who succeeded Gravensande in 1991, set about integrating the festival's diverse elements. He introduced the idea of a chief choreographer for the main dance events and strengthened the position of opera in the festival. The 1994 programme included no fewer than nine opera productions, including two Chinese works: *Wolf Cub Village*, by Guo Wenjing, and *The Death of Oedipus*, by Qu Xiao-song. The 1995 festival centred on the theme Arts and Resistance, looking back to World War II and laying special emphasis on 20th-century German composers, notably Schoenberg, Lachenmann, Rihm, Zimmermann and Stockhausen.

WILMA TICHELAAR

**Holler, (Georg) Augustin** (bap. Sperlhammer, nr Rothenstadt, Pfalz, 18 June 1744; *d* Munich, 13 Feb 1814). German composer. He probably attended the Gymnasium at Freising, since a school drama by him was performed there in 1763. At the time of his marriage in Munich, on 26 June 1769, he is described there as 'civis et musicus'. On 4 June 1773 he applied successfully for membership of the town musicians' guild, and from 1780 to 1789 was also music teacher at the Herzogliche Marianische Landesakademie for cadets in Munich. According to Schoenhueb, Holler was master of the town musicians at the time of his death. His output, and particularly the instrumental works, present an interesting insight into the repertory of Munich town musicians at the end of the 18th century. His main work is the eight-movement Serenata in C (1778) for 16 wind instruments (including basset-horns) and strings (autograph, *US-NYpm*), probably written for Carl Theodor's court. Other instrumental compositions include one symphony, two church symphonies, 11 serenades, six divertimentos, two partitas and 18 dances for wind and strings (for list see Münster, 1992). His church music was widely disseminated throughout upper Bavaria; he wrote about 40 masses, both Latin and German, which sometimes include single-movement sonatas for orchestra, similar to those of Franz Gleissner.

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ROBERT MÜNSTER

**Höller, Karl** (*b* Bamberg, 25 July 1907; *d* Hausham, 14 April 1987). German composer. His father, Valentin Höller (1873–1932), was a cathedral organist and royal music director, and both his grandfathers were church musicians. He took lessons in the piano, organ and, after his school-leaving examination in 1926, cello; in Würzburg he studied with Zilcher (composition), Kaul (musicology) and Knapp (history of art). In 1927 he went to Munich to continue his studies at the Hochschule with Haas and Gatscher and at the university with Sandberger and G.F. Schmidt. Höller received the Felix Mottl Prize in 1931, and in 1933 was appointed to teach the organ, harmony and choir training at the Munich Academy. In 1937 he moved to the Frankfurt Hochschule, where he was made professor in 1942. Regarded as one of the most promising young composers during the Nazi era, Höller earned Goebbels's support and was awarded the National Music Prize for composition in 1940. During this time prominent conductors such as Furtwängler and Karajan also promoted his work. After the war Höller returned to Munich in 1946; he was made director of the Academy in 1953, and the following year succeeded Robert Heger as president, holding the post until his retirement in 1973. In addition he was officially associated with GEMA and the International Music Council of UNESCO.

While administrative work hindered Höller's productivity in the latter part of his career, during the 1930s and 40s composition was his primary activity. Having grown up in the musically provincial environment of Bavaria, he remained essentially conservative in outlook although he became a strong admirer of Stravinsky and Hindemith, the latter especially (he dedicated his Viola Sonata op.62 to the composer's memory). Another important formative influence was French Impressionism which served to enrich his harmonic style and his conception of timbre. Nonetheless, Höller was pre-eminently a polyphonic composer and, like many German composers of his generation, based much of his music on earlier stylistic models, such as Gregorian chant in the *Hymnen* (1932–4) and Frescobaldi in the *Symphonische Phantasie* (1935) and the *Passacaglia und Fuge* (1938). Arguably his most successful orchestral work was the Variations on Sweelinck's *Mein junges Leben hat ein End* (1950–51), which

was notably championed by Eugen Jochum. In the two symphonies, Höller also plays homage to past traditions, namely Bruckner and Reger in the first, and Mozart in the second.

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(*selective list*)

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Vc Conc. no.2, op.50, 1949; Sweelinck-Variationen, op.56, 1950–51; Intrada, Allegro und Fuge, op.60, 1965; Bamberger Klavierkonzert, op.63, 1972; Sym. no.2 'Huldigung an Mozart', g, op.64, 1973

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8 sonatas, vn, pf: B, op.4, 1929, rev. 1968; no.1, b, op.30, 1942; no.2, g, op.33, 1943; no.3, G, op.35, 1944, rev. 1973; no.4, f♯, op.37, 1945; no.5, C, op.39, 1946; no.6, e, op.44, 1947, orchd as Orchestersonate, op.44a, 1966; no.7, d, op.52, 1949

Other works: Kammertrio, op.6, 2 vn, pf, 1929; Pf Qt, op.7, 1929–30, rev. 1954; Divertimento, op.11, fl, pf qt, 1931, arr. chbr orch, 1939; Musik für Violine und Klavier, op.27, 1940–41, rev. 1957; Sonata, B, op.31, va/vc, pf, 1943, rev. 1967; Trio, c, op.34, vn, vc, pf/hp, 1944; Trio Sonata, op.38, 2 vn, pf, 1946, orchd as Conc. grosso, op.38a, 1965; Sonata no.1, op.45, fl, pf, 1947; Cl Qnt, op.46, 1947, arr. as Serenade, op.46a, chbr orch, 1957; Phantasie, op.49, vn, org, 1949; Sonata no.2, op.53, fl, pf, 1950; Improvisation über 'Schönster Herr Jesu', op.55, vc, org, 1950; Sonata, E, op.62, va, pf, 1966–7; Scherzo, wind octet, 1972; Sonata, op.65, vc, pf, 1975

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HELMUT WIRTH

**Höller, York (Georg)** (*b* Leverkusen, 11 Jan 1944). German composer. He attended the Musikhochschule in Cologne (1963–7), studying composition with Bernd Alois Zimmermann and Eimert, the piano with Alfons Kontarsky and orchestral conducting. At the same time he studied musicology and philosophy at Cologne University, and in 1967 he took examinations in school music. He also gained much inspiration from the Darmstadt summer courses, particularly from Boulez's analysis seminars. After a brief period as répétiteur at the Bonn Stadttheater Höller was given the chance, at Stockhausen's invitation, to realize works of his own at the electronic studio of WDR in Cologne. In the years that followed he quickly made an international reputation with compositions which presented a lively and imaginative synthesis between instrumental and vocal music and electronic and computer-generated sound. From the mid-1970s, at the invitation of Boulez, he realized many of these works at IRCAM in Paris.

Commuting between France and Germany, he increasingly assimilated elements of French musical aesthetics; he made Paris his second home, and it was at the Opéra that his opera *Der Meister und Margarita* (after Bulgakov) was given a successful première in 1989. In 1990, after 14 years at the Cologne Musikhochschule as a lecturer in analysis, music theory and media practice, he took over artistic direction of the newly equipped Studio for Electronic Music at WDR. In 1993 he was appointed professor of composition at the Hanns Eisler Musikhochschule in Berlin, and in 1995 he moved in the same capacity to the Cologne Musikhochschule, in succession to Henze. Höller has received many international commissions, stipends (for the Cité des Arts, Paris, and the Villa Massimo, Rome) and distinctions: the Bernd Alois Zimmermann prize of the city of Cologne, the Förderpreis of the state of North Rhine-Westphalia, the prize of the UNESCO international composers' forum and the Rolf Liebermann prize for operatic composers. He has also lectured and taught composition courses in various universities and music colleges in Europe and America. In 1986 he was appointed a chevalier in the Ordre des Arts et des Lettres de la République Française, and in 1991 became a member of the Berlin Academy of Arts.

He is one of the most original composers of his generation in Europe – an artist who has never allowed schools of thought or aesthetic dogmas to dominate his thinking. At an early stage he concerned himself critically with serial music and aleatory and stochastic models of composition, and took ideas from philosophy, the natural sciences, information theory and Gestalt theory; from them all he developed his concept of 'Gestalt composition', which also owes much of its inspiration to the techniques of the Indian raga, the Arab *maqām*, and in particular to medieval isorhythms. It serves as the syntactical basis for a very personal musical language which seeks to unite subjective impulse and rational control, structure and tonal sensuality. His opera from Bulgakov's novel and his large orchestral and ensemble works, such as *Mythos*, *Schwarze Halbinseln*, *Magische Klanggestalt*, *Aura* and *Widerspiel*, express a subtle balance between meticulously rationalized structure and a highly expressive diction that does not shrink from intoxicating colour, dramatic gesture and emotional emphasis. 'To me,' Höller has said, 'striving for beauty in the widest sense of the term is not an ideology but an immense challenge (to those who are not content with the clichés of postmodern neo-tonality) – a Utopian idea upon which it is a great strain to work in times like ours'.

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MONIKA LICHTENFELD

**Holli, Andreas Franz.** *See* HOLÝ, ONDŘEJ FRANTIŠEK.

**Hollier, Donald Russell** (*b* Sydney, 7 May 1934). Australian composer and conductor. After studies at the NSW State Conservatorium in piano (with Lawrence Godfrey-Smith) and organ, he won the prize for outstanding student on graduation in 1955. Winning a scholarship, he attended the RAM (1959) and the University of London (1959–61 and 1964) and then returned to Australia as director of music at Newington College, Sydney, 1962–3. In 1973 he won a Churchill Fellowship for further study, and he took the University of London DMus the following year. He was head of academic studies at the Canberra School of Music (1967–84) and musical director of the Canberra Choral Society and Canberra Opera, and composer-in-residence with the Tasmanian SO, 1990–91.

As a conductor, Hollier gave the Australian national capital a rare period of sustained and continuously innovative operatic life, conducting Australian premières of major works by Poulenc, Britten, Walton, Honneger, Vaughan Williams and others. As a composer, he first wrote works for solo voice, organ or choir, often for church use and in a discursive, seemingly spontaneous atonal language, but later he became increasingly flamboyant, at times writing for extremely large forces, as in *The Revelation of St John the Divine* (1975), which requires a soloist, three choirs, string orchestra, three organs, pre-recorded tape and numerous brass and percussion instruments. Some of his scores present highly individual combinations, as in *Concerto 6* (1983), which is for 25 trombones and pre-recorded tape, or the *Seven New Psalms*, which combines an eclectic array of vocal and instrumental forces with a rock band. His opera *The Heiress* (1988), after Henry James's *Washington Square*, was produced in Melbourne to critical acclaim.

WORKS
(*selective list*)

Stage: In dulci jubilo (pageant for children, 2, Hollier), 1970; The Heiress (op, 4, Hollier, after H.James), 1975, Melbourne, 1988; Knights of the Long Knives (music drama, 5, Hollier), 1981; The Fifth Sunday in Lent (op, 1, Hollier), 1989; The Beggar's Bloody Op'ra (op, 3, Hollier, after C.J. Dennis), 1989–91, rev. 1994, Act 1 perf. Melbourne, 1989; For the Term of his Natural Life (op, 2, Hollier, after M. Clarke), 1993; Myra Breckinridge (op, 2, Hollier, after G. Vidal), 1998

Choral: Mag and Nunc, solo vv, double SATB, 1965; And Musick Shall Untune the Sky (cant.), SATB, orch, solo vv, 1965, rev. 1990; Hymn to the Sun, A solo, chbr ens, 1972; The Revelation of St John the Divine (orat), Bar, double SATB, boys' chorus, brass, perc, str orch, 3 org, tape, 1974; Canticle in Memory of Benjamin Britten, chorus, pf, 1978; Musick's Empire, sym. study, Bar, orch, 1965; 7 Psalms and Lamentations of David, SATB, handbells, 2 semi-choruses, soloists, 7 fl, pic, a fl, 2 pf, 2 perc, 1979; 7 New Psalms, 2 S, Tr chorus, double SATB, 7 cl, 7 sax, org, 2 perc, 2 pf, 4 elec gui, 1986; Conc. no.8 'After D.G. Rossetti', db, Bar, chbr orch, 1987

Inst: Conc. no.1, pf, orch, 1966; Conc. no.2, org, str, 1966; Conc. no.3, 4 gui, orch (1961, rev. 1992); Rhapsodie, cl, 2 pf, 1967; 6 Traditional songs, 2 gui (1969); Variations On a Theme of Sitsky, vn, pf, 1970; Conc. no.4, 3 pf, perc, orch, 1972; Occasional Music for the Churches of Canberra, org, 1973; Sonata on Popular Songs, hpd, 1974; 4 Sonnets, chbr groups, 1976–94; Concert Music, ob, pf, 1979; 12 Preludes, vol i, gui, 1979; Conc. no.5, 2 pf, org, perc; Conc. no.6 'Homage to Beethoven', 25 trbn, tape 1983; Conc. no.7 'An Academic Visit to an Old Time Music Hall', 18 insts, 1983; 12 Preludes, vol ii, gui, 1988; Conc. no.9 'Variations on a Tango', sax, orch, 1989; The Beggar's Op'ra ov, pf, orch; Palm Court, orch/(vn, vc, prep pf, drum), 1989; Gi'me That Ol' Time Religion, orch, org, 1990; All Between the Earth and Sphere, orch, 1991; In Memoriam Diana Princess of Wales, Bar, chbr orch, 1997; Variations on a Theme of Debussy, tpt, pf, 1998; 7 Improvisations, org

37 songs, many pf pieces

Principal publishers: Australian Music Centre

WARREN BEBBINGTON

**Hollier, John.** English music publisher. *See under* COVENTRY & HOLLIER.

**Hollies, the.** English pop band. It was formed in Manchester in 1961 by Allan Clarke (Harold Allan Clarke; *b* Salford, 15 April 1942; vocals) and Graham Nash (*b* Blackburn, Lancs, 2 Feb 1942; guitar), taking the name from their idol Buddy Holly. By 1963 they had added Tony Hicks (*b* Nelson, Lancs, 16 Dec 1943; lead guitar), Eric Haydock (*b* Burnley, Lancs, 3 Feb 1943; bass guitar) and Bobby Elliott (*b* Burnley, Lancs, 8 Dec 1942; drums), and were playing the same rhythm and blues as other British beat groups of the time, being signed to EMI in the company's search for more Beatles. The Hollies' main reputation rests on a string of songs, mainly written by Clarke, Hicks and Nash, from the late 1960s including *Bus Stop*, *Stop! Stop! Stop!*, *On a Carousel*, *Carrie-Anne*, *Jennifer Eccles* and *Sorry Suzanne* which, despite touches of psychedelic production (occasional phasing, the use of harpsichord and fake sitar), remained bright pop songs with rich vocal harmonies. Bernie Calvert replaced Haydock on bass in 1966 and a frustrated Nash left in 1968 to form Crosby, Stills and Nash, being replaced by Terry Sylvester. In the early 1970s Clarke's solo career failed to materialize,

while two more heavyweight songs, *He ain't heavy, he's my brother* (1969) and *The Air that I Breathe* (1974), were the Hollies' last high-selling singles. Like many of their peers, they were active into the 1990s on the cabaret circuit. 23 of their songs reached the UK top 20 between 1963 and 1974, and 7 in the USA; their successful songs most clearly defined the boyish charm of the era.

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ALLAN F. MOORE

**Holliger, Heinz** (*b* Langenthal, canton of Berne, 21 May 1939). Swiss composer, oboist, conductor and pianist. While attending the Gymnasium in Burgdorf he studied the oboe with Cassagnaud (1950–58), the piano with Savoff (1955–8) and composition with Veress (1956–60) in Berne. In Paris he studied the oboe with Pierre Pierlot and the piano with Yvonne Lefébure (1958–9), and had composition lessons with Boulez at the Basle Academy (1961–3). After receiving first prizes for oboe in competitions at Geneva (1959) and Munich (1961), and the soloist prize of the Schweizerischer Tonkünstlerverein (1960), he embarked on an international career, often appearing with his wife, the harpist Ursula Holliger. He has taught the oboe at the Staatliche Musikhochschule of Freiburg from 1965.

As a performer, Holliger has shown remarkable sympathy with works of the most varied types and periods; he possesses an extraordinary phrasing technique and has introduced many new effects on the oboe. He does not belong to any specific school of oboe playing but is distinguished by an extraordinary flexibility in instrumental sound. Works have been written for him by Berio, Carter, Henze, Krenek, Lutosławski, Martin, Penderecki, Pousseur, Stockhausen, Veress, Yun and others; he has also championed the works of neglected composers of the past such as Jan Dismas Zelenka. From the mid-1970s Holliger has become increasingly prominent as a conductor, making his first appearances as guest conductor with Paul Sacher's Basle Chamber Orchestra. Besides his own work his particular interest lies in the work of less familiar 20th-century composers such as Veress and Dallapiccola, but also in earlier music (especially Schumann and Haydn). His honours include the composition prize of the Schweizerischer Tonkünstlerverein (1985), the Sonning-Preis (1987), the Frankfurt Music Prize (1988), the City of Basle Art Prize (1989), the Ernst von Siemens Musikpreis (1991) and an honorary doctorate from Zürich university (1998). He was composer-in-residence with the Orchestre de la Suisse Romande (1993–4) and at the Lucerne Festival (1998).

After his earliest experiments in composition (1953–5) and the songs, chamber pieces and theatre works of 1956–9, Holliger was influenced at the outset of his composing career by the Second Viennese School. An affinity to Berg, in particular, is revealed in *Drei Liebeslieder* (Georg Trakl, 1960). His early work rests on the craftsmanlike foundation laid by the rigorous tuition he received from Veress, an exiled pupil of Bartók, which has left its mark on all his compositions: central themes of Veress's teaching such as canonic techniques and questions of formal symmetry have exercised him in



*Heinz Holliger*

varying contexts. The contrapuntal emphasis in these studies was valuably supplemented by Boulez, who sensitized Holliger above all to harmonic considerations. After the study *Schwarzgewobene Trauer* (1961–2), based on a note row from Boulez's Third Piano Sonata, and the *Sequenzen über Johannes I:32* (1962), serial technique in its narrowest sense ceased to be of any great importance to Holliger; *Mobile* (1962) and the middle movement of the Trio (1966) resulted from the preoccupation with mobile forms found in Boulez's Third Piano Sonata and *Structures II*.

Literature was as important as music to Holliger's development. At first poets such as Alexander Xaver Gwerder and (especially) Trakl meant as much to him as Berg and Webern. In early vocal works like the cantata *Erde und Himmel* (1961), the symmetrical design and lyrical tone of which betray some influence of Klaus Huber, Holliger examines such poetic concerns as yearning for death and other frontier regions of existence, topics which were to remain characteristic of his music. He soon abandoned models of conventional word setting: in the piano pieces *Elis* (after Trakl, 1961, rev. 1966) the text is dissolved in the symbolism of Indian rhythms.

Holliger's early influences and inclinations achieved a synthesis in the song cycle *Glühende Rätsel* (1964) and the stage work *Der magische Tänzer* (1963–5), both after Nelly Sachs. In them he developed an elaborate style of writing on the strict technical basis of his earlier experience: numerical invariants with enigmatic symbolism (above all 5 and 7), specific pitches (e.g. Holliger's 'death note', D, often as an axis of symmetry) or mirror forms make up the structural framework of an intricate compositional style in which every detail has significance. An essential step, not unconnected with his experiences as a solo performer, was his eventual abandonment of an

objective model of time in favour of a conception of time as something sensed directly, with a quasi-biological motivation. The apparent serialism in the musical characterization of the figure of the magical dancer 'attired as Boulez' (*Der magische Tänzer*), or in the last mechanical bars of the third song in *Glühende Rätsel*, is therefore only parodic, in order to express situations forced on the music by the text. The greater intensity of a flexible style suited to expressive density led, by way of the Trio, to *Siebengesang* (Trakl, 1966–7), where Holliger radicalized the procedure of *Elis*, subjecting the underlying text to an instrumental demontage in complex musical strata; in doing so he pushed forward into frontier regions of the physically possible, until the lines of the last verse dissolve into phonetic material.

Holliger's next step took him to music which concentrates on the embodiment of extreme physical situations. His reduction of conventional sound production to its noise component in the wind quintet *h* (1968) was followed by a series of compositions in which he set out to discredit received ideas about 'beautiful' sound and conventional structure, consciously dismantling his own earlier works along with others. The choral work *Dona nobis pacem* (1968–9), the text of which is derived from the words of the title, as in Kagel's *Anagrama* (1957–8), also conveys a sense of the explosive political situation of the late 1960s: in an ironic allusion to the war still continuing in Vietnam at the time, Holliger quoted the words of the astronauts making the first moon landing, 'We came in peace for all mankind'. In the deliberatively destructive, very extroverted compositions of around 1970, the deformations of sound are not an end in themselves but directed towards physical experience of the sound situation; as with Lachenmann, the noise is physical sound 'as news of the conditions of its coming into existence'.

After the 'breath' compositions *Pneuma* (1970) and *Psalm* (after Paul Celan, 1971), a kind of requiem for Sachs, Celan and Zimmermann, Holliger wrote pieces in which increasingly the extremely advanced, planned destruction of sound and performer has theatrical resonance. *Cardiophonie* (1971) sets the player in conflict with his own playing by means of alienated reproduction on tape, while the sounds of his own heart, picked up by a contact microphone and beating ever more agitatedly, go along with the escalation of the form; after repeated falls the player finally flees from the stage to escape his own music. At the end of *Kreis* (1971–2) the players, apparently lifeless and their instruments dismantled, lie round a rubbish heap while the audience is encircled with ever faster rotating sound over loudspeakers. In these works investigation of the biological conditioning of sound and playing is taken to a realistically exaggerated extreme, the logical consequence of which, according to Holliger, would be suicide.

In fact, after the total extroversion of *Kreis*, Holliger subjected his forms to a comprehensive musical agony. While the String Quartet (1973) takes a course resembling the slow death of an organism, *Atembogen* (1974–5) places the vital reflexes of the earlier paroxysms at the furthest possible distance, where Holliger turned back to seemingly more conventional means of articulation. At this stage, he became aware of the pared-down concision of Samuel Beckett. The form of the chamber opera *Come and Go* (1976–7), like the String Quartet, undergoes a comprehensive *decrescendo al niente*. Holliger stages Beckett's short play three times, reducing the material after each repetition, until the text virtually disappears; instead of a 'setting' of the text, this is its 'silencing'. In the monodrama *Not I* (1978–80), by contrast, the protagonist is desubjectified by the multiplication of her singing which soon goes beyond her control, using the means of *Cardiophonie*.

These trends led eventually to the music of *Scardanelli-Zyklus* (1975–91), compiled from the 12 choral songs *Die Jahreszeiten*, the flute piece *(t)air(e)* and 10 *Übungen zu Scardanelli* for chamber ensemble. The theme of this immense cycle (it lasts approximately 2½ hours) is the planned extinction of subjective utterance; even the composer withdraws himself from his own creation, by surrendering the forms to simple generative modes. Holliger reflects in these exercises the most elementary examples of polyphony written down over the years in a kind of musical diary: the result is a compendium which is also a reminder of his composition studies with Veress. At the same time the work serves as a portrait of Friedrich Hölderlin in the second half of his life, when mental illness made him dependent on others; the late poems, signed with the unexplained pseudonym 'Scardanelli', are the source for the choral songs. The facts of Hölderlin's life, especially the decisive turning point of his retreat at the age of 37 into the tower in Tübingen where he remained for the rest of his life, mingle in the conception of the pieces; the flute solo *(t)air(e)*, the core of the entire cycle, refers to Hölderlin's flute playing. A sequel to the paralysis of musical expression in *Scardanelli-Zyklus* is found in vocal pieces written for the Hilliard Ensemble: *Jisei I, II* and *III* (haikus, with texts by Ernst Meister and Holliger, 1988–92), *Variazioni su nulla* (Giuseppe Ungaretti, 1988) and *4 Epigramme* (Hölderlin/Scardanelli, 1998–9); these last can be integrated in the *Scardanelli-Zyklus*.

During the 1980s Holliger moved back towards direct expression. In *Tonscherben* (1985), inspired by the poetry of Israeli poet David Rokeah, the pieces evolve out of large symphonic gestures which are not developed formally but prematurely broken down. In the chamber opera *What Where* (1988), after Beckett's last play, theatrical gestures are tied into a formalistic ritual of cyclical repetition and thereby neutralized.

In *Gesänge der Frühe* (1987) Holliger related the fates of Schumann and Hölderlin to each other, using documentary material such as contemporary accounts, letters and diary entries, as well as post-mortem reports. Starting by troping Schumann's late piano piece *Gesänge der Frühe* op.133 (which was originally to have been called 'Diotima', the name Hölderlin gave his idealized beloved) with another of the 'Jahreszeiten' poems from Hölderlin's Tübingen years, Holliger wove a dense, allusive fabric drawing on historical references such as giving expressionistic colour to the orchestral writing. The piece ends with an escalation of the action in three musical strata presenting the material already used in a large-scale stretto.

After 1990, in concerning himself with the poetry of Robert Walser, Holliger developed a style which has increasingly enabled him to move away from the predispositions and structural designs which often preceded the composition of his earlier works. He wrote the first 11 songs of the cycle *Beiseit* (1990) in a matter of days, without changing the melodies from what he had sketched.

He produced the monody underlying the orchestral piece *(S)irató 'in memoriam Sándor Veress'* (1992–3) in a similarly direct fashion. As with *Scardanelli-Zyklus*, *Beiseit* is determined not only by the purely immanent reading of the text but also by the biographical context. The gestural paralysis gradually realized during the cycle alludes to the course of Walser's life: suffering a complete lack of success as a writer, he was admitted to an institution where he finally gave up writing altogether. The Violin Concerto (1995) similarly reflects both the life and the artistic career of the painter and violinist Louis Soutter.

Holliger extended the procedures of *Beiseit* in his opera *Schneewittchen* (after Walser, 1997–8), first writing down the numerous vocal parts in a kind of shorthand, then transforming them in a second stage involving instrumental association. By this means, in his first full-length work for the stage, he developed a complex labyrinth of signs: it is no longer possible to pin down certain sound situations in an unambiguous dramaturgical role, for they are set in place only in order systematically to disappoint previously evoked expectations. As in *Beiseit*, the encroaching formal exhaustion in *Schneewittchen* also refers to Walser's life, and Holliger's use of shorthand also reflects the way Walser wrote his late prose work *Mikrogramme*.

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(*selective list*)

STAGE

Der magische Tänzer (2 scenes, N. Sachs), 2vv, mixed chorus, orch, tape, 1963–5, Basle, 26 April 1970; Come and Go (chbr op, S. Beckett), 9 S, 3 fl, + a fl + b fl, 3 cl + b cl + cb cl, 3 va, 1976–7, Hamburg, 16 Feb 1978; Not I (monodrama, Beckett), S, tape, 1978–80, Avignon, 15 July 1980; What Where (chbr op, Beckett), Bar, 3 B-Bar, 4 trbn, perc, tape, 1988, Frankfurt, 19 May 1989; Schneewittchen (after R. Walser), S, A, T, Bar, B, orch, 1997–8, Zürich, 17 Oct 1998

VOCAL

Choral: Advent (A. Strindberg), S, A, mixed chorus, 1959; Siebengesang (G. Trakl), female vv, ob, orch, elecs, 1966–7; Dona nobis pacem, 12 solo vv, 1968–9; Psalm (P. Celan), mixed chorus, 1971; Die Jahreszeiten (F. Hölderlin/Scardanelli), mixed chorus, 1975–9; Scardanelli-Zyklus (Hölderlin/Scardanelli), mixed chorus, fl, chbr ens, tape, 1975–91; Gesänge der Frühe (R. Schumann, Hölderlin), mixed chorus, orch, tape, 1987; Jisei I (M. Basho, Fuso, Saimaro, Saimo, E. Meister), 4 solo vv, Jap. temple bells, 1988; Variazioni su nulla (G. Ungaretti), 4 solo vv, 1988; Jisei II (Kiba, Shikaku, Tembo, Senryu), 4 solo vv, Jap. Temple bells, 1989; Alb-Cher (Swiss trad.), spkr, 8vv, chbr ens, 1991; Jisei III (Holliger), 4–8 solo vv, 4 Jap. temple bells, 1992; Dunkle Spiegel (Sachs, F. Pessoa, J. von Tepl, Bible: *Corinthians*), Bar, 5vv, 5 inst groups, 1996; 4 Epigramme (Hölderlin/Scardanelli), 4 solo vv, opt. mixed chorus, 1998–9

Other vocal: 6 Lieder (C. Morgenstern), S, pf, 1956–7, rev. 1994; 4 japanische Lieder, S, fl, va, hp, 1958; Dörfliche Motive (A.X. Gwerder), S, pf, 1960–61, rev. 1994; 3 Liebeslieder (Trakl), A, orch, 1960; Erde und Himmel (Gwerder), T, fl, vn, va, vc, hp, 1961; Schwarzgewobene Trauer (H. Weder), S, ob, vc, hpd, 1961–2, rev. 1966; 4 Miniaturen (Mechthild von Magdeburg, anon.), S, ob d'amore, cel, hp, 1962–3; Glühende Rätsel (Sachs), A, 10 players, 1964; Beiseit (Walser), Ct, cl + b cl, accdn, db, 1990; 3 Trakl-Lieder, A, orch, 1993–8

INSTRUMENTAL AND TAPE

Orch: Elis (3 Nachtstücke), 1963, rev. 1973; Pneuma, 36 wind, 4 radios, org, perc, 1970; Atembogen, 1974–5; Tonscherben, 1985 [after D. Rokeah]; 2 Liszt-Transkriptionen, 1986; (S)irató, 1992–3; Vn Conc., 1995

Chbr and solo inst: Elis, pf, 1961, rev. 1966 [after Trakl]; Mobile, ob, hp, 1962; Sequenzen über Johannes I:32, hp, 1962; Trio, ob + eng hn, va, hp, 1966; h, wind qnt, 1968; Cardiophonie, wind, 3 tape rec, 1971; Lied, fl + a fl + b fl, 1971; Studie über Mehrklänge, ob, 1971; Kreis, 4–7 insts, tape, 1971–2; Str Qt, 1973; Chaconne, vc, 1975; 5 Stücke, org, tape, 1980; (t)air(e), fl, 1980–83; Studie II, ob, 1981; Trema, vn/va/vc, 1981–3; Duo I, vn, vc, 1982; 4 Lieder ohne Worte, vn, pf, 1982–3; Turm-Musik, fl, chbr ens, tape, 1984; Lieder ohne Worte II, vn, pf, 1985–93; Praeludium, Arioso und Passacaglia, hp, 1987; Duo II, vn, pf, 1988–94; Qnt, ob + eng hn, cl + b cl, bn, hn, pf, 1989; Voi(es)x métallique(s), perc, 1994–2000; Sonate (in)solit(air)e, fl, 1995–6; 6 Pieces, ob + ob d'amore, hp, 1998–9; Chinderliecht, pf, 1994–9; Partita, pf, 1999

Tape: Introitus, 1986

MSS in *CH-Bps*

Principal publisher: Schott

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P. Szendy: 'Holliger, Hölderlin, Celan: à propos de deux oeuvres chorales de Heinz Holliger', *Bruno Maderna/Heinz Holliger* (Paris, 1991), 102–7

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MICHAEL KUNKEL (with JÜRG STENZL)

**Hollins, Alfred** (*b* Hull, 11 Sept 1865; *d* Edinburgh, 17 May 1942). English organist, pianist and composer. He successfully pursued an international career as a recitalist, despite the handicap of being blind. His blindness was discovered soon after birth, and as a young child he enjoyed musical toys and musical sounds. At the age of six or seven he started picking out the tunes of the passing barrel organs on the piano, and it was one of these that

he played when he had his first taste of an organ proper at about the same age. His mother died when he was seven. Soon afterwards he found himself forming a choir and giving concerts in his imagination. When he was nine he went to the school for the blind in York, one of the first to adopt Braille. The head of music was William Barnby, brother of Joseph, who fostered the development of Hollins's musical gifts.

In January 1878 Hollins was taken by his family to the Royal Normal College for the Blind at Upper Norwood, London, where music was prominent in the curriculum. There were 50 pianos, three organs and an orchestra. Dr E.J. Hopkins gave Hollins organ lessons and Frits Hartvigson was his piano teacher. Music was becoming available in Braille, and Hollins memorized major organ works, including all the Bach fugues. He was the solo pianist in a performance of Mendelssohn's *Capriccio brillant* under August Manns when he was 15, and performed the Schumann Piano Concerto before Queen Victoria at Windsor the following year. He played to President Cleveland in a tour of the USA in 1886, the year in which he was presented to Liszt in London and performed a Beethoven piano trio with Joachim and Piatti. Hollins also received piano tuition in Berlin and Frankfurt from Hans von Bülow, who praised him as 'one of the rare true musicians amongst the piano virtuosos'. He gained a succession of organist appointments in London, but in 1897 he moved to Edinburgh to become organist at Free St George's Church, a post which he held for over 40 years. He became much occupied with the musical life of the church and city, and toured the USA, South Africa, Australia and New Zealand as a recitalist. He composed songs, church music and a number of organ pieces which have re-entered the concert organists' repertory. In 1991 the blind organist David Liddle recorded a CD of Hollins's organ works on the organ of Hull City Hall. Hollins published an autobiography, *A Blind Musician Looks Back* (Edinburgh, 1936).

IAN CARSON

**Hollister.** Irish family of organists and keyboard instrument makers.

(1) **Thomas Hollister** (*fl* 1693–1721). Organist and organ builder. He may have been the son or brother of Robert Hollister, who was organist of St John's, Fishamble Street, Dublin, from 1688 to 1715. In 1693 Thomas was appointed organist at St Peter's, Dublin, where he remained until 1695 when he became assistant organist at St Finbarr's Cathedral, Cork. He later returned to Dublin, where he was employed as organist at St Catherine's from April 1698 to February 1706. In 1719 he built an organ for St Werburgh's in Dublin, having been appointed organist at that church in the same year. By 1721 he had been succeeded as organist by John Woffington, Hollister having 'gone out of the Kingdom'. Woffington found the organ unsatisfactory and an inspection committee, consisting of Daniel and Ralph Roseingrave, Robert Woffington (i) and John Baptiste Cuvillie, declared the instrument to be 'so very imperfect in all particulars that they cannot tell what value to sett upon it'.

(2) **Philip Hollister** (bur. Dublin, 15 June 1760). Organ builder, son of (1) Thomas Hollister. He worked in York Street, Dublin. From April 1733 until 1760 he maintained the organs at St Patrick's and Christ Church cathedrals, Dublin, at an annual fee of £10 from each cathedral; he also tuned the organs at several important churches. He repaired the organ in Limerick Cathedral (1744) and built organs for Derry Cathedral (1747–9) and the French Church (i.e. the Lady chapel) in St Patrick's Cathedral (1751). He was succeeded by his son William Castles Hollister.

(3) **William Castles Hollister** (*b* ?Dublin; *d* Dublin, 1802). Organ builder, harpsichord maker and impresario, son of (2) Philip Hollister. He succeeded his father at York Street either in late 1759 or in 1760. Shortly before April 1764 he moved the business to Parliament Street. He is listed in the Dublin Directories as an organ builder and harpsichord maker at six widely separated addresses up to 1802. He succeeded his father as 'organ keeper' at St Mary's (1760–70), St Michan's (1760–70) and St Peter's, Dublin (1760–84). By August 1768 Hollister had branched out into concert promotion, opening 'a new place for the Entertainment and Amusement of the Citizens in imitation of Ranelagh Gardens near London'. Although he erected lamps at his own expense to light the way out of the city on concert nights, the venture failed to rival the concerts at the more centrally situated Rotunda Gardens, and Ranelagh was closed in 1777. Hollister then returned to organ building; he installed the Samuel Green organ in Trinity College in 1798. His son Frederick Hollister (*b* Dublin, Sept 1761; *d* after 1802) is listed in the Dublin Directory of 1803 as a piano maker and tuner at 10 St Anne Street – the same address as his father's business – between 1794 and 1802.

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D. Neary: *Music in Late Seventeenth and Eighteenth Century Dublin Churches* (thesis, National U. of Ireland, 1995)

BRIAN BOYDELL/DENISE NEARY

**Hollós, Máté** (*b* Budapest, 18 July 1954). Hungarian composer. From 1975 to 1980 he studied composition with Petrovics at the Budapest Academy of Music. He was music adviser to the Hungarian copyright society Artisjus (1980–89), a tutor of foreign students at the Budapest Academy (1982–90) and then director of the Hungaroton Classic recording label (until 1993); he founded the music publishers Akkord in 1989 and was appointed managing director of Hungaroton in 1993. Hollós occupies an important position in Hungarian musical life: he has contributed to journals and to Hungarian Radio, and in 1996 he was elected president of the Association of Hungarian Composers. In 1986 he was the subject of a film made by the ISCM. Since the beginning of his career Hollós has continually explored new forms of tonality, effecting the creation of a new melodic style. Several of his works have been commissioned by leading festivals in the United States and Great Britain.

WORKS
(*selective list*)

Orch: Omaggio no.1, str, 1991; Pf Conc. 'Oxfordorian', 1995; Omaggio no.2, str, 1997

Vocal: A szerelem dalai [Songs of Love] (A. József, Á. Tóth, G. Devecseri), male v, cl, vc, elec org, 1 perc, 1981; Szelíd dalok [Gentle Songs] (M. Radnóti and others), S, 2 cl, b cl, perc, 1981–3; Kajetan Tyl (R.M. Rilke), 1 male v, 2 fl, cl, bn, vn, vc, 1983; Egyenes adás a háború dúlta Budapestről [Live Broadcast from War-Stricken Budapest] (E. Tóth, L. Hollós-Korvin), S, male chorus, orch, 1984; Rimbaud magánhangzói [Voyelles de Rimbaud], B, fl, cl, b cl, pf, vn, 1990; Fölfelé holló levelek éneke [Songs of Leaves Falling Upwards] (É. Szabó), S, fl, bn, 1994

Chbr: Dúli-dúli, 2 cl, b cl, 1979; Pavan and Galliard, brass qnt, 1981; Promenade, fl, va, gui, 1983; A nemlét küszöbén [On the Edge of Non-Existence], cl, vn, 1985; Ciklus, 4 hn, 1986; Kamera-zene [Camera-Music], 4 perc, 1986; Feltekintés egy csillagra [Gazing at a Star], 2 cimb, 1986; Sinfonietta, fl, cl, bn, tpt, hp, mar, vn, va, vc, 1986; Chbr Conc., ob/eng hn, cl, b cl, 2 perc, vn; Impromptu, 2 cimb, 1988; Duetttrió, fl, 2 cimb, 1989; 6 and a Half Duets, 2 fl; Phantom Piece, fl, pf, 1992; Canticonum, hn, pf, 1995; Csöndes trombitaszó hárfával [Silent Trumpet Music with Harp], tpt, hp, 1996; Gemini Guitars, 2 gui, 1996; Járom világot [I Wander the World] (Cara luma phírav), cl/fl, pf, tape, 1996; Duetti drammatici e delicati, b trbn, vib, 1997; Movimenti melodici e meditativi, fl, cimb, vc, 1997; Strings of Strigonium, gui ens, 1997

Solo inst: Minstrel '80, gui, 1979; Ének, hajolj ki ajkamon [Song, Float from my Lips], va, 1983; Toccata lirica, cimb, 1986; Arpamonia, hp, 1987; Rhapsodical Monologue, cl, 1990; 1 or 10 Pf Pieces, 1994; The Song of Hope, pf, 1994; Oboepistola, ob, 1996; 4 Meditations, org, 1997; Music for any kind of Cimbalom, cimb, 1997

Principal publisher: Editio Musica Budapest, Akkord

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'Érdes felületek között' [Among rough surfaces], *Mozgó világ*, no.1 (1984), 227–32

'Vissza a közönséghez a zene feltöltő erejével' [Back to the audience with replenishing power of music], *Kritika*, no.9 (1986), 11–13

*Az életmű fele: zeneszerzőportrék beszélgetésekben* [Half a life's work: portraits of composers in conversations] (Budapest, 1997)

MELINDA BERLÁSZ

**Holloway, John (Paul Kenneth)** (*b* Neath, 19 July 1948). English violinist. From 1965 to 1969 he studied with Yfrah Neaman at the GSM, where he took classes in chamber music with William Pleeth. He also studied with Sándor Végh, and later, took lessons on the Baroque violin from Sigiswald Kuijken. He led the orchestra of Kent Opera from 1972 to 1979, and was leader of the Tavener Players from 1977 to 1991 and the London Classical Players from 1978 to 1992. In 1975 he founded L'Ecole d'Orphée, with whom he made the first complete recording of Handel's instrumental chamber music on period instruments. Holloway has made numerous recordings of 17th- and 18th-century chamber music; his recording of Biber's Mystery Sonatas won a Gramophone award in 1991, while the first disc in a survey of Buxtehude's complete chamber music (with Jaap ter Linden and Lars Ulrik Mortensen) gained a Danish award in 1994. He is a professor at the GSM and guest professor at Indiana University and the Schola Cantorum, Basle.

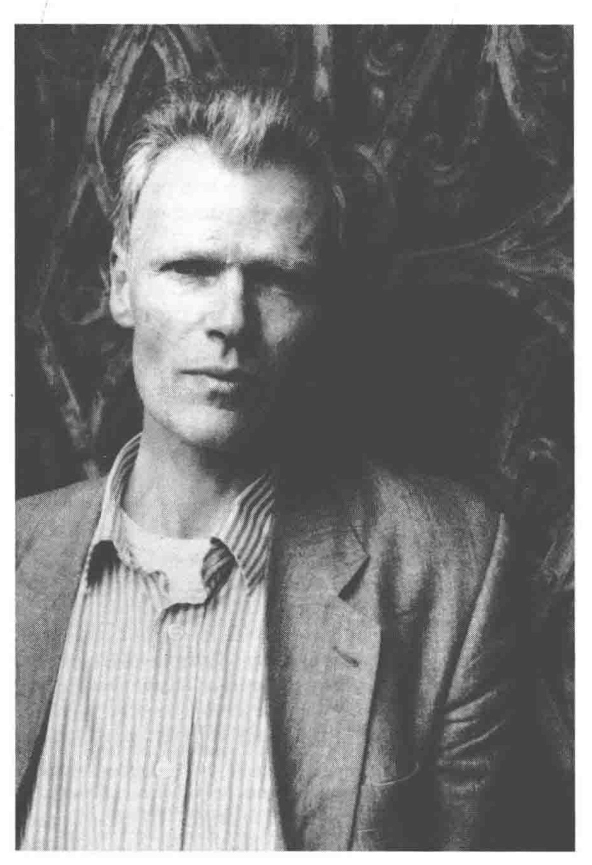
LUCY ROBINSON

**Holloway, Robin (Greville)** (*b* Leamington Spa, 19 Oct 1943). English composer. Alongside private composition lessons with Goehr (1959–63), he studied at King's College, Cambridge (1961–4) and at New College, Oxford (1965–7), where he began the doctoral thesis that became the book *Debussy and Wagner* (London, 1978). He became research fellow (1969–75) and later fellow (from 1975) at Gonville and Caius College, Cambridge, and in 1975 was appointed lecturer in music at the University of Cambridge.

Under the tutelage of Goehr, Holloway quickly mastered the techniques of serial composition in a sequence of taut, strictly composed works such as the Concertino no.1 (1964, rev. 1968–9) and the Concerto for organ and wind (1965–6). These are in an essentially polyphonic, contrapuntal idiom of considerable dissonance and, by the composer's later admission, somewhat lacking in harmonic definition. The largest work of this period, the First Concerto for Orchestra (1966–9), is also the first piece in which his distinctive harmonic style is first glimpsed. The substantial slow movement in particular is far more transparent than any of his earlier music, being an elegant sequence of wind recitatives punctuated by sonorous harmonic blocks rotating on the rest of the orchestra.

*Scenes from Schumann* (1970, rev. 1986) seemed to represent a complete rupture with the diktats of modernism. A series of paraphrases on Schumann songs, it represented a rapprochement with 19th-century harmonic practices. Each song is subjected to a variety of distortions, reharmonizations and reshapings, with quotations from other German Romantic music incorporated by way of free association. Holloway's exploration of Schumann continued with two works; the *Fantasy-Pieces* (1971), based on the op.24 *Liederkreis*, which comments on the songs and superimposes them on each other to form complex harmonic fields, and the vast symphonic poem *Domination of Black* (1973–4), more loosely based on the *Kerner Lieder*.

Holloway's preoccupation with Romanticism did not, however, cause him to abandon the constructivist procedures he had earlier used with such fluency. In *Evening with Angels* (1972, rev. 1983) he forsook quotation altogether; the result was a brilliantly scored instrumental suite of character pieces putting a dissonant yet rich harmonic vocabulary to a variety of expressive uses. Both this piece and the cantata *Sea-Surface Full of Clouds* (1974–5) show Holloway's personal ear for harmony at its most transparent, with a clear preference for consonant intervals such as 5ths and 3rds transposed at multiple pitch levels to create resonant and colourful vertical



*Robin Holloway, 1993*

aggregates with a strong degree of symmetry. The Second Concerto for Orchestra (1978–9) marks the climax of this period of Holloway's output much as its predecessor had done ten years earlier. The work, which contains some of his densest and most inventive orchestral textures, integrates material from many disparate sources – a Chopin barcarolle, an English hymn, scraps of popular tunes – into a tightly organized intervallic scheme based on the chord of the added sixth.

After this watershed, Holloway's output became increasingly difficult to classify, as his imagination turned to many different periods of musical history for compositional stimulation. The lengthy two-piano cycle *Gilded Goldbergs* (1992–7) subjects Bach's Goldberg Variations to an even more radical and quirky recomposition than had previously been applied to Schumann. The Third Concerto for Orchestra (1981–94), in contrast, is a densely athematic essay in pure texture, built largely from a single interval, the major 3rd. Between these two extremes fall Holloway's many concertini and serenades, music 'for use' in the finest sense that they provide carefully-composed contemporary repertoire pieces for otherwise neglected instruments . Examples include the concertos for bassoon (1984–5) and double bass (1996), and the *Ballad* (1984–5) for harp and orchestra.

Holloway has spent much of his mature composing career on uncommissioned large-scale pieces, such as the opera *Clarissa* (1976), the *Cantata on the Death of God* (1972–3), the oratorio *Brand* (1981), the opera-oratorio *Peer Gynt* (1984–97) and the opera *Boys and Girls Come out to Play* (1991–5). These projects blend all of the composer's various musical enthusiasms together into ambitious evening-long works of enormous technical dexterity. As yet only one of these pieces, *Clarissa*, has been heard (in 1990): it proved to be an impressively claustrophobic rendering of the Richardson novel which showed a natural feeling for the stage. A later work on a similarly ambitious scale is the Symphony (1998–9), his largest abstract concert work, which is in part a turbulent reflection on the century's contradictory musical currents.

Viewed as a whole, Holloway's large and varied output resists the imposition of such simple labels as modernist, neo-Romantic or post-modernist, although stylistic elements belonging to all these trends are clearly present in his work. His refusal to jettison the benefits of modernist complexity whilst retaining an overt debt to Romanticism – even, sporadically, to Classical tonal manners, cubistically distorted in the Serenade in C (1978–9) – has combined with his natural compositional fluency to form a richly unpredictable style refreshingly liberated from any kind of dogma.

WORKS
*(selective list)*

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Ops: Clarissa (2, Holloway, after S. Richardson), op.30, 1976, London, Coliseum, 18 May 1990; Boys and Girls come out to Play (ob, 2, G. Ewart), op.75, 1991–5

Choral: The Consolation of Music (R. Herrick, W. Strode), op.38/1, 1966–77; Cantata on the Death of God (F. Nietzsche), op.20, chorus, orch, 1972–3, 5 Madrigals (J. Joyce, T.S. Eliot), op.22, 1973; Sea-Surface Full of Clouds (W. Stevens), op.28, S, A, Ct, T, chorus, chbr orch, 1974–5; Hymn for Voices (J.-P. Sartre, J. Ruskin, P. Valéry, G. d'Annunzio), op.36, 1977; He-She-Together (Joyce), op.38/2, 1978; Brand (dramatic ballad, after H. Ibsen), soloists, chorus, org, orch, 1981; Since I Believe (anthem, R. Bridges), 1984; Peer Gynt, op.84, solo vv, chorus, orch, actors, mimes, dance, film, 1984–97; Hymn to the Senses (J. Fuller: *The Body of the World*), op.72, 1990; The Spacious Firmament (J. Dryden, W. Blake, A. Tennyson), op.69, chorus, orch, 1990; Lord, what is Man (motet, R. Crashaw), op.77, 1991; The Food of Love (P.B. Shelley), SATB, 1996; Woefully Arrayed (16th-century), 1999

Solo vocal: 3 Poems of William Empson, op.3, Mez, ens, 1964–5; Music for Eliot's Sweeney Agonistes, op.4, 3/4 spkrs, 6 pfmrs, 1965; Nursery Rhymes, op.33, S, wind qnt, 1977, rev. as Nursery Rhymes (Divertimento no.3), op.33a, 1977; Conundrums (Divertimento no.4) (trad. texts), op.33b, S, wind qnt, 1977–9; Moments of Vision (V. Woolf, W. Pater, R.M. Rilke, S. Sassoon), op.58, spkr, pf, vn, vc, perc, 1984; Love will find out the way (T. Percy: *Reliques*), S, 2 cl, va, vc, db, 1992; The Blackbird and the Snail (W. de la Mare), op.81, nar, pf, 1994; Clarissa Sequence (S. Richardson), op.30b, 1995–6 [after op]; Song of Defiance (A.E. Housman), S, pf, str qt, 1996

Song-cycles: 4 Housman Fragments, op.7, S, pf, 1965–6; Tender Only to One (S. Smith), op.12, S, 1968–9; Banal Sojourn (W. Stevens), op.15, high v, pf, 1971; Georgian Songs, op.19, Bar, pf, 1972; 5 Little Songs about Death (S. Smith), op.21, 1972–3; Lights Out (E. Thomas), op.24, 1974; In the 30th Year (J.V. Cunningham), op.25, T, pf, 1974; Author of Light (Jacobean texts), op.26, A, pf, 1974; The Leaves Cry (cant., W. Stevens, C. Rossetti), op.27, S, pf, 1974; This is Just to Say (W.C. Williams), op.32, T, pf, 1977; The Blue Doom of Summer (cant., R. Firbank), op.35/1, high v, hp, 1977; Willow Cycle (W. Shakespeare, W. Raleigh, trad.), op.35/2, T, hp, 1977; From High Windows (P. Larkin), op.37, Bar, pf, 1977; Killing Time (W.H. Auden, S. Smith, Raleigh), 1978; The Noon's Repose (T.S. Eliot, W. Stevens, A. Marvell), op.39, T, hp, 1978–9; A Medley of Nursery Rhymes and Conundrums, op.33c, Mez, pf, 1979, 1986; Wherever we may be (R. Graves), op.46, S, pf, 1980–81; The Lovers' Well (G. Hill), op.49, 1981

INSTRUMENTAL

Concertante: Conc., op.6, org, wind, 1965–6; Romanza, op.31, vn, chbr orch, 1976; Hn Conc., op.43, 1979–80; Va Conc., op.56, 1983–4; Romanza, op.59, ob, str, 1984; Ballad, op.61, hp, chbr orch, 1984–5; Bn Conc., op.63, 1984–5; Double Conc., op.68, cl, sax, 2 chbr orch, 1988; Vn Conc., op.70, 1990; Cl Conc. op.82, 1996; Db Conc., op.83, 1996

Other orch, band: Concertino no.1, op.2, chbr orch, 1964, rev. 1968–9; Conc. for Orch no.1, op.8, 1966–9; Concertino no.2, op.10, chbr orch, 1967, 1974; Divertimento no.1, op.11, amateur orch, 1968; Scenes from Schumann: 7 Paraphrases, op.13, 1970, rev.1986; Domination of Black, sym. poem, op.23, 1973–4; Conc. for Orch no.2, op.40, 1978–9; Idyll no.1, op.42, 1979–80; Ode, op.45, 4 wind, str, 1980; War Memorials, op.50, brass band, 1981–2: 1 From Hills and Valleys, 2 Men Marching; Conc. for Orch no.3, op.80, 1981–94; Serenata Notturna, op.52, 4 hn, 2 tpt, str, 1982; Idyll no.2, op.54, 1982–3; Seascape and Harvest: 2 Pictures, op.55, 1983–4; Inquietus, op.66, 1986; Serenade, G, op.64a, str, 1986; Panorama, 1988; Wagner Nights, op.60, 1989; Entrance – Carousing – Embarkation, op.71, sym. band, 1990; Serenade, E, op.73, str, 1990; Bourrée Fantasque, 1993 [completion of Chabrier sketches]; Idyll no.3: Frost at Midnight, op.78, 1993; Ov. on Nursery Rhymes, op.75a, chbr orch, 1995; Scenes from Antwerp, sym. images, op.85, 1997; Sym., op.88, 1998–9

Large ens (9 or more insts): Garden Music, op.1, fl, ob, cl, bn, hn, perc, pf, vn, vc, 1962, rev. 1967, rev. 1982; Fantasy-Pieces, op.16, fl, fl + pic, ob, cl, bn, hn, tpt, pf, str qt, db, 1971 [after Schumann *Liederkreis*, op.24]; Divertimento no.2, op.18, fl + pic, ob, ob + eng hn, 2 cl, 2 bn, 2 hn, 1972; Evening with Angels, song cycle without texts, op.17, fl, fl + pic, ob + eng hn, cl + E♭ cl, cl + b cl, bn, hn, tpt, trbn, tuba, cl, str qt, db, 1972, rev. 1983; Homage to Weill (Concertino no.3), op.29, fl, cl, a sax, bn, hn, tpt, trbn, perc, 2 vn, 1975; Aria, op.44, fl + pic + a fl, ob + eng hn, fl, bn, hn, tpt, trbn, perc, pf, str qt, db, 1979–80; Showpiece (Concertino no.4), op.53, fl + pic, ob, cl, bn, hn, tpt, trbn, perc, pf, str qt, db, 1982–3; Serenade, E♭, op.57, wind qnt, str qt, 1983

3–8 insts: The Rivers of Hell, op.34, fl + pic + a fl, ob + eng hn, cl + E♭ cl + b cl, perc, pf, va, vc, 1977; Serenade, C, op.41, cl, bn, hn, str qt, db, 1978–9; Serenade, G, op.64, 2 vn, 2 va, 2 vc, db, 1986; Serenade, G, op.64b, 2 vn, 2 va, 2 vc, 1986; Brass Qnt (Divertimento no.5), op.67, 1986–7; Summer Music (Concertino no.5), op.74, ob, cl, str qt, 1991; A Singing Telegram for Amelia Freedman, str sextet, opt. db, 1993; Winter Music (Concertino no.6), op.76, ob, cl, tpt, pf, vn, vc, 1993; Trio, op.79, cl, va, pf, 1994; Thema, A♭, 2 cl, va, vc, db, 1997 [after R. Wagner]; 5 Haydn Miniatures, 2 fl, cl, pf, 2 vn, 1999

1–2 insts: Sonata, op.47, vn, 1981; Suite, sax, 1982; Souvenirs de Monsalvat, op.60a, pf 4 hands, 1984 [after Wagner: *Parsifal*]; Partita no.1, op.62/1, hn, 1985; Partita no.2, op.62/2, hn, 1985; Org Fantasy, op.65, 1986; Gilded Goldbergs, op.86, 2 pf, 1992–7; Sonata sopra concerto op.83b, db, 1999 [based on material from Db conc.]; Sonata, 2 tpt, 1999; Sonata, op.87, va, 1999

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'Towards a Critique', *The Music of Alexander Goehr: Interviews and Articles* (London, 1980)
'Setting Geoffrey Hill to Music',*CMR*, v (1989), 33–5
'Fishing in Ruffled Lakes', *MT*, cxxxvii (1996), 5–9 [on Conc. for Orch no.3]

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J. Anderson: 'Robin Holloway: in media res', *Tempo*, no.187 (1993), 2–6

JULIAN ANDERSON

**Hollreiser, Heinrich** (*b* Munich, 24 June 1913). German conductor. After studying at the Akademie der Tonkunst in Munich, he worked in Wiesbaden, Darmstadt, Mannheim and Duisburg, and then obtained an appointment in Munich in 1942 at the recommendation of Krauss. During the legendary era of the actor and director, Gustaf Gründgens, he was for seven years general musical director in Düsseldorf, 1945–52. In 1952 he became principal Kapellmeister at the Vienna Staatsoper and from 1961 to 1964 he was principal conductor at the Deutsche Oper in Berlin. In 1947 he conducted the first German performance of Britten's *Peter Grimes* (in Hamburg), in 1964 the world première of Sessions's *Montezuma* and in 1969 the Berlin première of Blacher's opera *200,000 Taler*. He won respect as an advocate of *Wozzeck*, *Mathis der Maler* and *Duke Bluebeard's Castle*; but his special love was for the works of Wagner and of his fellow Bavarian, Richard Strauss. Hollreiser conducted *Tannhäuser* at the Bayreuth Festival in 1973 and 1974 and *Die Meistersinger* in 1975. He conducted the *Ring* at the Vienna Staatsoper in 1976 and *Parsifal* with the Vienna company at Tokyo in 1989, and during the 1990s continued to conduct at Munich, Berlin and Vienna. Hollreiser's recordings include Cornelius's *Der Barbier von Bagdad*, Wagner's *Rienzi*, Pfitzner's cantata, *Von deutsche Seele*, and works by Stravinsky and Bartók.

HANS CHRISTOPH WORBS/NOËL GOODWIN

**Holluigue, Jean de.** *See* MOUTON, JEAN.

**Hollweg, Werner** (*b* Solingen, 13 Sept 1936). German tenor. He prepared for a commercial career but took up singing in 1958 and studied in Detmold, Lugano and Munich, making his début with the Vienna Kammeroper in 1962. He joined the Bonn Opera for four seasons from 1963, and from 1968, when he sang Belmonte, appeared more widely in Germany, at the Vienna Staatsoper and regularly at the Salzburg Festival. He developed a close working relationship with Nikolaus Harnoncourt, with whom he recorded the title role in *Idomeneo* and Eisenstein in *Die Fledermaus*. A stylish lyric tenor, particularly in Mozart, he made his Covent Garden début in 1976 as Titus; in 1989 he sang in the première of Höller's *Der Meister und Margarita* in Paris. Hollweg's other operatic recordings include the title role in Mozart's *Mitridate*, both Soliman and Gomatz in *Zaide*, Wolf's *Der Corregidor* and Desmoulins in von Einem's *Dantons Tod*. He was also a much-admired concert soloist, and recorded such works as *Messiah*, Haydn's *The Creation* and *The Seasons*, Schubert's *Lazarus* and Mahler's *Das klagende Lied*.

NOËL GOODWIN

**Holly, Andreas Franz.** *See* HOLÝ, ONDŘEJ FRANTIŠEK.

**Holly, Buddy** [Holley, Charles Hardin] (*b* Lubbock, TX, 7 Sept 1936; *d* Clear Lake, IA, 3 Feb 1959). American rock and roll composer, singer and guitarist. His early recordings were made with the producer Norman Petty in Oklahoma and with his group the Crickets, which featured Jerry Allison (drums) and Joe B. Mauldin (bass guitar). A series of hits resulted, some issued under Holly's name and some as the Crickets. The latter included *That'll be the day*, *Oh Boy* and *Maybe Baby*. Among the most important under Holly's name were *Peggy Sue*, *Words of Love* and *Heartbeat*, and all featured his innovative jangling guitar solos. He died in a plane crash while on tour in the American mid-West but a number of previously unissued recordings were released throughout the 1960s and his best-known songs continued to be performed and recorded by later generations of rock musicians. Although his professional career was brief, he was among the most influential of the early rock and roll musicians: his well-crafted songs provided a template for the early writing of John Lennon and Paul McCartney of the Beatles and his light, nasal tenor was much copied by younger pop singers. *Buddy*, a musical based on Holly's life, opened in London in 1986 and ran for more than a decade.

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DAVE LAING

**Hollywood Bowl.** Outdoor theatre in LOS ANGELES, used for music from 1922.

**Hollywood String Quartet.** American string quartet. It was founded in 1947 by the conductor and violinist FELIX SLATKIN, with Paul Shure (violin), Paul Robyn (viola, replaced by Alvin Dinkin in 1954) and Slatkin's wife Eleanor Aller (cello). Because they were active in Hollywood studio orchestras (Slatkin, Dinkin and Shure at 20th-Century Fox, Aller and Robyn at Warner Bros.), they confined their touring activities largely to the West Coast, but they attained an international reputation through their many recordings. The quartet performed at the Edinburgh Festival (1957) and toured New Zealand (1960) before disbanding in 1961.

Although albums devoted to Beethoven (the late quartets), Brahms and Schubert were widely admired, the Hollywood String Quartet's chief legacy may be its service to 20th-century music. In recordings of works by Ernő Dohnányi, Villa-Lobos, Prokofiev, Kodály, Shostakovich, Walton, Schoenberg, Joaquín Turina and Creston, the quartet was celebrated for its vigour, impeccable intonation and sympathetic interpretations of contemporary music. Several of their recordings have been reissued on CD.

TIM PAGE

**Holm, Peder** (*b* Copenhagen, 30 Sept 1926). Danish composer, teacher and conductor. He studied with Knud Jeppesen (theory) and Thorvald Nielsen (violin) at the

Royal Danish Conservatory (1945–7). From 1949 to 1989 he taught at the conservatory in Esbjerg, serving as its principal from 1974 to 1977. He was also conductor of the West Jutland SO (1951–81). His considerable experience as both teacher and conductor finds clear expression in his compositions, many of which have an educational purpose, some designed for conservatory students, others for amateurs of any age. A fundamental aspect of his work has been his desire to foster communication between amateur and professional musicians, a subject on which he has written in the *Dansk musiktidsskrift*: hence *Pikkutikka* (1973) brings together a children's group and a symphony orchestra, while *Den bagvendte vise* (1984) combines technically demanding parts with easy ones tailored for less highly trained performers. Stylistically his works range from the almost ballad-like quality of some of his choral works to the restrained modernism of the orchestral and chamber works written for professionals: prominent among the latter are the Concerto for Orchestra (1955), *Pezzo Concertante* (1964), the String Quartet no.5 (1967) and *Caccia* (1985) for piano. Also noteworthy are his stage works *Ingen mad idag, men i morgen* (1962) and *Vildering kongesøn og miseri mø* (1983), and the choral compositions *Ode til aaret* (1988) and *Fynske stemmer* (1995), the latter written for the centenary of the Fynske Folkekor.

WORKS
(*selective list*)

Stage: Ingen mad i dag, men i morgen [No Food Today, but Tomorrow], 4 solo vv, mixed chorus, orch, 1962; Vildering kongesøn og miseri mø [The Wandering Prince and the Poor Maiden] (E.H. Madsen), Mez, Bar, actors, children's chorus, orch, 1984

Vocal: 3 sange (A. Berntsen, T. Larsen), mixed chorus, 1961; 5 sange for kor (H.-J. Nielsen, V. Stuckenberg, S. Chi-Wen), mixed chorus, 1971; Den bagvendte vise [The Awkward Ballad] (B. Andersen), equal vv, recs, vns, guis, 1984; Hedebys genganger [The Spectre of Hedeby] (Dan. folksong), 1v, chorus, orch, 1985; Ode til aaret [Ode for the Year] (F. Jaeger), mixed chorus, 1988; Fynske stemmer [Voices of Funen] (O.C. Føns, H.C. Andersen, S. Michaëlis, A. Berntsen, Funen legend), mixed chorus, ens, 1995

Orch: Conc. for orch, 1955; Pezzo concertante, 1964; 3 orkesterstykker, t sax, orch, 1966; Pikkutikka (E. Waldeier), children's group, orch, 1973; Fantasi, vn, str, 1978

Chbr and solo inst: Str Qt no.5, 1967; 2 stykker, ww qnt, 1968; 2 stykker, 10 hns, 1977; Kanon, up to 12 vc, 1984; Caccia, pf, 1985; Siun, gui, 1986

Principal publishers: Wilhelm Hansen, Samfundet til Udgivelse af Dansk Musik

WRITINGS

'Det er paedagogen der skal aendre billedet' [It is the teacher who has to change the picture], *DMt*, xlvii (1972–3), 104–7

'Om forventninger m.m. ... angående forhold til og interesse for amatører' [On expectations etc. ... concerning relationships with and interest in amateurs], *DMt*, xlviii (1973–4), 212–16

'Om at skrive for børn, amatører – og professionelle' [On writing for children, amateurs – and professionals], *DMt*, lxii (1987–8), 31–5

ERIK H.A. JAKOBSEN

**Holm, Richard** (*b* Stuttgart, 3 Aug 1912; *d* Munich, 20 July 1988). German tenor. He studied in Stuttgart with Rudolf Ritter and made his début at Kiel in 1937. After engagements at Nuremberg and Hamburg, in 1948 he joined the Staatsoper in Munich. In 1950 he sang Belmonte at Glyndebourne. He made his Metropolitan début in 1952 as David. At Covent Garden in 1953 he sang David and Flamand in the British première of *Capriccio*, given by the Munich company. He returned to London as Loge, 1958–60 and 1964–6; he also appeared at Bayreuth, Salzburg and Vienna. His extensive repertory included Tamino, which he sang in Felsenstein's 1954 production of *Die Zauberflöte* at the Komische Oper, Berlin, and Robespierre in von Einem's *Dantons Tod*. At Munich he created Wallenstein in Hindemith's *Die Harmonie der Welt* (1957) and Black in Egk's *Die Verlobung in San Domingo* (1963), and in 1975 he sang Aschenbach in *Death in Venice*. He also sang in oratorio. His voice, though not large, was well schooled and pleasing, and he was a sensitive performer; his recordings include the tenor solo part of *The Creation* and the role of Max in *Der Freischütz*.

HAROLD ROSENTHAL/R

**Holman, Derek** (*b* Redruth, Cornwall, 16 May 1931). English composer, organist and choral conductor. He studied the piano with York Bowen, the organ with William McKie at the RAM (1948–52) and took the University of London BMus (1951) and DMus (1967). His several posts in London included music master at Westminster Abbey Choir School (1954–6), assistant organist at St Paul's Cathedral (1956–8) and tutor at the Royal School of Church Music (1956–65). In 1965 he moved to Canada and became organist-choirmaster at Grace-Church-on-the-Hill (Toronto), a post he occupied until 1979. During 1981–9 he was organist-choirmaster at the Church of St Simon the Apostle. In 1967 he joined the Faculty of Music, University of Toronto, where he taught until his retirement in 1996.

Holman's music is distinguished by strong rhythmic features and, in the tradition of Vaughan Williams and Britten, the use of a chromatically-inflected tonality. Most of his works are for voice, particularly for choir. Accompaniments range from small ensemble to full orchestra.

WORKS
(*selective list*)

Stage: Dr. Canon's Cure (children's op, R. Davies), 1982, Toronto, 1982

Choral: Weatherscapes (A.G. Bailey), SATB, brass qnt/pf, 1973; Samuel Pepys and His Musick (S. Pepys, Davies), S, C, T, B, reader, SATB, fl, cl, vn, va, vc, hpd/pf, opt. perc, 1976; Homage to Robert Herrick (R. Herrick, Davies), solo vv, reader, SATB, ob, bn, str qt, hpd, 1978; 3 Canadian Folksongs, SATB, pf, 1981; Angularis fundamentum (7th century hymn, trans. J.W. Neale), SATB/(SATB, org), 1982; Te Deum, SATB, orch, 1983; Sir Christëmas, Tr vv, fl, vc, hp, pf, perc, 1987; Tapestry (trans. H. Waddell), SATB, orch, 1989; La romance du vin (E. Nelligan), SATB, orch, 1990; A Little Birthday Mass, Tr vv, hp/pf, 1991; Jezebel (R. Davies), solo vv, SATB, orch, 1992; A Song to David, solo vv, SATB, orch, 1994; Magnificat, solo vv, SATB, orch, 1997; *c*40 other choral works

Solo vocal: 4 Folksongs from Canada, Ct, fl, va, vc, 1977; Antiphons of the Venerable Bede (anon. Latin text), Ct, org, 1979; The Centred Passion (A. Tennyson), Bar, pf, 1986; Contrasts (S. Moodie, Nelligan, D.C. Scott, D. Redland), S, C, T, B, pf 4 hands, 1991; Ash Roses (T. Postle), S, pf, 1994

Inst: Partita on the Tune 'Mount Pleasant', ob, org, 1982; Homage to Handel, str orch, ad lib hpd, 1985; Prelude and Fugue on a Theme of Purcell, org, 1985; Serenade, cl, str orch, 1989; Postlude on a Melody by Melchior Vulpius, org, 1993; Airs and Echoes upon a Ground, 2 pf, 1997

Principal publishers: Boosey & Hawkes, Warner Chappell, Novello, Schirmer

CARL MOREY

**Holman, Peter (Kenneth)** (*b* London, 19 Oct 1946). English conductor and musicologist. He studied at King's College, London, with Thurston Dart, and has subsequently taught at the RAM, Colchester Institute and, as Reader in

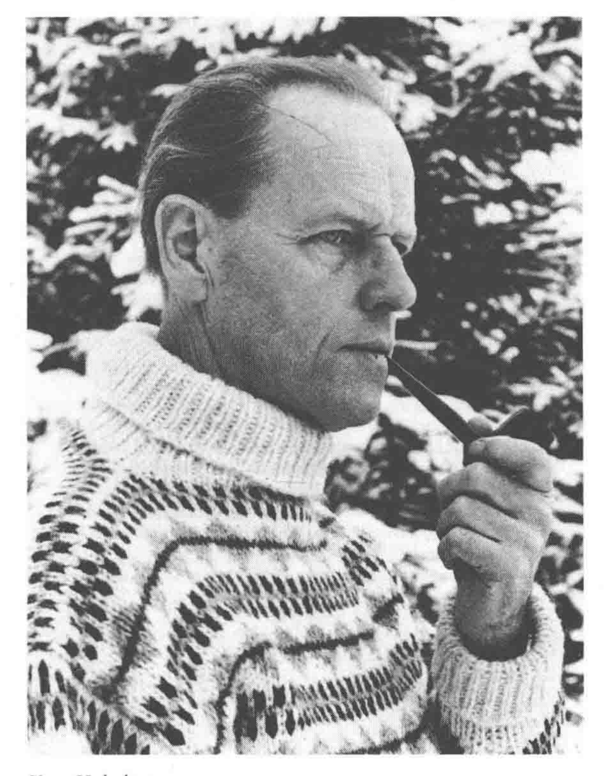
Musicology, at the University of Leeds. He is the author of many scholarly articles and editions, largely in the field of English Restoration music. His book *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993) was awarded a British Academy prize and *Henry Purcell* (Oxford, 1994) met with comparable acclaim. He has also contributed to a number of anthologies.

Holman founded The Parley of Instruments with Roy Goodman in 1979. This ensemble has been the core of a pioneering series of over 50 recordings from Hyperion entitled *The English Orpheus*, exploring the neglected repertory of English music before, and in the shadow of, Purcell. Holman became director of Opera Restor'd in 1985, with which he has rediscovered a wealth of fine stage music from the same era.

GEORGE PRATT

**Holmboe, Vagn (Gylding)** (*b* Horsens, 20 Dec 1909; *d* Ramløse, 1 Sept 1996). Danish composer and teacher. He was one of seven children of parents who were amateur musicians. In 1926 he entered the Kongelige danske musikkonservatorium in Copenhagen on Nielsen's recommendation. At the conservatory he studied principally with Jeppesen (theory) and Høffding (composition); after graduation he went to Berlin for a few composition lessons with Toch. There he met the Romanian pianist Meta May Graf, whom he married in 1933. He spent most of the 1930s teaching privately, studying and collecting various vernacular musics. Then and afterwards he published articles on Balkan and Arabic music and on Danish street cries. His full-length definitive book on the street cries was published in 1988.

In the 1940s he taught at the Blindeinstituttet in Copenhagen as well as privately. From 1947 to 1955 he was a music critic for the Copenhagen daily *Politiken*, and from 1950 to 1965 he taught at the Royal Conservatory. Among his students were composers who have become prominent in Danish music, including Nørgård, Nørholm and Gudmundsen-Holmgreen. Holmboe was also active for many years in Danish composers' organizations. In 1965 he left the conservatory to compose full-time, aided by a lifelong annual grant from the state. Of his many other awards and honours, an important early one was first prize (for his Second Symphony) in a competition held by the Kongelige Kapel (Royal Orchestra) in 1939. This brought him almost instant fame in Denmark. Further recognition came with his deeply felt Symphony no.4 ('Sinfonia sacra') written during the war under the strong and positive influence of Stravinsky's *Symphony of Psalms*. Having won a Danish Radio prize, the symphony was given its first performance at the inauguration of its new building in 1945. International acclaim resulted from performances of his energetic Fifth Symphony in 1947 at the ISCM festival in Copenhagen and later that year in Stockholm.



*Vagn Holmboe*

Holmboe's musical maturity emerged in the 1940s, e.g. in symphonies nos. 3–6, concertos nos. 2–11 (for a variety of instruments) and the string quartets nos.1–3, which came after 10 unnumbered quartets, a few of which remained incomplete. In 1951 he began a group of choral works entitled *Liber canticorum*. These dramatic, colourful, sometimes austere Latin settings of Old Testament texts established and advanced his reputation in Scandinavia for sensitive and noble choral music. Other significant choral works followed, some setting Icelandic, Faroese or English texts.

With the prize money won in 1939, Holmboe and his wife bought land near Ramløse, in rural north-east Denmark, naming the property Arre Boreale, after the nearby Arre lake. In 1953–4 they built two dwellings there and planted thousands of trees and shrubs. For more than forty years they lived in this peaceful area, far from the noise of the capital but close to the lake, Tisvilde woods and the northern coast of Denmark. They regularly received guests at Arre Boreale from all over the world, becoming unofficial ambassadors for Danish music and musical life. In the decade after they moved near Ramløse, Holmboe made three important associations. The century-old Wilhelm Hansen Musikforlag (later Edition Wilhelm Hansen) became the main publisher of his music in 1958. Also in 1958, Holmboe collaborated with the poet Thorkild Bjørnvig on one of many cantatas for ceremonial occasions in Denmark. This led in the mid-1960s to another work setting a Bjørnvig text, the *Requiem for Nietzsche*, a mighty exploration of artistic conviction and truth in the face of disruption and despair. At the same time Holmboe came to know the Copenhagen String Quartet, then a relatively new ensemble. They gave the premières and recorded many of his string quartets for over 20 years.

Holmboe accepted commissions from many people and organizations, most of them in Scandinavia. But he also wrote music on his own initiative, such as the ten preludes for chamber orchestra dedicated to the English writer Robert Layton, and music for performers he admired, such as string quartets for the Copenhagen String Quartet and the Viola Sonata and Second Viola Concerto for Golani. For more than 50 years of his life, he was one of the best-known composers in Scandinavia. Although his

work had been well represented on disc, in the mid-1990s it received more substantial recognition with the first CDs issued in projects devoted to recording all 21 numbered string quartets (Dacapo/Marco Polo), 14 symphonies (BIS), many concertos (Dacapo/Marco Polo) and other orchestral works. In 1993 he was diagnosed with Waldenström's syndrome, a blood disease similar to leukaemia, and not expected to live much longer. But his inner strength enabled him to write music for three years more. He was revered in Denmark not only for his music but also for his generous spirit, benevolent wit, broad knowledge and rich wisdom.

Holmboe's outstanding achievements, among nearly 400 compositions in all the traditional genres, lie mostly in orchestral, chamber and choral music. He wrote sonatas or concertos for all the standard non-percussion orchestral instruments except bassoon and horn, and, from 1972 onwards, several solo and other compositions for instruments previously marginal or absent in his work: organ, recorder, guitar and accordion. Impressive solo songs include *Moya* (Japanese poems in Danish translation), two sets of Three Inuit Songs (in Danish translation) and *Zeit* (to a German text by Renata Pandulová). His major solo piano work is *Suono da bardo*. His stage works, however, were little known; one was unsuccessful and three composed earlier were not produced.

His music owes much to the balance and subtlety of Haydn, the clarity, colour and immediacy of Nielsen, the developmental strength of Sibelius, the restraint and mastery of Stravinsky and the spontaneous and straightforward qualities of the folk music he so admired. The range of his melodies is often narrow; melodic rhythms are smooth more often than irregular. His harmony is primarily modal, frequently with chromatic inflections or clashes on a diatonic base. Atonality and serialism only appeared in limited ways, chiefly in the early 1960s. At that time he was criticized by younger colleagues for distancing himself from various avant-garde trends. Notably, the *Requiem for Nietzsche*, which contains his technically most advanced writing for both voices and instruments, is from this period.

The basis of Holmboe's music is free counterpoint. More fixed procedures such as melodic imitation and distinct formal designs such as structured variations are uncommon in his work. His phrasing is very flexible, while the interplay of many melodic shapes of considerable variety sometimes creates long spans of music with no conspicuous cadences or pitch centres. In this respect, a probable influence is Renaissance vocal polyphony as taught by Jeppesen. His music is often considered neoclassical. But he showed little interest in objectivity, intellectuality, or theory as such. He often spoke of the need to balance reason and emotion, create cosmos out of chaos and combine tradition and innovation in an artistic totality. He welcomed both spontaneity and control and acknowledged music's mysterious qualities as much as its formal properties.

Holmboe identified strongly with nature, about which he knew a great deal. Its obvious influence may be found in titles and certain musical details of some works, e.g. his best-known symphony, no.8 ('Sinfonia boreale'), and his ten preludes for chamber orchestra. The latter have titles and some sounds or gestures referring to natural objects or phenomena. He did not feel inspired by scenic details in nature but stressed deeper things: life rhythms of plants and animals, change of weather and seasons, the power and peacefulness of the sea. Through these, nature had a bigger influence on his music, especially on his formative musical principle of metamorphosis. Although it is found in music he admired by other composers, he related the concept more to life cycles and the environment. Artistically he characterized metamorphosis, in his book *Mellemspil* [Interlude] (1961), as 'a process of development that transforms one matter into another, without it losing its identity, its basic characteristics'. In Holmboe's music, metamorphosis is not strictly thematic. It draws on melody, harmony and rhythm primarily, but also other elements (colour, texture, etc.) for its comprehensive realization. It entails multi-level contrasts which are complementary rather than dualistic, and a blending of statement with development in music which is often in constant flux.

Metamorphosis is prominent in major works from about 1949 to 1972, including choral music, many string quartets, symphonies nos.7–10, *Sinfonia in memoriam* and four orchestral works specifically subtitled 'symphonic metamorphosis'. Traces of the principle are found outside this period, e.g. in Symphony no.6 (1947) and String Quartet no.15 (1977–8). In his later music, the principle has less direct effect. But it is felt in the elusive elaboration of 'submotivic' particles – intervals, scalar fragments and other figuration – along with the thematic materials they may turn into or accompany. Metamorphosis notwithstanding, most of Holmboe's music depends little on exact repetition and reveals wondrous generative processes mostly unrelated to traditional formal patterns.

Holmboe was a composer of uncompromising integrity. His techniques grew out of expressive need in the context of life experiences. The apparent reserved nature of his music disguises 'a fine heat at the heart of it, a severe yet intensely human concentration that itself is a passion far outstripping self-consciousness' (Robert Simpson, in his foreword to Holmboe's book *Experiencing Music: a Composer's Notes*, 1991). His best music is powerful as well as subtle, both disciplined and passionate, and profoundly moving in its psychological drama.

WORKS

STAGE

Fanden og borgmesteren [The Devil and the Mayor] (sym. fantasy play, W. Kolbenhoff), op.23, solo vv, chorus, orch 1940, unperf.; Den galsindede tyrk [The Ill-Tempered Turk (ballet, choreog. Salto), op.32a orch, 1942–4, unperf.; Lave og Jon (op, L. Thorbjørnsen), solo vv, chorus, orch, 1946–8, unperf; Kniven [The Knife] (chbr op, Holmboe), S, A, T, Bar, B, chbr orch, 1959–60, Copenhagen 2 Dec 1963

INCIDENTAL MUSIC

Fløjten [The Flute] (P. Gudmunsden), op.42, chbr orch, 1946; J.F. Willumsen (film score, dir. J. Roos), 1951; Gnavpotten [The Grumbler] (Menander), 1959; Julius Caesar (W. Shakespeare), 1963; Multityder [Multitudes] (film score, M. Zieler), chanter, cl, vn, vc, timp, perc, 1969; Vinter [Winter] (photographic slides by M. Holmboe), op.194, orch, 1993–4

ORCHESTRAL

Syms.: 3 early, 1927–33, 2 inc.; no.1, op.4, chbr orch, 1935; no.2, op.15, 1938–9; no.3 'Sinfonia rustica', op.25, 1941; no.4 'Sinfonia sacra' (Holmboe), op.29, chorus, orch, 1941; no.5, op.35, 1944; no.6, op.43, 1947; no.7, op.50, 1950; Chbr sym. no.1, op.53, 1951; no.8 'Sinfonia boreale', op.56, 1951–2; Sinfonia in memoriam, op.65, 1954–5; Kairos [Time] (Sinfonie I–IV), op.73a–d, str, 1957–62; Sinfonia zieleriana, 1964, inc.; no.9, op.95, 1967–8; Chbr sym. no.2 'Elegy', op.100, 1968; Chbr sym. no.3 'Frise' [Frieze], op.103a, 1969–70; no.10, op.105, 1970–71;

no.11, op.144, 1980–81; no.12, op.175, 1988; no.13, op.192, 1993–4

With solo insts: Chbr sonata no.1, op.2b, vn, str, 1935; Rumaensk suite [Romanian Suite], pf, chbr orch, 1935; Rhapsody, op.5, fl, chbr orch, 1935; Little Ov., 2 soloists, str, 1936; Conc.-Sym., op.13b, vn, orch, 1937, inc.; Vn Conc. no.1, op.14, 1938; Conc. no.1, op.17, pf, chbr orch, 1939; Conc. no.2, op.20, fl, vn, chbr orch, 1940; Conc. no.3, op.21, cl, chbr orch, 1940, 1942; Concertino no.1, op.22, vn, va, str, 1940; Concertino no.2, op.24, vn, str, 1940; Conc. no.4, op.30, pf trio, chbr orch, 1942; Conc. no.5 (Va Conc. no.1), op.31, 1943; Conc. no.6 (Vn Conc. no.2), op.33, 1943; Conc. no.7, op.37, ob, orch, 1944–5; Conc. no.9, op.39, vn, va, orch, 1945–6; Conc. no.11, op.44, tpt, chbr orch, 1948; Conc. no.12, op.52, trbn, orch, 1950; Conc. no.13, op.67, ob, va, chbr orch, 1955–6; Concertino, 4 rec, str, 1957; Vc Conc., op.120, 1974; Rec Conc., op.122, chbr orch, 1974; Fl Conc. no.1, op.126, 1975–6; Tuba Conc., op.127, 1976; Vn Conc. no.3, op.139, 1978–9; Fl Conc. no.2, op.147, 1981–2; Intermezzo concertante, op.171, tuba, str, 1987; Va Conc. no.2, op.189, 1991–2; Conc., op.195, str qt, str, 1995–6

Sym. metamorphoses: Epitaph, op.68, 1956; Monolith, op.76, 1960; Epilog, op.80, 1961–2; Tempo variabile, op.108, 1971–2

Other full orch: Conc. for Orch, 1929; Ov., 1935; Sym. Ov., op.28, 1941; Conc. no.8 'Sinfonia concertante', op.38, 1945; Conc. no.10 'Trae-messing-tarm' [Wood-Brass-Gut], op.40, 1945–6; Suite 'Den galsindede tyrk' [The Ill-Tempered Turk], op.32b, 1969; Fanfare 77, 1977; Concerto giocondo e severo, op.132, 1977; untitled work, 1994–5, inc.

Chbr orch: Conc., 1931; Chbr Music no.1, 1931; Suite, 1932; Ov., 1932; Divertimento no.1, 1933; Suite no.1, op.1, 1935; Suite no.2, op.6, 1935–6; Suite no.3, op.11, 1936; Concertino, 1938; Rumaensk suite [Romanian Suite], 1938, inc.; Dansk suite [Danish Suite], 1938; 10 Preludes: To a Pine Tree, op. 164, 1986, To a Dolphin, op.166, 1986, To a Maple Tree, op.168, 1986, To a Willow Tree, op.170, 1987, To a Living Stone, op.172c, 1987, To the Seagulls and Cormorants, op.174, 1987, To the Pollution of Nature, op.180, 1989, To the Victoria Embankment, op.184, 1990, To the Calm Sea, op.187, 1991, To the Unsettled Weather, op.188, 1991

Str: Chbr Music no.2, 1932; Ov., 1932; Music I for School Orch, 1932; Divertimento no.2, 1933; Conc., 1933; Music for Vn Choir, 1938; Diafora, op.118, 1973–4; Louisiana Conc., op.131, 1977

### BRASS AND PERCUSSION

Chbr Music no.3, perc, 1932; Ondata I, op.109a, perc, 1972; March, brass, 1976; Ondata II, op.109b, perc, 1978; Conc., op.157, brass, perc, 1983

### CHAMBER AND SOLO INSTRUMENTAL

6 or more insts: Divertimento no.3, 2 ob, 2 tpt, 2 trbn, 1933; Musik for fugle og frøer [Music for Birds and Frogs], op.106b, 2 fl, 16 bn, 1971; Sextet, op.114, fl, cl, bn, str trio, 1972–3

5 insts: Str Qnt, E♭, str qt, va, 1928; Qnt, 1930, inc. [scoring unknown]; Wind qnt, 1933; Serenade, op.3, fl, cl, str trio, 1936; Qnt, op.10, fl, ob, cl, vn, va, 1936; Notturno, op.19, wind qnt, 1940; Aspekter [Aspects], op.72, wind qnt, 1957; Tropos [Trope], op.75, str qt, va, 1960; Brass Qnt no.1, op.79, 1961–2; Musik til Morten [Music for Morten], op.104, ob, str qt, 1970; Brass Qnt no.2, op.136, 1978; Str Qnt, op.165, str qt, db, 1986; Translation, op.172b, pf, vn, va, vc, db, 1987

Str qts: 10 unnumbered str qts, 1926–49, some inc.; 21 numbered str qts: no.1, op.46, 1948–9; no.2, op.47, 1949; no.3, op.48, 1949–50; no.4, op.63, 1953–4; no.5, op.66, 1955; no.6, op.78, 1961; no.7, op.86,1964–5; no.8, op.87, 1965; no.9, op.92, 1965–6; no.10, op.102, 1969; no.11 'Quartetto rustico', op.111, 1972; no.12, op.116, 1973; no.13, op.124, 1975; no.14, op.125, 1975; no.15, op.135, 1977–8; no.16, op.146, 1981; no.17 'Mattinata', op.152, 1982, 1983; no.18 'Giornata', op.153, 1982; no.19 'Serata', op.156, 1982, 1984–5; no.20 'Notturno', op.160, 1985; no.21 'Quartetto sereno' op.197, 1996, completed by P. Nørgård; Døgnets timer [The Hours of the Day], op.128, str qt, 1976, 1978, 1979, inc.; Via Peria [Per's Path], str qt, 1992; Svaerm [Swarm], op.190b, str qt, 1992; untitled work, str qt, 1994–5, inc.

Other 4 insts: Qt, fl, ob, va, vc, 1930; Qt, op.9, fl, pf trio, 1936; Serenade, op.18, fl, pf trio, 1940; Primavera, op.55, fl, pf trio, 1951; Quartetto medico, op.70, fl, ob, cl, pf, 1956; Qt, op.90, fl, str trio, 1966; Fanden løs i vildmosen [The Devil to Pay in the Marsh], op.106a, cl, 2 vn, db, 1971; Musik for fugle og frøer [Music for Birds and Frogs], op.106b, 2 fl, va, bn, 1971; Fanfare, op.121, 3 tpt, timp, 1974; Firefir, op.130, 2 fl, a fl, b fl, 1976–7; Notater [Notations], op.140, a trbn, t trbn, bar trbn, tuba, 1979; Ballata, op.159, pf qt, 1984; Epos, op.182, 2 pf, 2 perc, 1989–90

3 insts: 4 str trios, 1930–2, no.4 arr. fl, cl, bn; Trio (3 vn)/(fl, 2 vn), 1926; Piece, 3 vn, 1928; Chbr Music no.4, vn, ob, vc, 1934; Serenade, fl, cl, bn, 1935; Little Ov., fl, vn, pf, 1936; Rhapsodic Intermezzo, op.8, vn, cl, pf, 1938; Isomeric (Duo concertante), op.51, 2 vn, pf, 1950; Pf Trio, op.64, 1954; Trio, op.97, fl, vc, pf, 1968; Nuigen [Nowagain], op.129, pf trio, 1976; Trio, op.133 (rec, vc, hpd)/fl, vc, pf), 1977; Trio, op.137, cl, vc, pf, 1978; Music with Horn, op.148, vn, hn, pf, 1981; Gioco, op.155, str trio, 1983; Eco, op.186, cl, vc, pf, 1991

2 insts: Sonata, vn, pf, 1924; Duo, 2 vn, 1926; Bagatelle 'Arabesque', vn, pf, 1928; Sonata, vn, pf, 1929; Duets, 2 rec, 1931; Allegro sostenuto, vn, pf, 1931; 5 Duets, fl, va, 1932; Duos, fl, vn, 1932; Duos, fl, vc, 1932; Sonata no.1, op.2a, vn, pf, 1935; Rhapsody, vn, cl, 1936; Sonata no.2, op.16, vn, pf, 1939; Sonatina capricciosa, op.27b, fl, pf, 1942; Duo Concertante, op.83, vn, va, 1963; Sonata no.3, op.89, vn, pf, 1965; Sonatina, op.93a, ob, pf, 1966, rev. 1990 as op.93b; Triade, op.123, tpt, org, 1974–5; Bogtrykkemaskinen [The Printing Press], vn, pf, 1979; Sonata, op.145, rec, hpd, 1980; Sonata, op.162, tuba, pf, 1985; Duo concertato, op.167, vn, gui, 1986; Sonata, op.172a, trbn, pf, 1987; Capriccio, op.177, cl, pf, 1988; Svaerm [Swarm], op.190a, 2 vn, 1992; Canción y danza, op.191a, rec, gui, 1992; Haiduc [Marauders], op.193, vn, pf, 1993

Kbd: Scherzo, pf, 1928; Sonata pf, 1929; Sonata, pf, 1930; 3 suites, pf, 1930–33; Sym., pf, 1930; Nocturne, pf, 1930; Allegro affettuoso, pf, 1931; Conc., pf, 1931; Capriccio, pf, 1932; Romanian Dances, pf, 1934; Rumaensk suite [Romanian Suite], op.12a, pf, 1937; Dansk suite [Danish Suite], op.12b, pf, 1937–8; Sonatina briosa, op.27a, pf, 1941; 5 Epigrams, pf, 1942; Suono da bardo, op.49, pf, 1949–50; Moto austero, op.88a, pf, 1965, rev. 1972 as op.88b; I venti, op.99a, pf, 1968, rev. 1972 as op.99b; Fabula I, op.112, org, 1972; Contrasti op.113, org, 1972; Fabula II, op.115, org, 1973; Accdn Sonata no.1, op.143a, 1979; Accdn Sonata no.2 'Burlesco', op.179a, 1989; 3 + 3 = 5, op.179b, pf, 1989; other pf works, 1928–39

Other 1 inst: Molto allegro scherzando, vn, 1929; Vn Sonata, 1953, inc.; Fl Sonata, op.71, 1957; Db Sonata, op.82, 1962, Vc Sonata, op.101, 1968–9; Gui Sonatas nos.1 and 2, opp.141, 142, 1979; 5 Intermezzi, op.149, gui, 1981; Parlare del più e del meno [To Talk About This and That], op.176, gui, 1988; Va Sonata, op.178, 1988; Reminiscenser [Reminiscences], vn, 1990; Springbuk [Springbok], op.191b, rec, 1995

### CHORAL

*unaccompanied*

Mixed chorus: De danske tålte ikke tvang [The Danes Would Not Stand Coercion] (J.V. Jensen), 1934; Den dovne trillebør [The Lazy Wheelbarrow] (T. Kristensen), 1936; 2 songs (H. Herdal, A. Garff), 1940; Jeg har sortnende hede og hvidtnende sande [I have Darkening Heath and Lightening Sands] (S. Hallar), 1940; 8 Three-Voice Canons (P. Hein), 1941; 18 Three-voice canons (Hein), 1941; Jeg ved en urt så dejlig og bold [I Know a Plant So Lovely and Fine] (H. Albertsøn), op.36, 1943; 5 songs (P. Lagerkvist), op.34 nos. 2–5, 1947; Ikke forlig [No Compromise] (K. Munk), 1948; Liber canticorum, bk i (Bible), op.54, 1951; Liber canticorum, bk ii (Bible), op.59, 1952–3; Liber canticorum, bk iii (Bible), op.60, 1953; Liber canticorum, bk iv (Bible), op.61, 1953; Simeons lovsång [Simeon's Song of Praise] (Bible), 1958; Solhymne [Hymn to the Sun] (Pharaoh Akhenaten), op.77, 1960; Hevjið í homrum [Raise in the Passes] (J.H.O. Djurhuus), op.81, 1962, 1964; Evangeliespråk [Gospel Sayings] (Bible), 1964; Sange mod vårdybet/Sól og kavi [Songs towards the Deep of Spring/Sun and Snow] (W. Heinesen), op.85, 1964–5, 1968; 3 Jaeger songs (F. Jaeger), op.98, 1966, 1968; Liber canticorum, bk v (Bible), op.96a, 1967; Solsort [Blackbird] (H. Rasmussen), 1970; Cantata profana 'Frise' [Frieze] (Holmboe), op.103b, 1970; Two Border Ballads (A Lyke-Wake Dirge, The Wee Wee Man) (trad.), op.110a–b, 1972; Cantata no.13, for Vrå College's 100th anniversary (F. Christensen), 1972; 2 Songs (E. Tang Christensen), 1972; Eydna/Lykken [Good Fortune] (C. Matras), op.119, 1974; 3 Motets (Bible), 1976; Þótt form þín hjúpi graflín [Although a Shroud Covers your Form] (H. Laxness), op.138a, 1978; Song at Sunset (W. Whitman), op.138b; Brúgvar [Bridges] (K. Hoydal), op.151, 1982; 2 Sarvig Pss (O. Sarvig), op.154, 1983; Liber canticorum, bk va 'Hominis dies' (Bible), op.158a, 1984; Liber canticorum, bk vb 'Laudate Dominum' (Bible), op.158b, 1984; Ps

lxxxiv, op.163, 1985; Rejsende [Travellers] (P. Major Sørensen), op.169, 1986; Ps lxv, op.173, 1987; Winter (J.G. Brown), op.181, 1989; 2 songs (Shakespeare); Pludselig blev mørket lyst igen [Suddenly the Darkness became Light Again] (O. Wivel) (1994); Sommer [Summer] (Herdal), before 1943

Men's chorus: 5 songs (Lagerkvist), op.34 no.1, 1943; Glemselshejren [The Heron of Oblivion] (Icelandic Hávamál), 1963

Women's chorus: Evangeliespråk [Gospel Sayings] (Bible), 1964

Children's chorus: Choral pieces (Claudius, R.M. Rilke, Holmboe), 1931; Ps lxii, op.13a, 1937

Equal vv: 3 Songs (L. Levy), 1959; 5 børnesange [5 Children's Songs] (I. Hagerup, H. Rasmussen, J. V. Hensen, H.C. Andersen), 1961; Hyld [Elder Tree] (Jaeger), 1972; Konstateringer [Statements] (H.J. Nielsen), 1979; Hvad bøgetraeet sang [What the Beech Tree Sang] (H.C. Andersen)

*accompanied*

Orch: Requiem (J.P. Hebbel), child's v, children's chorus, chbr orch, 1931; Traeet [The Tree] (P. La Cour), op.62, chorus, chbr orch, 1953; Cantata no.11, for the Royal Veterinary and Agricultural College's 100th anniversary (J. Abell), Mez, Bar, chorus, wind orch, 1958; Cantata no.12, for Aarhus University's anniversary (Bjørnvig), Mez, Bar, chorus, orch, 1958–9; Skoven [The Forest] (Garff), op.74, S, Bar, children's chorus, chorus, orch, 1960; Requiem for Nietzsche (Bjørnvig), op.84, T, Bar, chorus, orch, 1963–4; Beatus parvo [Blessed in Little] (Bible), op.117, chorus, orch, 1973; Biblical Cantata (Bible), op.150, S, chorus, brass, str, 1981

Inst: Provinsen [The Provinces] (H. Bergstedt), S, A, T, Bar, chorus, fl, ob, vn, vc, 1931; 3 Inuit Songs, set no.1 (K. Rasmussen), op.69, Bar, chorus, timp, 1956; 3 Songs (J.A. Schade, H. Rasmussen, Holmboe), chorus, pf, 1960; En tosset verden [A Crazy World] (Holmboe), children's chorus, insts, 1966; De vilde hvide/Nikke nikke nambo (B. Andersen), children's chorus, insts, 1968; 3 Motets (Bible), equal vv, mixed chorus, org, 1976; Ordet [The Word] (Bible), op.134, S, T, Bar, chorus, 3 hn, 2 tpt, 2 trbn, org, 1977; Ode til sjaelen [Ode to the Soul] (J. Ewald), op.161, S, T, chorus, brass qnt, hn, org, 1985; Die Erfüllung (Novalis), op.183, S, Bar, chorus, fl, ob, cl, bn, brass qnt, 1990

Other: Cantatas nos.1–10, 1940–57

SOLO VOCAL

With pf: Stjerner [Stars] (V. Stuckenberg), 1928; Piletraeet bøjer sig [The Willow is Bending], inc. *c*1929; Weg im Dezember [Away in December] (R. Seitz), 1933; 3 lyriske sang [3 Lyrical Songs] (N. Petersen), op.7a, 1936; Stilfaerdige sange [Quiet Songs] (W. Kolbenhoff), op.7b, 1936; 2 Songs (B. Bjørnson, H. Ibsen), Mez, 1942; 12 Danske skaemteviser [12 Danish Jesting Ballads] (trad.), op.45a, Mez, 1948; Traeer og vaekster [Trees and Plants] (La Cour), op.45b, Mez, 1949; Bjergenes sang [Song of the Mountains] (Yokut trad.), op.45c, Mez, 1949–52; Moya (7 Japanese songs), op.57, Mez, 1952; Sendebude [Messengers] (La Cour), op.58, Bar, 1952; En tosset verden [A Crazy World] (Holmboe), 1966; 5 Späte Lieder (G. Graf), Mez, 1969; Klokkeglassets vise [The Bell Glass's Song] (Holmboe), 1978; 3 songs (Ibsen), Mez, 1991; Pludselig blev mørket lyst igen [Suddenly the Darkness became Light Again] (Wivel) (1994)

Other: Nocturne (T. Lange), S, str qt, 1927; Songs: Einsamkeitzur Nacht (Li-tai-pe), Schusterkritik (D. Tomas), 1935 [scoring unknown]; Rosette (Sonatina) (F. Mistral), op.41, S, T, pf, 1946; Kibkariuk (3 Inuit Songs, set no.2) (K. Rasmussen), op.91, A, cl, 3 drums, 1966; Zeit (R. Pandulová), op.94, A, str qt, 1966–7; Edward (trad. border ballad), op.107a, Bar, chbr orch, 1971; The Wee Wee Man (trad. border ballad), op.107b, T, chbr orch, 1971; Egilskvad [Egill's Ballad] (Icelandic trad.), op.185, Bar, brass qnt, 1990–91; Ave Maria op.196, S, org, 1996; Schade, Digte [Schade, Poems] (J.A. Schade), S, Bar, fl, pf trio

MSS in *DK-Kk*

Principal publishers: Viking, Wilhelm Hansen

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'Gadesangen i København' [The street cry in Copenhagen], *Dansk musiktidsskrift*, xiii (1938), 171–9

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T. Bjørnvig: 'Ord og musik' [Words and music], *Dansk musiktidsskrift*, xlv (1969), 146–9

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PAUL RAPOPORT

**Holme Pierrepont Opera Trust.** Opera company formed in 1979, based at Holme Pierrepont Hall near NOTTINGHAM; in 1985 it became the touring company Opera Restor'd.

**Holmes, Alfred** (*b* London, 9 Nov 1837; *d* Paris, 4 March 1876). English violinist and composer, brother of Henry Holmes. He and his brother studied the violin with their father and made their début together at the Haymarket Theatre on 13 July 1847 in a duet arrangement of the overture to Auber's *Masaniello*. In 1852 they played duets by Spohr for the composer, who was then in London. European tours in 1855 and 1856 took them to Brussels (where they won the praise of Bériot and Léonard), and a number of German cities; in Kassel they again met Spohr who, in recognition of their outstanding playing of his works, dedicated to them the three grand duos opp.148, 150 and 153. Spohr's magnificent Guadagnini violin of 1780 was later owned by Alfred and Henry in turn. In autumn 1864 they arrived in Paris, where Alfred settled permanently; under the aegis of the Ministry of Public Education he organized a series of Sunday fortnightly concerts early in 1866 'to encourage a taste for classical art among the numerous scholars of public institutions'. He then devoted himself to concert touring and composing. His first symphony, *Jeanne d'Arc*, for solo voices, chorus and orchestra, was first performed at St Petersburg in 1867; other programmatic symphonies include *The Siege of Paris* and *Robin Hood* (both performed in Paris in 1870), *Charles XII*, *Romeo and Juliet* and *The Youth of Shakespeare*. He also wrote two concert overtures, *The Cid* (performed at the Crystal Palace on 21 February 1874) and *The Muses*, an opera *Inez de Castro* (1869), accepted by the Opéra but never staged, and piano music and songs.

W.H. HUSK/ALBERT MELL

**Holmès** [Holmes], **Augusta (Mary Anne)** (*b* Paris, 16 Dec 1847; *d* Paris, 28 Jan 1903). French composer of Irish parentage. She became naturalized French after 1871, when she adopted the distinctive accent in her name. Some of her early works were written under the pseudonym Hermann Zenta. She was brought up in Versailles and showed an early talent for music, poetry and painting. She was encouraged by her godfather, the poet Alfred de Vigny, one of several artistic personalities with whom her parents were in contact at the time. According to a rumour that Holmès did little to dispel in later life, he was also her natural father. Another rumour has it that the composer's mother forbade her interest in music and that, despairing, the young girl tried to kill herself. She trained in the subject nonetheless: with 'Mlle Peyronnet', a local pianist (about whom little is known); Henri Lambert, organist of Versailles cathedral; and Hyacinthe Klosé.

Holmès's first compositions were performed locally; by 1875, however, she had moved into Parisian circles, becoming a well-known advocate of Wagner and one of Franck's disciples. Here, again, it is difficult to distinguish fact from fable, though it is likely that she studied composition with Franck, in spite of d'Indy's claims to the contrary, and sexual interpretations of their relationship (see especially Harwood). It was probably through Franck's other pupils that she met the poet, critic and librettist Catulle Mendès, with whom she lived for almost 20 years and had five children. After their separation she continued to compose and teach professionally until her death.

Although Holmès devoted considerable energy to mythologizing her career, it was a tendency with which contemporary commentators were complicit. And even if such stories risk overwhelming the woman and her music, they are worth recalling as an example of the 19th-century impulse to conflate life and work, especially the life and work of female composers. One such story was of Holmès as a champion of various nationalistic causes. This was a result of personal publicity emphasizing her Irish roots and French 'heart', as well as a series of symphonic compositions on nationalist themes that received prominent premières in the 1880s (*Lutèce*, *Irlande*, *Pologne* and *Ludus pro patria*, for example). The composer became known as a kind of musical Marianne, innately concerned with the plight of oppressed European nations; her musical language, was at the same time viewed as 'masculine' and 'virile'. It was perhaps for this reason that her *Ode triomphale* was commissioned, the musical centrepiece of the 1889 Exposition Universelle (see Ory). A semi-staged work influenced by the late 18th-century *fête révolutionnaire*, it inspired the best-known example of this strand of Holmès reception: Saint-Saëns's claim that she was France's Muse.

Surviving manuscripts provide evidence of Holmès's interest in opera. However, only one of her numerous projects reached the stage: *La montagne noire*, with (as was usually the case) both text and music by the composer, was completed by 1884 and saw its première in 1895 at the Paris Opéra. It can be viewed as combining her two main compositional activities up to that date: charting the seduction of a Montenegrin soldier by a voluptuous Turk, it provided Holmès with the opportunity to exploit the closed forms and exoticism of her song composition alongside the more through-composed, Wagnerian procedures of her symphonic works. It is in the former realm that *La montagne* works best: Holmès's arias, in their overall construction and vocal writing, are among the most innovative of those for the exotic mezzo-soprano; her music for the various ensembles is more derivative and harmonically unwieldy. *La montagne* was not well received and, after 13 performances, it was dropped by the Opéra; revivals at Covent Garden and the Metropolitan Opera were mooted, but like most of Holmès's compositions except for a handful of songs, it has long been absent from the repertory.

Holmès bequeathed a large collection of musical manuscripts to the Paris Conservatoire; her personal papers were donated to the Bibliothèque Nationale by her daughter, Hélyonne Barbusse (n.a.fr.16258–63).

WORKS

*all printed works were published in Paris; unpublished MSS in F-Pc unless otherwise stated*

*opera and song texts by composer unless otherwise stated*

STAGE

*unperformed unless otherwise stated*

Libs: Le fils d'Olivier (4); Marie Stuart (3); La merrow (4); Norah Greena (4), late 1880s; La belle Roncerose (3), 1890s

Ops: Astarté (1), 1870s; Lancelot du lac (3), 1870s; Héro et Léandre (1), 1875; La montagne noire (4), 1884, Paris, Opéra, 8 Feb 1895, vs (1895)

OTHER VOCAL

Ave Maris stella, T, S (1872), *F-V* [ded. Franck]; Memento mei Deus, chorus, 1872 [ded. Franck]; Tantum ergo sacramentum, T, Bar,

org, 1872; Veni creator, T, chorus, org (1887); La vision de la reine, scena, solo female vv, female chorus, pf, vc, hp (1895)
Over 130 songs (some repr. in *Selected Songs* (New York, 1984) [with an introduction by M. Irvin]), incl., La chanson de chamelier (L. de Lyvron), 1865 (1878); Les sept ivresses (1882); 3 chansons populaires (1883); Les [5] sérénades (1883–4), *F-V*; Noël (Trois anges sont venus ce soir) (1884); [2] Rêves parisiens (1886–92); Les [3] chants de la kitharède (1888); Les griffes d'or (1889); [4] Paysages d'amour (1889); La chanson des gars d'Irlande (1891); [10] Contes de fées (1892–7); [6] Contes divins (1892–5); Les [4] heures (1899–1900)

INSTRUMENTAL

Symphonic: Air de ballet pour orchestre, 1870s; Allegro féroce, 1870s; Carmen nuptiale, chorus, orch, 1870s, *F-V*; La chanson de la caravane, solo vv, chorus, orch, 1870s, *F-V*; Ouverture pour une comédie, 1870s; Prométhée, solo vv, chorus, orch, 1870s [survives only in vs]; Hymne à Apollon, sym. poem, solo vv, chorus, orch, vs (1872); Roland furieux, sym. after Ariosto, 1877 [second mvt perf. as Andante pastorale the same year]; Lutèce, dram. sym., solo vv, chorus, orch, 1878, vs (1880)
Les argonautes, dram. sym., solo vv, chorus, orch, vs (1881); Irlande, sym. poem, arr. pf (1882), fs (1885); Pologne, sym. poem, arr. pf (1883), *US-AAu*; Andromède, sym. poem arr. pf (1883); Ludus pro patria, sym. ode, chorus, orch, vs (1888); Une vision de sainte Thérèse, S, orch (1888); Au pays bleu, sym. suite, 1888, arr. pf (1892); Le jugement de Naïs, 1902
Other orch: Danses d'almées, A, chorus, orch, vs (1868); La fille de Jephté, chorus, orch, 1869; In exitu Israel [Ps cxiii], chorus, orch, first perf. 1872, *F-V*; Ode triomphale en l'honneur du centenaire de 1789, S, chorus, orch, vs (1889); Hymne à la paix, solo vv, chorus, orch, vs (1890); Hymne à Vénus, S, orch, vs (1894); Fleur de néflier, T, chorus, orch, vs (1901)
Chbr: Marche des zouaves, pf, 1861; Minuetto pour quatuor à cordes, 1867; Rêverie tzigane, pf (1887); Ce qu'on entendit dans la nuit de Noël, pf (1890); Ciseau d'hiver, pf (1892); Trois petites pièces, fl, pf (1879); Fantaisie, cl, pf (1900)

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KAREN HENSON

**Holmes, Edward** (*b* Hoxton, 10 Nov 1799; *d* London, 28 Aug 1859). English music critic. He was the second son of Thomas Holmes, a tradesman, and his wife Susanna Bishop Holmes of Marston, Somerset; the couple had at least four other children, all of them musical. While still a young child Edward was sent to John Clarke's school at Enfield, where he benefited from solid teaching and stimulating friends, among them John Keats. The headmaster's son, Charles Cowden Clarke, first taught Holmes the rudiments of music and maintained close contact with him over many years; it was Cowden Clarke who introduced Holmes into the Vincent Novello-Leigh Hunt circle about 1816. On leaving school Holmes was apprenticed (probably as clerk) to the elder L.B. Seeley, a Fleet Street bookseller, but he was unhappy there and meanwhile began taking organ lessons from Novello. He attended musical evenings at Novello's house in Oxford Street, meeting Shelley (whom he specially admired), Hazlitt and the Lambs, and gained encouragement from Novello's professional colleagues, including Samuel Wesley. Before completing his term at the bookshop, Holmes turned decisively to music: in 1823 he joined the Novello household as Vincent's apprentice, studying counterpoint, assisting with editorial projects and teaching the young Clara Novello. In August he was appointed organist at All Saints, Poplar (a post he retained until 1839).

More important to his literary development was the job Holmes secured three years later, again with Cowden Clarke's help, as music critic on *The Atlas*, a new Sunday paper aimed at educated readers. Here he wrote the column 'Music and Musicians' more or less regularly from November 1826 to March 1838. It contained some of the most articulate music comment ever to appear in the London press, and, though never signed, soon became known as his work, helping to spread his reputation as both a knowledgeable musician and an elegant writer. He left the paper over a managerial dispute, but subsequently returned for two further stints – late 1846 to August 1848, and 1851 to 1855 or later – thus maintaining a connection with the journal that had launched his critical career. It was James Whiting, chief *Atlas* proprietor, who commissioned his first book, *A Ramble among the Musicians of Germany* (1828), written after a three-month continental tour in summer 1827 and published pseudonymously ('By a Musical Professor'). It was also on *The Atlas* that he met Robert Bell, the Irish journalist who became a close friend and supporter.

In 1828 some kind of 'family misfortune' made Holmes the main breadwinner for his parental family. He gained an additional literary outlet, as music book reviewer for the *Foreign Quarterly Review* (January 1829 to October 1831), and developed a sideline in piano and organ teaching. When in March 1838 he left *The Atlas*, another position was waiting on the *Monthly Chronicle*, to which he contributed intermittently for 18 months; meanwhile he became co-editor of the weekly *Musical World* (October 1838 to April 1839), working closely with Egerton Webbe. By this time the piecemeal nature of journalism, and some disenchantment with journalistic circles, must have combined with Holmes's urge to examine the life and work of Mozart in an extended, independent piece of writing. He embarked on a period

of travel, research and study in the early 1840s, and produced his *Life of Mozart* for Chapman & Hall in 1845. The first documentary biography of the composer in English, it was praised by Otto Jahn and secured Holmes's reputation into the 20th century.

His journalistic skills were soon redeployed. During the latter part of his career Holmes worked for the *Spectator* (August 1843 to October 1846), *Fraser's Magazine* (1848–58) and the *Musical Times* (1850–59), as well as *The Atlas*, taking care to address the interests of each readership. He also continued to work as a private teacher and church organist, at the Chapel of Ease, Holloway (*c*1843–8), largely for financial reasons. Since 1836 he had taken responsibility for his sister Jane and her children; her husband Robert Seymour, who was also Edward and Jane's first cousin and the illustrator of Dickens's *Pickwick Papers*, had committed suicide in April that year. Holmes supported most of his family for over 20 years, even receiving a distress grant from the Royal Literary Fund in 1848; his referees included Mary Shelley and Robert Bell. At some time in 1849 he appears to have visited the USA, perhaps on a mission for the Novello firm or with the intent of writing another 'travels' book; but nothing concrete ever came of this. He turned instead to historical topics for the *Musical Times* and to Berlioz, a new interest since 1848. In July 1857 he married Louisa Sarah Webbe, younger sister of his friend Egerton and granddaughter of the glee composer Samuel Webbe. They lived near Regent's Park for just over two years before Holmes died of a malignant tumour.

In the mid-19th century Holmes's periodical writings were recognized in inner circles as the best of their kind in English. Bell noted their depth, feeling and judgment, admitting that 'had they not been published anonymously, the fame [Holmes] must have acquired would render any reference to their merits unnecessary'. Hunt called Holmes, simply, 'the best musical critic . . . this nation has produced'. These are not empty compliments: Holmes's range and perceptiveness are impressive by any standard. The foundation of his strength undoubtedly lay in Novello's influence – Holmes had perhaps the best music education of any critic in Britain before 1900 – as well as in his own sympathies. He was at home with opera, church and instrumental music, historical or contemporary, and believed passionately that music's value resided in its intellectual and sensory pleasures: every piece yielded to analysis and every performance was a fresh listening experience. Non-musical factors, such as a composer's nationality, performer's bank account, or technical adherence to a fixed set of rules, so often used as measures by others, held little interest for him. Indeed a tenet of his writing was that the English, as a nation, lacked a love of music for itself, without envy and sordid interest; only through national music education and a more widespread practice of music among amateurs – as in Germany – would the best music be understood and valued in Britain. It follows that Holmes had little to say about the 'native composer' question raging in some quarters, and felt distaste for what he saw as the increasing arrogance and self-promotion of English music professors.

His alertness to musical content meant that Holmes delighted in spotting connections between composers and across periods. At the start of his career he held up the operas of Gluck and Mozart, the organ music of J.S. Bach, the symphonies of Haydn, Mozart and Beethoven, and the madrigals and church music of earlier Italian and English composers. As he matured – hearing, studying and playing more music – his reference points grew richer. In Purcell he found anticipations of Handel and Mozart; Bellini's integration of music and drama reminded him of Gluck, as did Verdi's treatment of the chorus; he came to see Berlioz as the heir of Beethoven. Few of his conclusions were reached automatically, however; in fact Holmes equivocated about much new music and found it difficult to write on demand. For this reason, and owing to his integrity, his published opinions appear to change over time. His conversion to programme music through Berlioz is the most striking case, but he was also belatedly awakened to the power of Italian Romantic opera, largely through Giulia Grisi, whose Norma he found revelatory.

With his enquiring approach to music's technical side, and scholarly tendencies in its history, Holmes was well equipped to raise the level of public musical discussion. He studied Locke, edited Boyce, wrote a biography of Purcell, analysed the masses of Haydn and Mozart, and was alone in recognizing the importance of *Idomeneo* – though it is also true that he tended to idolize Mozart (refusing to believe, for example, that the Requiem was not written entirely by him). Ultimately Holmes's surpassing gift was his literary sensibility. Whether explaining the charms of Prague or the transcendence of Bach, he always sought a meaningful analogy, blending serious criticism and self-reflection with genuine wit and feeling. His performance descriptions have an uncanny ability to evoke vanished moments of music-making. It is finally in this virtue, and in his thoughtful perceptions of his own time, that his writings retain real and lasting value.

WRITINGS

*A Ramble among the Musicians of Germany, giving some account of the operas of Munich, Dresden, Berlin, &c. with remarks upon the church music, singers, performers and composers; and a sample of the pleasures and inconveniences that await the lover of art on a similar excursion* (London, 1828/*R*)

*The Life of Mozart, including his Correspondence* (London, 1845; rev. 2/1878/*R* by E. Prout, rev. 3/1912 by E. Newman; rev. 4/1991 by C. Hogwood)

'The Life of Purcell', *The Cathedral Services, Anthems, Hymns, and other Sacred Pieces, composed by Henry Purcell*, ed. V. Novello (London, 1846), pp.i–xii; repr. in *MT*, ii (1846–8), 57–60, 69 only, 73–4, 81–2, 89–90

'Analytical and Thematic Index of Mozart's Piano Works', *MT*, iv (1850–52), 209–24; pubd separately (London, 1852)

Numerous essays and reviews in *The Atlas, Foreign Quarterly Review, Monthly Chronicle, Musical World, Spectator, Fraser's Magazine* and *Musical Times*

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M. Cowden Clarke: *The Life and Labours of Vincent Novello, by his Daughter* (London, 1864)

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C. Hogwood: Introduction to E. Holmes: *The Life of Mozart* (London, 1991), pp. ix–xxxi

LEANNE LANGLEY

**Holmes, George** (*b c*1680; *d* Lincoln, 1720). English organist and composer. He was a chorister at Durham Cathedral from 1688 to 1694, before becoming domestic organist to the Bishop of Durham. A book of keyboard music in the British Library (*GB-Lbl* Add.31446) once bore the inscription 'George Holmes his Book, 1698, at my Lord Bishop of Durham's', which seems to have been lost in rebinding. In 1705 he became organist of Lincoln Cathedral, and was appointed one of the junior vicars on 7 November 1707. He was also master of the company of bell-ringers. An earlier composer of this name, who had some catches and partsongs published by Playford (RISM 1658[5], 1667[6], 1672[5]), was one of Christopher Hatton's secretary-copyists and a 'cousin' of Thomas Holmes, who also wrote numerous catches.

Holmes is known to have written at least ten anthems, including a burial service (printed in John Barker's *A Select Number of the Best Psalm Tunes Extant*, Birmingham, *c*1756). Six survive in score (*GB-LF* 10 and 12, in the hand of John Barker) and are among the best examples of English church music composed outside the Chapel Royal in the period immediately following Purcell. Most are verse anthems and include *Arise [and] shine, O daughter of Zion*, celebrating the Act of Union between England and Scotland (1707), and *Blessed is thy people*, marking the coronation of George I (1714). *I will sing of thy power* is a good example of the solo anthem, while *Hear my prayer, O God* is a richly sombre full anthem mixing homophonic and imitative writing in a highly expressive manner. The date of composition of Holmes's Ode for St Cecilia's Day, *Down from the fix'd serene on high* (*US-LAuc* f0235 M4, in Barker's hand), is not known, but the text suggests that it belongs to the reign of Queen Anne. The autograph keyboard manuscript mentioned above contains organ music by Blow, Christopher Gibbons and Purcell, with some anonymous pieces that may or may not be by Holmes. Six lighter keyboard pieces attributed to 'Holmes' or 'George Holmes' also survive (in *GB-Lbl* Add.17853 and 31465).

WORKS

ANTHEMS

Arise [and] shine, O daughter of Zion, verse, Act of Union, 1707, *Divine Harmony* (London, 1712) (words only), *GB-Cu*, *DRc* (inc.), *Lbl*, *LF*, *LI* (inc.), *Ob*, *Y*
As for me, I will sing of thy power, *Divine Harmony* (London, 1712) (words only)
Blessed is thy people, verse, coronation, 1714, *LF*, *LI* (inc.)
Burial service, full, *Lbl*, *LF*; incl. I am the resurrection, I know that my redeemer liveth, and We brought nothing into this world
Hear my crying, O God, verse, *c*1708, *Divine Harmony* (London, 1712) (words only), *LF*, *LI* (inc.), *Y*
Hear my prayer, O God, full, before 1720, *LF*, *LI* (inc.), *Ob*
I said in the cutting off, *LI* (inc.)
I will love thee, O Lord, verse, before 1708, *Divine Harmony* (London, 1712) (words only), *Cu*, *Lbl*, *LF*, *LI* (inc.), *Y*
I will sing of thy power, verse, *DRc* (inc.), *Lbl*, *LF*, *LI* (inc.), *US-BEm*
The Lord is king, *GB-LI* (inc.)

SECULAR VOCAL

Appear ye nymphs, S, fl, bc, *US-LAuc*
Down from the fix'd serene on high (ode), St Cecilia's Day, solo vv, 5vv, 2 fl, str, *LAuc*
Gentle shepherds, leave your flocks, S, B, bc, *LAuc*
Let the soft and mournful flute, S, fl, bc, *LAuc*
See the God of wine appears (A Verse on St Cecilia's Day) (London, ?1715)
Shepherdesses, pretty pretty lasses (A Pastoral Song) (London, ?1730)
Tell me ye little wanton boy (London, ?1720)

INSTRUMENTAL

12 pieces, kbd, *GB-Lbl*; 8 doubtful
Mr Holmes Coranto, kbd, in Anne Cromwell's Virginal Book, London Museum, Kensington Palace, on loan to the Cromwell Museum, Huntingdon (MS, 1638; ed. H. Ferguson, London, 1974)
Piece for 2 tr viols and 1 b viol, *Lbl*, attrib. 'Holmes', probably by Thomas Holmes or earlier George Holmes

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I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995), 286–9
J.P. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 32–5

IAN SPINK (work-list with GRAYDON BEEKS)

**Holmes, Henry** (*b* London, 7 Nov 1839; *d* San Francisco, 9 Dec 1905). English violinist and composer, brother of ALFRED HOLMES. Until 1865 his career was identical with his brother's. He then left Paris to start a career of his own, first in Scandinavia and then in London, where his Musical Evenings, a series of chamber music concerts begun in 1868, were highly popular. In 1883 he was appointed violin professor at the newly founded Royal College of Music, where his best-known pupils included Jessie Grimson, Emil Kreuz, William Henley, Camillo Ritter, Arnold Dolmetsch (briefly) and W.H. Squire. He was dismissed from his post ten years later on charges of improper behaviour towards his female pupils, and spent the rest of his life in San Francisco as a violin teacher, his most distinguished pupil being Kathleen Parlow. Little of his music has survived, although two sacred cantatas (one of which, *Christmas Day*, was performed at the Gloucester Festival in 1880), four symphonies, a violin concerto, two octets, a piano quintet, a violin duo and various pieces for violin and piano are known to have existed.

W.H. HUSK/ALBERT MELL

**Holmes, John** (*d* Salisbury, 30 Jan 1629). English cathedral musician and composer. On 18 December 1599 he was granted the income from the place of lay vicar formerly held by William Bath in Winchester Cathedral and the promise of the next lay vicar's place that should fall vacant. This unusual procedure suggests that Holmes was appointed from the beginning in some special capacity, probably as organist or choirmaster. There is a note in the Batten Organbook (*GB-Ob* Tenbury 791) to the effect that Holmes was organist of Winchester, and afterwards of Salisbury, and that Adrian Batten (who carved his name in 1608 in Bishop Gardner's chantry in Winchester Cathedral) was for some time Holmes's 'scholar'. In 1613 Holmes took two of his Winchester choristers to Salisbury to sing with the cathedral choir, which was being augmented during James I's stay in the city. He was admitted lay vicar of Salisbury in 1621 on a year's probation and at the same time he was made Master of the Choristers (but not organist). He held these appointments until his death. One of his three sons, Thomas, achieved some distinction as an organist and composer. Holmes taught both Adrian Batten and Edward Lowe, later organist of Christ Church and professor of music at Oxford. Several of his anthems 'prickt from his own pricking in the year 1635' by Batten (*GB-Ob* Tenbury

791) bear dates ranging from 1602 to 1610, and three are sub-headed 'for the King', suggesting that they were written for performance before James I either at Salisbury or Winchester. His church music is of considerable interest, fragmentary though it is, for most of it is in verse form, and as such it is some of the earliest music of the kind to come from the provinces. It is possible that a collection of 85 keyboard pieces (*GB-Lbl* Add.30485) may largely be in his hand (though none is by him), and the format of the collection indicates that the writer may have been a pupil of Byrd, nearly 40 of whose pieces are included; Weelkes has also been suggested as a possible compiler (see Brown, 1971, p.192).

WORKS

*all sacred music in GB-Ob Tenbury 791*

Preces and Psalm lxxxix, responses, full (for trebles); First Evening Service (Mag, Nunc), also in *DRc* C13, *Ob* Tenbury 1442; Second Evening Service (Mag, Nunc) 'in medio chori, for trebles', also in *Ob* Tenbury 1442, *Och*
16 verse anthems, inc., with org; 1 also in *Lcm*, 2 also in *Och*
Madrigal, 5vv; ed. in EM, xxxii (2/1962)
Pavan, 3 viols, *Och*; Pavan, viols, *Cfm*; Lift up your eyes, 5 viols, *Lbl*
Fantasia, kbd, *Och*

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W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

**Holmes, Ralph** (*b* Penge, 1 April 1937; *d* Beckenham, 4 Sept 1984). English violinist. He studied with David Martin at the RAM, Enescu in Paris and Galamian in New York. He made his London début in 1951 with the RPO at an Ernest Read Children's Concert, and won prizes in international competitions in Paris (1957) and Bucharest (1958). His North American début was at Carnegie Hall in 1966, with the Houston SO under Barbirolli. He toured extensively and made some fine recordings, including the Delius sonatas with Eric Fenby, solo sonatas by Bartók and Prokofiev, Beethoven and Hummel sonatas with Richard Burnett, and the Delius Violin Concerto with the RPO under Handley. His interest in 20th-century music (for which he was awarded the Arnold Bax Memorial Medal) embraced concertos by Barber, Bartók, Berg, Bennett, Britten, Delius, Schoenberg, Shostakovich and Walton. His performances as a soloist, soloist-director with the RPO and the London Mozart Players and leader of the Holmes Piano Trio, which he formed in 1972, were acclaimed for their technical mastery, warmth of tone and complete stylistic conviction. Holmes was also a fine viola player and made his début on that instrument in 1984 playing the *Phantasy* by Bax. He played a Stradivari violin dated 1736 on loan from the RAM, where he was a professor from 1964 until his death.

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S.M. NELSON/MARGARET CAMPBELL

**Holmes, Thomas** (bap. Winchester, 11 April 1606; bur. Salisbury, 3 March 1638). English organist, singer and composer, son of John Holmes. The eldest of seven children, he was possibly a choirboy at Salisbury Cathedral in 1621, under his father, the organist. After his father's death in January 1629 Holmes was proposed as his successor by Dr Barnston, custos of the choristers; however, the dean, Dr Bowle, nominated Giles Tomkins, who eventually took the post after a long dispute in which the king himself became involved. Holmes was appointed organist at Winchester Cathedral in April 1631 and four years later was described by Lieutenant Hammond as 'one of the rarest organists of his days'. On 17 September 1633 he was sworn a Gentleman of the Chapel Royal, and as a skilful bass singer he took part in James Shirley's masque *The Triumph of Peace*, first performed on 3 February 1634. At about this time he apparently performed the air *Oberon, or The Madman's Song* before the king and queen in Cambridge. His death is given variously as 24 or 25 March 1638, but an entry in the Salisbury Cathedral burial register states that he was buried on 3 March 1638. He was succeeded at Winchester by Christopher Gibbons.

Holmes was known to Anthony Wood for his three-part catches and canons, the best known of which is *A boat, a boat, haste to the ferry*, sometimes attributed to John Jenkins. In his almaine for keyboard each reprise is fully written out.

WORKS

5 verse anthems: I will magnify thee, *GB-Lbl*, *Ob*, *Och*; O Lord, I bow the knees, *Ob*; O that my head, *Ob*; Save me O God, *Ob*; The Lord hear thee, *Lbl*, *Och*
2 anthems, music lost, text *Lbl* Harl. 6346
12 catches, 3 canons, 3vv, 1651[6], 1652[10], 1658[5], 1663[6] 1667[6], 1672[5], 1673[4], 1680[5]
Oberon, or The Madman's Song, B, bc, *Lbl*
3 ayres, 1 pavan, 1 almaine, 3 viols, *Lbl*
1 almaine, 1 sarabande, 1 toy, kbd, *US-NYp*, ed. in CEKM, xliv (1977)

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J.A. Irving: 'William Byrd and the Three-Part Ayres of Thomas Holmes', *Brio*, xxix/2 (1992), 71–7

NORMAN JOSEPHS/HILDA GERVERS

**Holmes, William Henry** (*b* Sudbury, Derbys., 8 Jan 1812; *d* London, 23 April 1885). English pianist, composer and teacher. Taught by his father, as a boy performer he came to the attention of Charles Knyvett and, eventually, George IV, on whose recommendation he became a student at the RAM in 1823. There he studied with Cipriani Potter and won prizes for composition and performance; in 1826 he was appointed sub-professor of the piano, later becoming a full professor (after 1830) and an associate honorary member of the RAM (by 1838).

Throughout his career Holmes was an active performer: he held chamber music concerts in the 1840s, played at the Philharmonic Society in 1851, and gave his own piano

concerto in A major ('The Jubilee'; written for the anniversary of the RAM) at Alexandra Palace in 1876. He was a founder member of the Bach Society (1849), and was also receptive to contemporary music; according to George Grove, Holmes helped to secure the first British performance of Brahms's Piano Concerto no.1 at the Crystal Palace concerts in 1872. By the end of his life Holmes was affectionately known as the 'father of the Academy' (he was made a full honorary member of the RAM in 1871); his pupils included W.S. Bennett, J.W. Davison and the Macfarren brothers. In the early 1880s he was a professor at the newly founded Guildhall School of Music.

Most of Holmes's extant compositions are songs and single-movement piano pieces such as fantasias, potpourris and sketches. With the exception of an opera (*The Elfin of the Lake*; vocal score, London, *c*1850), his essays in larger genres (e.g. symphonies, a violin sonata and a piano quartet) are unpublished.

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CHRISTINA BASHFORD

**Holocaust, music of the.** *See* JEWISH MUSIC, §V, 2(iv).

**Holograph.** A document written in the hand of the author or composer. This distinguishes it from the more commonly used word, AUTOGRAPH, for the latter, strictly, means merely that the document is written by someone who can be named. Thus, an accounting of the manuscripts written by C.P.E. Bach would include not only his holographs, copies of his own compositions, but also his autograph copies of the works of his father, J.S. Bach. Similarly, the father's holographs of his own works need to be distinguished from his autograph copies of music by such composers as Caldara or Lotti, or Grigny.

Even though the accurate detection of a composer's handwriting can often add greatly to the value of a manuscript, the distinction between autograph and holograph is not much observed by antiquarian dealers or auctioneers (who tend to use the more general word in all situations). However, it is useful for scholars, for whom the identity of a scribe or copyist is often of prime importance. The circle of scribes who worked for major 19th-century composers frequently included other, younger composers, earning their living while learning their craft. The musical style of the younger man often shows traces of what he learnt while working as a copyist. Similarly, discovering the identity or working milieu of a Baroque composer-scribe immediately affects our understanding of the value of the music he or she wrote, and recent studies of compositional sketches and drafts by Renaissance and 20th-century composers have radically enhanced our view of their musical priorities.

*See also* SOURCES, MS, §I.

STANLEY BOORMAN

**Holoman, D(allas) Kern** (*b* Raleigh, NC, 8 Sept 1947). American musicologist. He took the BA at Duke University (1969), and began graduate work at Princeton University, where he received the MFA (1971), and the doctorate (1974) with a dissertation on the autograph musical documents of Berlioz. He also studied the bassoon and conducting at the North Carolina School of the Arts and the Accademia Musicale Chigiana, Siena (1967–8). He joined the faculty of the University of California at Davis in 1973, and chaired the music department from 1980 to 1988. His research focusses on French music of the 19th century, particularly the works of Berlioz, of whose works he was the first to compile a thematic catalogue (1987). He is also interested in musical education for the general listener: his publication *Masterworks* (1998) combines book, score anthology and computer program into an introductory package. He was one of the founders of the journal *19th Century Music*, and in 1989 he became general editor of the series Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries.

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PAULA MORGAN

**Holoubek, Ladislav** (*b* Prague, 13 Aug 1913; *d* Bratislava, 4 Sept 1994). Slovak composer and conductor. He studied conducting with Josef Vincourek and composition with Alexander Moyzes at the Academy of Music and Drama in Bratislava (1927–33); at this time he was also greatly influenced by Alexander Albrecht. He completed his studies in composition in Novák's masterclasses at the Prague Conservatory (1934–6). He was répétiteur and conductor at the Slovak National Theatre (1933–52, 1958–66) and conductor of the Military Artistic Ensemble (1952–5) and at the Košice Opera (1955–8 and 1966–81); he was also artistic director of the latter until 1975. In 1968 he was awarded the title of National Artist.

Holoubek was one of the greatest Slovak postwar conductors. He contributed greatly to the growth of professional opera in Bratislava and Košice and to the success of operas by Suchoň and Cikker. As a composer he was mainly affected by late Romantic and Impressionist Czech composers and by Moyzes, while some works reveal also the influences of Mahler and Richard Strauss. His early pieces oscillate between a spirit of enlightenment (e.g. the Piano Sonata in G, 1931) and a sensualism

evoking the atmosphere of the *fin-du-siècle* (e.g. *Písně milostné* 'Love Songs', or the opera *Stella*). His music combined chromatically and modally extended tonality with skilful orchestration. After World War II his musical vocabulary became simpler and more melodious, absorbing stronger ties with folklore, as in *Dcérenka moja* ('O my Little Daughter'). His stage works – occupying a significant position in the history of Slovak opera – use dense orchestral texture as a means of conveying dramatic tension. However the weak librettos and highly declamatory solo vocal parts (principally in *Rodina*, 'The Family', and *Professor Mamlock*) have prevented these operas from retaining a permanent place in the repertory.

WORKS
*(selective list)*

OPERAS

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Svitanie [Dawn] (3, J. Elen-Kaiser, after S. Hurban-Vajanský), op.24, 1939–40, Bratislava, 12 March 1941
Túžba [Aspiration] (3, epilogue, F. Gabaj), op.28, 1943–4, rev. 1963, 1969, Bratislava, 12 Feb 1944
Rodina [The Family] (3, Holoubek, after I. Prachař), op.46, 1956–9, Bratislava, 12 Nov 1960
Professor Mamlock (2, Holoubek, after F. Wolf), op.50, 1964, Bratislava, 21 May 1966
Bačovské žarty [Shepherds' Games] (1, Holoubek, after J. Rob-Poničan), op.62, 1975, Košice, 16 Jan 1981

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Inst: Pf Sonata, G, op.5, 1931; Ov., op.16, orch, 1932; Sonata, e, op.9, vn, pf, 1932; Romanza, op.10, vn, pf, 1936; Sym. no.1, op.26, 1938; Wind Qnt, op.17, 1938; Trio, op.13, fl, vn, hp, *c*1936, rev. 1985; Pf Sonata no.2, op.33, 1947, arr. as Symfonietta, op.33a, orch; Str Qnt no.2, op.32, 1948; 10 Desať variácií na vlastnú temu [Variations on an Original Theme], op.41, orch, 1950; Str Qt no.3, op. 1962; Hn Conc., op.66, 1980; Concertino, op.67, ob, orch, 1981; Vtáčiky [Little Birds], op.69, suite, 3 fl, 1983; Romantické variácie na dve ľudové piesne z okolia Piešťan [Romantic Variations on 2 Folksongs from Piešťany], 2 cycles, op.72, orch, 1983–4; Sym. no.2, op.74, 1987
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VLADIMÍR ZVARA

**Holpijp** (Dut.). *See under* ORGAN STOP (*Hohlflöte*).

**Holschneider, Andreas** (*b* Freiburg, 6 April 1931). German musicologist and record producer. From 1950 he studied the piano with Edith Picht-Axenfeld at the Staatliche Hochschule für Musik in Freiburg, qualifying in 1956. He subsequently studied musicology with Gerstenberg at the University of Tübingen and briefly at Heidelberg and Vienna, taking the doctorate at Tübingen in 1960 with a dissertation on Mozart's arrangement of Handel's *Messiah*. In 1960–61 he was in Italy studying sources for the new Mozart edition. He then became a research assistant at the musicology institute of Hamburg University, where he completed his *Habilitation* in musicology in 1967 with a dissertation on the Winchester organa. After working as a *Privatdozent* he became professor of musicology at Hamburg University (1971). He was made director of the Archiv label of Deutsche Grammophon in 1970, vice-president of Polydor International in 1981 and president of Deutsche Grammophon Gesellschaft in 1986. Holschneider specializes in the early history of polyphony, performing practice and conventions, and the works of Mozart. He was awarded the Verdienstkreuz am Bande by the German government in 1991.

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HANS HEINRICH EGGEBRECHT/KONRAD KÜSTER

**Holst, Gustav(us Theodore von)** (*b* Cheltenham, 21 Sept 1874; *d* London, 25 May 1934). English composer. His prominent position among 20th-century English composers owes a great deal to the immense popularity of his orchestral work *The Planets*. The only pieces to have achieved comparable success are on a much smaller scale, yet equally idiosyncratic. His wholly individual blend of Hindu philosophy and English folksong set him on a path far from the mainstream of European tradition, although his early works reveal a thorough grounding in conventional forms.

1. Life. 2. The early works. 3. *The Planets*. 4. Later works. 5. Style.

1. Life. Holst's great-grandfather Matthias (1769–1854) was born in Rīga, of German ancestry, and was a composer, pianist and teacher of the harp to the Imperial Russian court in St Petersburg. Not long after the birth of his first child, Gustavus Valentine, in 1799, Matthias fled to England – apparently as a political exile – where he built up a reputation in London as a teacher and composer of fashionable but insignificant salon pieces. His second son Theodor was born in 1810: a painter of exceptional ability and imagination (pupil of Fuseli), he exhibited at the Royal Academy at the age of 16, but died in comparative obscurity in 1844. Gustavus Valentine settled in Cheltenham in the 1830s and, like his father, taught harp and piano. Several of his five children pursued musical careers; his fourth child Adolph (1846–1901) was an excellent pianist and organist, much involved in local musical activities. In 1871 Adolph von Holst married Clara Lediard, a piano pupil and talented singer; they had two children – Gustav and his younger brother Emil (1876–1951), who became a minor Hollywood film actor under the name Ernest Cossart. Always prone to ill-health, Clara died in 1882 after the still-birth of her third child. Adolph married another of his pupils in 1885: she also gave birth to two sons, but was more concerned with religion and theosophy than with her family.

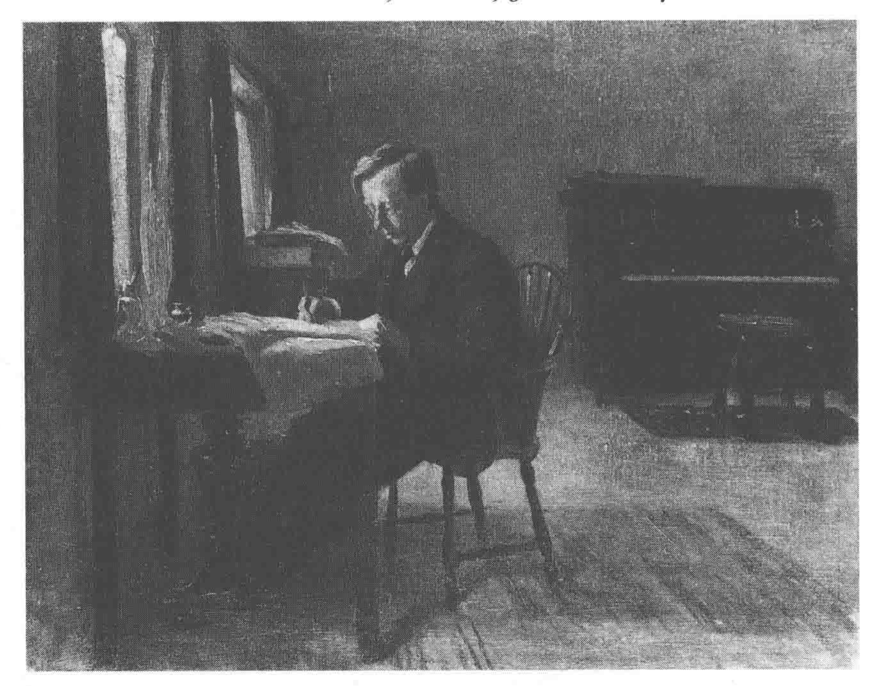
Gustav Holst was a somewhat sickly child, and although his father taught him the piano from an early age, neuritis in his right arm made it clear that he was unlikely to have a career as a pianist. He also learnt the violin, for which he had little enthusiasm, and, as a cure for asthma, the trombone, which was to prove useful in his early professional life. His first efforts at composition were made in his early teens, and by 1891 he had achieved a number of local performances of vocal and instrumental pieces. After unsuccessfully applying to Trinity College of Music, London, for a scholarship, he was sent by his father to study counterpoint for several months with George Frederick Sims, organist of Merton College, Oxford. On his return to Cheltenham, Holst secured an appointment as organist and choirmaster at a local church, and continued to write for local forces, including, in 1892, an operetta, *Lansdown Castle*.

In 1893 he gained admission to the RCM where, after further study of counterpoint, he was accepted into Stanford's composition class; his other teachers included Parry. He was awarded a scholarship in composition in 1895, relieving his father of the increasingly difficult burden of supporting him. In the same year he met Vaughan Williams, who was to become his closest friend and a profound influence (more so than his teachers), although the first performance in modern times of Purcell's *Dido and Aeneas*, under Stanford, left a lasting impression. Until then Holst's major obsession had been with Wagner (he had heard Mahler conducting *Götterdämmerung* at Covent Garden in 1892), and he was to remain under Wagner's shadow until well into the 1900s. Holst's other enthusiasms were for the idealistic philosophies of Walt Whitman and William Morris, and in 1896 he was asked to become conductor of the Hammersmith Socialist Choir, which rehearsed in Morris's house. Among the early members of the choir was Isobel Harrison, whom he was to marry in 1901 (their daughter Imogen was born in 1907). At about this time he also became interested in Hindu literature and philosophy, and took lessons in Sanskrit at University College, London. Although mastering little more than the alphabet, he acquired enough understanding to be able to make his own adaptations of Sanskrit texts.

Holst's second study at the RCM was the trombone, and he undertook freelance engagements while still at the college, in 1897 playing in the Queen's Hall Orchestra under Richard Strauss. Although offered an extension of his scholarship in 1898 he decided instead to join the Carl Rosa Opera Company as trombonist and répétiteur. His compositions up to this point had been competent but uninspiring: he had published only a handful of songs, and a career as a composer was a distant prospect. After two years of opera tours, in which he had nevertheless found time to compose, Holst joined the Scottish Orchestra (now Royal Scottish National Orchestra) in Glasgow (in 1903 he was to play again under Strauss), combining this work with freelance engagements. Although grateful for the opportunity to have learnt about the orchestra from the inside, he took the decision to give up an orchestral career at the end of 1903 and, after several months of unemployment, he was offered a teaching appointment at James Allen's Girls' School in Dulwich, in succession to Vaughan Williams. In 1905 Holst was appointed head of music at St Paul's Girls' School, Hammersmith, where he was to remain until the end of his life. Among other teaching posts he held was that of director of music at Morley College from 1907 until 1924, where he acquired a great feeling for amateur music-making. In 1911 his students there gave the first performance since 1695 of Purcell's *The Fairy Queen*.

Teaching thus established a pattern for his working life, which remained more or less unchanged until 1925. The soundproof music room at St Paul's School became his refuge for composition at weekends and during the school holidays; from 1914 he also worked at a cottage near Thaxted in the Essex countryside. There in 1916 he established a Whitsun festival in the local church for both amateur and professional musicians, which continued until his death. Holst maintained a puritanical style of life, both in London and in the country, where his greatest pleasure was in taking strenuous walking tours. He rarely took holidays, although a visit to Algeria in 1908 (where he explored the desert on a bicycle) inspired the orchestral suite *Beni Mora*. One other break occurred when, in the autumn of 1918, he went to work as music organizer for demobilized troops in Salonica and Constantinople. (This activity led him to consider it appropriate to give up the 'von' of his name.)

Holst's reputation had been steadily growing during the years before World War I, and in 1917 he wrote the choral and orchestral *Hymn of Jesus*, perhaps the most characteristic and original work of his maturity. But it was not until *The Planets* (1914–16) received its first performance in 1918 (by the New Queen's Hall Orchestra under Boult), given privately as a gift from his friend Balfour Gardiner, that he achieved genuine recognition. The sudden popular success of *The Planets* led to the publication and performance of many earlier works, most importantly of the opera *Sāvitri*, which had been composed in 1908, towards the end of his Sanskrit period. (An earlier Sanskrit-based opera on a grand scale, *Sita*, remains unperformed to this day.) But teaching still continued to occupy a great deal of his time, and in the 1920s he held posts at the RCM and University College, Reading. Then, after a fall while conducting in 1923,



*1. Gustav Holst: detail of portrait by Millicent Woodeford, 1910 (National Portrait Gallery, London)*

followed by an arduous first visit to the USA, he was advised on medical grounds to take things more easily. He spent much of 1924 in Thaxted, and in 1925 gave up all his teaching commitments apart from those at St Paul's School.

The first major festival devoted to his music took place in 1927 in Cheltenham, the town where the first British performance of the orchestral *Egdon Heath* was given the following year, the day after its New York première. Though acknowledged today as one of his most significant works, the piece met with a lukewarm reception. This had indeed been the case with much of Holst's music since *The Planets*: he refused to court popularity by writing what was expected of him. The huge success of this one work disconcerted a man who was essentially an introvert, although an inspiring figure to his many pupils and followers, and totally without pretension.

In 1932 he was visiting lecturer in composition at Harvard, teaching among others Elliott Carter; but he was taken ill and had to return prematurely to England. During the last 18 months of his life, in spite of having to live largely as an invalid, he composed some of his most individual works, including the *Brook Green Suite* and the *Lyric Movement* for viola and orchestra. He died of heart failure on 25 May 1934, after an operation to remove a duodenal ulcer; his ashes were buried in Chichester Cathedral.

2. THE EARLY WORKS. From 1895 until 1933 Holst kept a notebook 'List of Compositions', beginning with his opera *The Revoke* op.1, written while he was a student at the RCM and tried out by college students under Stanford. Like many works written both before and after it, the opera was never published, nor was it performed professionally. Holst developed slowly as a composer, and he reached the age of 30 before achieving a genuinely individual voice in the Whitman setting for soprano and orchestra, *The Mystic Trumpeter* (although even that work remained unpublished until 1989). His earliest music showed the influence of Mendelssohn, and early attempts at operetta that of Sullivan. In the 1890s Greig, Dvořák and Tchaikovsky were absorbed, and Wagner began to permeate his orchestral style. An 'Elegy in Memoriam William Morris' from the Symphony 'The Cotswolds' op.8, composed in 1899, is by some way the most accomplished of his 'apprentice' works, its harmonic world surprisingly close to that of Skryabin's early piano music. In spite of their derivativeness, Holst's other early orchestral works – *A Winter Idyll*, the overture *Walt Whitman* and the *Suite de ballet* – reveal an instinctive orchestral flair that, among his contemporaries, is matched only by Elgar. Of these works, only the *Suite de ballet* of 1899 was published, after Holst revised it in 1912.

His early published works consisted for the most part of insignificant 'salon' pieces – songs, partsongs and small-scale chamber works. He worked intermittently at two operas, *The Magic Mirror* and *The Youth's Choice*, of which only the latter was finished (but not performed). Both are heavily Wagnerian, but by 1904 he was beginning to throw off the pervasive influence of Wagner, and there are many fingerprints of his mature style in *The Mystic Trumpeter*, as well as a new sense of purpose. The bitonality of the fanfares near the beginning of the work point to the future, and the ecstatic but controlled vocal line reveals an increasing maturity. Holst seemed to be heading in the direction of a late Romanticism that has more in common with the Schoenberg of *Verklärte Nacht* and *Gurrelieder* than with any British music of the time. It is fascinating to speculate on what might have resulted had Holst met Schoenberg on the extended visit that he paid to Berlin in 1903.

The English folksong revival, in which his friend Vaughan Williams was one of the pioneers (*see* VAUGHAN WILLIAMS, RALPH, fig.1), became instead the catalyst which enabled Holst to fuse together the disparate formative elements that were to make the mature composer. The first music to show influence of folksong was the orchestral *A Somerset Rhapsody* (1906, rev.

1907), founded on traditional tunes and dedicated to Cecil Sharp. The Two Songs without Words, also of 1906, reveal an ability to invent folk-like tunes of his own. At the same time he began making folksong arrangements, although not all of these early efforts were published.

In parallel with this new development was a continuing interest in Sanskrit literature: from 1900 onwards he worked intermittently at the three-act opera *Sita*, to his own libretto, finally completing it in 1906. Not surprisingly, the music shows a development away from Wagner – Holst himself described it later as 'good old Wagnerian bawling' – towards a more personal style, and much of Act 3 is of high quality, in particular the dramatic orchestral interlude between the first and second scenes. But the libretto is naive and irredeemable, full of the archaicisms of contemporary Wagner translations. The only other Sanskrit work of this period is the adventurous but somewhat clumsy symphonic poem *Indra* (1903). However, between 1907 and 1911 he made many settings of hymns from the Rig Veda, ranging from solo voice and piano to chorus and orchestra, and in 1912 he completed a major choral and orchestral work founded on Sanskrit poetry, *The Cloud Messenger*, less individual as a whole than some of the Rig Veda hymns, but an impressive attempt at large-scale form.

The 'oriental suite' for orchestra, *Beni Mora*, the direct result of his holiday in Algeria in 1908, is perhaps the most individual work of this period, conjuring up the atmosphere of a North African town without resorting to cliché; the third of its three movements anticipates minimalism with its haunting four-bar ostinato figure repeated nearly 50 times. But by far the most significant achievement of these years was the opera *Sāvitri*, completed in 1908. Turning his back on the Wagnerian apparatus, Holst contrived what is probably the first chamber opera, with minimal staging, only three characters, and an orchestra of no more than 12 players. Although the libretto, Holst's own, based on an episode from the Mahābhārata is still somewhat stilted, the simplicity of the story – Sāvitri persuades Death to restore her husband Satyavan to her – is matched by a new simplicity of musical language. The starkly bitonal opening of unaccompanied voices was a new departure for Holst, and the use of modality and speech-derived rhythms both come from his study of folk music, here applied perhaps unexpectedly to an oriental subject.
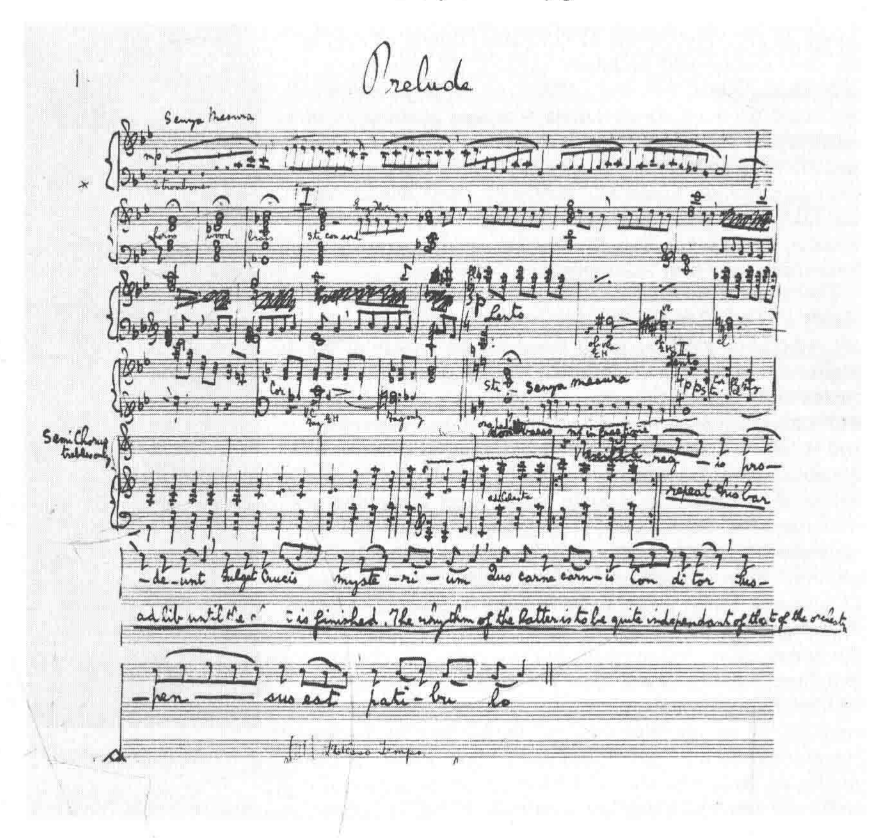
Two unjustly neglected works from the same years, *Hecuba's Lament* (1911) and the *Hymn to Dionysus* (1913), demonstrate a turning towards classical themes, only taken up again in 1920 with his choruses from Euripides' *Alcestis*. Other works show Holst working more successfully on the small scale than the large. The First Suite of 1909, now long established in the military band repertory, and the *St Paul's Suite* for string orchestra, completed in 1913 and probably his most popular work after *The Planets*, have both become classics; but the four-movement orchestral suite *Phantastes* was a disaster, and was withdrawn after its first performance in 1912. The ability to write succinctly and inventively without outstaying the natural development of his material, and to sustain this invention over nearly 50 minutes, is what makes his next major work, *The Planets*, such a remarkable achievement.

3. 'THE PLANETS'. There are few precedents for a seven-movement orchestral work on this scale. The character studies of Mussorgsky's *Pictures at an Exhibition* or Elgar's Enigma Variations are individually on a much smaller scale; perhaps closer in concept as abstract pictures in sound are Debussy's *La Mer* or *Nocturnes*. Holst was also influenced in form, though only marginally in content, by Schoenberg's *Fünf Orchesterstücke*, which he heard in 1914 – the original title of *The Planets* was Seven Pieces for Large Orchestra. He encountered Stravinsky's music as well for the first time in 1914, and though the influence may not seem direct, he himself admitted its importance to him. The work is often referred to as a 'symphonic suite', but this is not appropriate: the music's originality does not lie in a symphonic treatment of its subject matter, but in the diversity of form and spontaneity of invention which Holst employs in each movement.

Holst conceived *The Planets* at least as early as 1913, and the first movement, 'Mars, the Bringer of War', was completed in 1914, anticipating rather than influenced by the outbreak of World War I. 'Venus' and 'Jupiter' followed; 'Saturn', 'Uranus' and 'Neptune' were composed during 1915; 'Mercury', the third movement (planned at one stage to be the first), was not finished until 1916; the full score was completed early in 1917. The first public performance of the whole work was not given until 1920, but its reputation had already been established by the private first performance in 1918 and several subsequent partial performances. Holst recorded the work twice, in 1922–3 and in 1926, both times with the LSO. He was, along with Elgar, one of the first composers to commit his music to record, and although he was not as gifted a conductor as his senior colleague, both of the recordings are valuable documents.

A great deal of Holst's musical personality is encapsulated in *The Planets*: a rare glimpse of the extrovert in 'Jupiter', a more characteristic heavy-handed humour in 'Uranus', a sad processional in 'Saturn'. He is at his most relaxed and lyrical in 'Venus', a vein that he did not often recapture in later life. Though in mood the other three movements could not be more different one from another, they share a common harmonic background, with a particular emphasis on bitonality: in 'Mars' this serves to produce harsh dissonance, in 'Mercury' a quicksilver elusiveness, and in 'Neptune', remoteness and mystery. In this last movement Holst uses an offstage choir of women's voices, singing wordlessly to magical effect – something he had already employed in *Sāvitri* (and may have borrowed from the third of Debussy's *Nocturnes*, which he almost certainly heard the composer conduct in London in 1909).

4. LATER WORKS. Almost as if he had shown too much of a public face in *The Planets*, Holst immediately turned to more introspective subjects, although the choral and orchestral *Hymn of Jesus*, composed in 1917, was a considerable popular success in spite of its wholly undoctrinaire approach to religion (fig.2). The key to the work is to be found in the phrase 'Divine Grace is dancing' (the words are taken from the apocryphal Acts of John), which Holst sets as part of a central, almost ritualistic, dance: the ecstatic quality of the music, mirroring a gnostic philosophy which was close to Holst's heart, is matched in English music perhaps only by Tippett's *The Vision of Saint Augustine*. Characteristically Holst's next major work was another abrupt volte-face, turning from




2. *Sketch for the opening bars of Holst's 'Hymn of Jesus', 1917 (Edwin Evans Collection, Westminster Central Music Library, London)*

life-enhancing spirituality to serene resignation in his choral and orchestral *Ode to Death* of 1919, the last time he was to set the poetry of Whitman, and one of his most individual achievements. But there is little room in the repertory for choral works that last no more than 12 minutes, and the *Ode* is perhaps the least performed of his major works.

Although Holst was not a natural composer of opera, he attempted the form a remarkable number of times – including early and unfinished works he composed no less than 11 operas and operettas, but did not achieve a professional performance until 1921, with *Sāvitri* (his eighth). Towards the end of 1918, during his work with demobilized troops, he began to sketch out the libretto for *The Perfect Fool*. Completed in 1922, and first performed at Covent Garden in 1923, the opera was his first major failure since *The Planets* had brought him to prominence. Attempting parody and lightness of touch, Holst was unable to write a coherent scenario: the opera's plot verges on the incomprehensible (the 'perfect fool' is a non-singing caricature of Wagner's Parsifal) and the only music of real substance is the opening ballet, an orchestral showpiece which deservedly survives as an independent concert work. In spite of this failure, which he himself acknowledged, he began almost at once on another opera, this time turning to Shakespeare as his librettist. *At the Boar's Head* is a skilful amalgam of the tavern scenes from *Henry IV*, with music founded exclusively on old English melodies – country dance tunes from Playford's *English Dancing Master* of 1651, as well as morris dance tunes, ballads and folksongs. First performed in 1925, it met with hardly more success than *The Perfect Fool*, despite its more recommendable qualities: the pacing and vitality of the music is remarkable, although it is perhaps too undramatic in concept to make a genuinely viable opera.

Other works of this period show a new interest in counterpoint – the dynamic *A Fugal Overture* (1922) and the contrastingly lightweight and neo-classical Fugal Concerto (1923) for flute, oboe and strings, composed while on a visit to Ann Arbor and the University of Michigan. His enforced year of rest after this visit saw, as well as the composition of *At the Boar's Head*, the completion of the First Choral Symphony. (A second was started in 1926, but did not progress much further than the selection of texts.) The words are all taken from the poetry of Keats, including, in the fine second movement, the *Ode on a Grecian Urn*. The third movement is an impressive Scherzo and Trio, with the reprise of the Scherzo conceived for orchestra alone. But it just falls short of generating the excitement that the work needs at that point, and the Finale fails to provide an adequate resolution as Holst appears to lose his way in a rambling, over-episodic movement, whose finer moments do not succeed in sustaining its length.

The Finale of the Choral Symphony might indeed encapsulate the way in which Holst seemed to lose his musical sense of direction after this period of exclusive concentration on composition. The strangely hybrid 'choral ballets', *The Golden Goose* and *The Morning of the Year*, composed between 1925 and 1927, are the only notable landmarks among many small-scale and occasional pieces, and both of them work far better in the orchestral suites extracted by Holst's daughter Imogen than in their staged versions. He found the way forward again in 1927 with the composition of *Egdon Heath*, quickly followed by a succession of small-scale but major works: *A Moorside Suite* for brass band (1928), *Twelve*

*Songs of Humbert Wolfe* (1929), the Double Concerto for two violins and orchestra (1929), the impressively individual Choral Fantasia (1930) – a work as unjustly neglected as the *Ode to Death* – whose striking form results from its original conception as an organ concerto, and *Hammersmith*, for military band, also rewritten for orchestra (1930). Contemporary with these works was his last and most successful opera, *The Wandering Scholar*, composed, like *Sāvitri*, for small insrumental forces, and only four solo singers.

The music of *Egdon Heath*, inspired by Thomas Hardy's *The Return of the Native*, is elusive and unpredictable. Its three main elements are set out at the beginning – a pulseless wandering melody, first for double basses and then all the strings, a sad brass processional and restless music for strings and oboe. All three intertwine and transmute, eventually coming to rest with music of desolation, out of which emerges a ghostly dance, the strangest moment in a strange work. After this comes a resolution of sorts, and the ending, though hardly conclusive, gives the impression of an immense journey achieved, even though *Egdon Heath* lasts no more than 12 minutes. Holst seems to have been stimulated rather than depressed by the work's lack of public success, and the music that followed shows no sign of courting popularity. *Hammersmith*, a prelude and scherzo for military band, though written for an ostensibly popular medium, is as uncompromising in its way as *Egdon Heath*, discovering, in the words of Imogen Holst, 'in the middle of an over-crowded London . . . the same tranquillity that he had found in the solitude of Egdon Heath'. With *The Wandering Scholar* he at last achieved the right medium for his oblique sense of humour, writing with economy and directness, and for the first time since his student years relying on a librettist (Clifford Bax, brother of the composer Arnold Bax), the plot based upon an incident from Helen Waddell's book *The Wandering Scholars*. He was however too ill to attend the first performance in 1934, and the work remained in limbo until Britten revived it for the English Opera Group in 1951. Britten and Imogen Holst edited the opera for its first publication in 1968.

Although ill-health dogged Holst's last years he continued to write with new found facility, completing in 1932 a powerful set of Six Choruses for male voices and strings to Helen Waddell's translations of medieval Latin lyrics, and the *Brook Green Suite*, a last present for the orchestra of St Paul's School in 1933. He even found time to write a film score, *The Bells* (now lost) in 1931, and to plan another in 1933. His last works were the remarkably beautiful Lyric Movement for viola and orchestra, and the Scherzo for a symphony, whose other movements never advanced beyond fragmentary sketches.

5. Style. Holst is an enigmatic composer, who found his own way without undue influence from others, and who has had surprisingly little influence on succeeding composers, although Vaughan Williams learnt as much from him as he in turn gave to Holst. His musical language was not conventional: once he had freed himself from the influence of Wagner, it became progressively more angular and contrapuntal, and his use of modality is very different from that of other English composers, having more in common with Hindemith. He was averse to theorizing about music, once writing that 'a composer is usually quite unconscious of what is going on', and revealed very little about his technique of composition. He was not a great innovator, but the rhythmic impetus behind much of his music, and his use of unconventional time signatures combined with cross- and permutated rhythms probably derived from the English madrigalists, mark him out as a genuine individual. Other personal hallmarks are his use of ostinato, and with it, rising and falling scale patterns; melodically his music is marked by a predilection for fourths and fifths. Once he had outgrown the chromaticism of his early works he remained firmly wedded to tonality, although much of his harmonic originality is owed to a subtle use of bitonality, and sometimes polytonality: counterpoint in several different keys simultaneously came easily to him. He commented that his technique was 'something quite apart from the hits and squashes of conventional modern harmony'.



*3. Gustav Holst, aged 59*

He was an outstanding teacher, but worked almost exclusively with children and amateurs, frequently devoting more time to them than to his own work. His personal synthesis of seemingly disparate elements led to music of distinctive originality, concise and sometimes austere, yet aspiring to a visionary quality like no other. But he was also prone to unexpected lapses of judgment, especially in his stage works; and his very few chamber works are mostly of little significance. There is a strange lack of consistency in Holst's music, which stems not from any lack of technical proficiency – even his earliest works reveal a thorough facility – but rather from an almost stubborn desire to be unpredictable. Imogen Holst well describes the often disconcertingly laconic nature of his musical language: 'as soon as he had made his point, he stopped'.

Holst is inevitably identified with *The Planets* above the rest of his music: its deserved but disproportionately huge popularity has overshadowed not only his own status as a composer of genuine originality, but also the

freshness and resource of the work itself. He was constitutionally incapable of repeating himself, and, although his character is not easy to assess, it is easy to imagine his puzzlement at the thought that he might be expected to do so. Holst's capacity for self-renewal and for avoiding the shallow and obvious mark him out as, if not the most gifted of his English contemporaries, probably the most individual.

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### STAGE

| Op. | |
|---|---|
| — | Lansdown Castle (operetta, 2, A.C. Cunningham), 1892, Cheltenham, 7 Feb 1893, unpubd: H. Appx I, 21 |
| 1 | The Revoke (op, 1, F. Hart), 1895, unpubd, H7 |
| — | The Idea (children's operetta, Hart), *c*1898, H21 |
| 11 | The Youth's Choice (op, 1, Holst), 1902, unpubd, H60 |
| 23 | Sita (op, 3, Holst, from the Ramayana), 1900–06, unpubd; Act 3 orch. interlude, *c*1905–6, ed. C. Matthews, 1983, *S* 1983 Lyrita, LSO cond. D. Atherton, H89 |
| 25 | Sāvitri (chbr op, 1, Holst, from the Mahābhārata), 1908; cond. H. Grunebaum, London, 5 Dec 1916, H96, CFE i |
| 27a | The Vision of Dame Christian (masque), 1909, unpubd, H101 |
| — | The Sneezing Charm (incid music, C. Bax), 1918, unpubd, H143 |
| — | 7 Choruses from Alcestis (Euripides, trans. G. Murray), 1920, H146 |
| — | The Lure (ballet), 1921; *S* 1983 Lyrita, LSO, cond. D. Atherton, H149 |
| 39 | The Perfect Fool (op, 1, Holst), 1918–22; cond. E. Goossens, London, CG, 14 May 1923, H150 |
| 42 | At the Boar's Head (op, 1, after W. Shakespeare: *Henry IV*), 1924; cond. M. Sargent, Manchester, 3 April 1925, H156 |
| 45/1 | The Golden Goose (choral ballet, J. Joseph), 1926; cond. Holst, Hammersmith, 24 May 1926, H163 |
| 45/2 | The Morning of the Year (choral ballet, S. Wilson), 1926–7; BBC National Orch, cond. Holst, London, Royal Albert Hall, 17 March 1927, H164 |
| — | The Coming of Christ (incid music, J. Masefield), 1927; cond. Holst, Canterbury, 28 May 1928, H170 |
| 50 | The Wandering Scholar (chbr op, 1, Bax), 1929–30; cond. J.E. Wallace, Liverpool, 31 Jan 1934, H176, CFE i |

### CHORAL WITH ORCHESTRA OR ENSEMBLE

| Op. | |
|---|---|
| 5 | Clear and Cool (C. Kingsley), chorus, orch, 1897, unpubd, H30 |
| 17 | King Estmere (anon.), chorus, orch, 1903; cond. E. Mason, London, Queen's Hall, 4 April 1908, H70 |
| 26 | Choral Hymns from the Rig Veda (trans. Holst): —1st group: Battle Hymn, To the Unknown God, Funeral Hymn, chorus orch, 1908–10; Newcastle, 6 Dec 1911, H97 —2nd group: To Varuna, To Agni, Funeral Chant, female chorus, orch, 1909; cond. Mason, Queen's Hall, 22 March 1911, H98 —3rd group: Hymn to the Dawn, Hymn to the Waters, Hymn to Vena, Hymn of the Travellers, female chorus, hp, orch, 1910; Blackburn, 16 March 1911, H99 —4th group: Hymn to Agni, Hymn to Soma, Hymn to Manas, Hymn to Indra, male chorus, str, brass, perc, 1912, cond. Mason, Queen's Hall, 18 March 1914, H100 |
| — | O England my Country (G.K. Menzies), unison chorus, orch, 1909; H103 |
| — | Christmas Day (trad.), chorus, orch, 1910, H109 |
| 30 | The Cloud Messenger (Kalidasa, trans. Holst), chorus, orch, 1909–10; cond. Holst, Queen's Hall, 4 March 1913, H111 |
| 31/1 | Hecuba's Lament (Euripides, trans. Murray), A solo, female chorus, orch, 1911; H115 |
| — | 2 Pss: Ps lxxxvi (J. Bryan), Ps cxlviii (F.R. Gray), T, chorus, str, org, 1912, H117 |
| 31/2 | Hymn to Dionysus (Euripides, trans. Murray), female chorus, orch, 1913; cond. Holst, Queen's Hall, 10 March 1914, H116 |
| — | A Dirge for Two Veterans (W. Whitman), male chorus, brass, perc, 1914, H121 |
| — | 3 Carols: I saw three ships (trad.), Christmas Song (trans. J. Joseph), Masters in this Hall (W. Morris), unison chorus, orch, 1916–17, H133 |
| 36a | Three Festival Choruses: Let all mortal flesh (liturgical, trans. G. Moultrie), Turn back O Man (C. Bax), A Festival Chime (Bax), chorus, orch, 1916; cond. Holst, Thaxted, St John the Baptist, 27 May 1917, H134 |
| 37 | The Hymn of Jesus (apocryphal Acts of John, trans. Holst), 2 chorus, female semichorus, orch, 1917; cond. Holst, Queen's Hall, 25 March 1920, H140 |
| 38 | Ode to Death (Whitman), chorus, orch, 1919; cond. E. Coates, Leeds, 6 Oct 1922, H144 |
| — | Short Festival Te Deum, chorus, orch, 1919, H145 |
| — | I vow to thee, my country (C. Spring Rice), unison chorus, orch, *c*1921 [arr. from The Planets, no.4], H148 |
| 41 | First Choral Symphony (J. Keats), S, chorus, orch, 1923–4; cond. Coates, Leeds, 7 Oct 1925, H155, CFE iv |
| 44 | 7 Partsongs (R. Bridges): Say who is this?, O Love, I complain, Angel Spirits of Sleep, When we first met, Sorrow and Joy, Love on my heart from Heaven fell, Assemble all ye maidens, S, female chorus, str, 1925–6, H162 |
| 51 | A Choral Fantasia (Bridges), S, chorus, org, str, brass, perc, 1930; cond. Holst, Gloucester, 8 Sept 1931, H177 |
| 53 | 6 Choruses (medieval Latin, trans. H. Waddell): Intercession, Good Friday, Drinking Song, A Love Song, How mighty are the Sabbaths, orch, Before Sleep, male chorus, str/org/pf, 1931–2, H186 |

### OTHER CHORAL

*unaccompanied unless otherwise stated*

| Op. | |
|---|---|
| — | Light Leaves Whisper (F.B. Hart), chorus, *c*1896, H20 |
| — | Clouds o'er the Summer Sky (Hart), female chorus 2vv, pf, *c*1898, H40 |
| 9a | 5 Partsongs: Love is Enough (W. Morris), To Sylvia (F. Thompson), Autumn Song (Morris), Come away, Death (Shakespeare), A Love Song (Morris), chorus, 1897–1900, no.4 unpubd, H48 |
| 9b | Ave Maria, female chorus 8vv, 1900; London, 23 May 1901, H49 |
| — | I love thee (T. Hood), chorus, H57 |
| 12 | 5 Partsongs: Dream Tryst (Thompson), Ye Little Birds (T. Heywood), Her eyes the glow-worm lend thee (R. Herrick), Now is the month of Maying (anon.), Come to me (C. Rossetti), chorus, 1902–3, nos.3, 5 unpubd, H61 |
| — | Thou didst delight my eyes (Bridges), chorus, before 1904, H58 |
| — | In the bleak midwinter, SATB, org, 1904/5, H73 no.1 |
| — | In Youth is Pleasure (R. Wever), chorus, H76 |
| 20a | Songs from The Princess (A. Tennyson): Sweet and low, The splendour falls, Tears, idle tears, O swallow, swallow, Now sleeps the crimson petal, female chorus 3–8vv, 1905, H80 |
| 20b | 4 Old English Carols (anon.): A babe is born, Now let us sing, Jesu, thou the Virgin-born, The Saviour of the World, chorus or female chorus, pf, 1907, H82 |
| — | 2 Carols (anon.): A Welcome Song, chorus, ob, vc, before 1908, Terly Terlow, chorus, ob, vc, 1916, H91 |
| — | Pastoral (anon.), female chorus, *c*1908, H92 |
| — | 4 Partsongs (J.G. Whittier): Song of the Ship-Builders, Song of the Shoemakers, Song of the Fishermen, Song of the Drovers, female chorus, pf, 1910, H110 |
| — | 2 Eastern Pictures (Kalidasa, trans. Holst): Spring, Summer, female chorus, hp, 1911, H112 |
| — | The swallow leaves her nest (T.L. Beddoes), female chorus, before 1913, H119 |
| — | The Homecoming (T. Hardy), male chorus, 1913, H120 |
| — | Nunc dimittis (liturgical), chorus 8vv, 1915; Westminster Cathedral, 4 April 1915, H127 |
| 34/1 | This have I done for my true love (trad.), chorus, 1916; cond. Holst, Thaxted, St John the Baptist, 19 May 1918, H128 |
| 34/2 | Lullay my liking (anon.), S, chorus, 1916, H129 |

34/3 Of one that is so fair (anon.), S, A, T, B, chorus, *c*1916, H130

34/4 Bring us in good ale (anon.), chorus, 1916, H131

36b 6 Choral Folk Songs (trad.): I sowed the seeds of love, There was a tree, Matthew, Mark, Luke and John, The Song of the Blacksmith, I love my love, Swansea Town, arr. chorus/male chorus (excluding no.2), 1916, H136

— Diverus and Lazarus (trad.), arr. chorus, *c*1917, H137

— 2 Partsongs (Whittier): The Corn Song, Song of the Lumbermen, female chorus 2vv, pf, 1917, H138

— A Dream of Christmas (anon.), female chorus 2vv, str/pf, 1917, H139

43/1 The Evening-Watch (H. Vaughan), chorus 8vv, 1924; cond. Holst, Gloucester, 10 Sept 1925, H159

43/2 Sing me the men (D.M. Dolben), chorus 9vv, 1925, H160

— 2 Anthems (Bridges): Man born to toil, Eternal Father, chorus, org, bells ad lib, S in no.2, 1927, H168, H169

— Wassail Song (trad.), arr. chorus, *c*1928–30, H182

— 12 Welsh Folk Songs (trad., trans. S. Wilson): Lisa Lan, Green Grass, The Dove, Awake, awake, The Nightingale and Linnet, The Mother-in-Law, The First Love, O 'twas on a Monday morning, My sweetheart's like Venus, White Summer Rose, The Lively Pair, The Lover's Complaint, arr. chorus, 1930–31, H183

— 8 Canons (medieval Latin, trans. Waddell), equal vv: If you love songs, 3vv, Lovely Venus, 3vv, The Fields of Sorrow, 3vv, David's Lament for Jonathan, 3vv, O Strong of Heart, 9vv, Truth of all Truth, 6vv, Evening on the Moselle, 2vv, pf, If 'twere the Time of Lilies, 2vv, pf, 1932, H187

### ORCHESTRAL AND BAND
*including works with solo voice*

— A Winter Idyll, 1897, unpubd; BBC, 1983, H31

6 Örnulf's Drapa (H. Ibsen, trans. W. Archer), Bar, orch, 1898, unpubd, H34

7 Walt Whitman, ov., 1899, unpubd; London, 23 July 1982, H42

8 Symphony 'The Cotswolds', F, 1899–1900, unpubd, except for 2nd movt as Elegy in Memoriam William Morris; Bournemouth, 24 April 1902, H47

10 Suite de ballet, E♭, 1899, rev. 1912; cond. Holst, London, 20 May 1904, H43

13 Indra, sym. poem, 1903; rec. 1983, LSO cond. D. Atherton, *S* 1983 Lyrita, H66

18 The Mystic Trumpeter (Whitman), S, orch, 1904, rev. 1912; cond. Holst, Queen's Hall, 29 June 1905, H71

19/1 A Song of the Night, vn, orch, 1905; London, 20 Sept 1984, H74

19/2 Invocation, vc, orch, 1911; cond. L. Ronald, Queen's Hall, 2 May 1911, H75

21/1 Songs of the West, 1906–7, unpubd, H86

21/2 A Somerset Rhapsody, 1906–7; cond. Mason, Queen's Hall, 6 April 1910, H87

22 Two Songs without Words: Country Song, Marching Song, chbr orch, 1906, cond. Holst, London, RCM, 19 July 1906; Marching Song arr. military band, 1930; H88

28/1 Suite no.1, E♭, military band, 1909, H105

28/2 Suite no.2, F, military band, 1911; Royal Albert Hall, 30 June 1922, H106

29/1 Beni Mora, oriental suite, 1909–10; cond. Holst, Queen's Hall, 1 May 1912, H107

— Phantastes, suite, F, 1911, unpubd, withdrawn, H108

— Incidental Music to a London Pageant, military band, unison chorus, 1911; Crystal Palace, 1911, H114

29/2 St Paul's Suite, str, 1912–13, H118, CFE ii

32 The Planets: Mars, Venus, Mercury, Jupiter, Saturn, Uranus, Neptune (with female chorus 8vv), 1914–16; private perf., New Queen's Hall Orch, cond. A. Boult, Queen's Hall, 29 Sept 1918; LSO, cond. Coates, public perf. Queen's Hall, 15 Nov 1920; H125, CFE iii

33 Japanese Suite, 1915; ? London Coliseum, 1916, H126

— The Perfect Fool, 1918 [ballet music from op.39]; cond. Coates, Queen's Hall, 1 Dec 1921, H150

40/1 A Fugal Overture, 1922; as ov. to The Perfect Fool, cond. Goossens, CG, 14 May 1923, H151

40/2 A Fugal Concerto, fl, ob, str, 1923; private perf., U. of Michigan, 17 May 1923; public perf., cond. Holst, Queen's Hall, 11 Oct 1923; H152, CFE ii

— The Golden Goose, suite [from op.45/1], arr. I. Holst, 1970, H163

— Dances from The Morning of the Year [from op.45/2], arr. I. Holst and C. Matthews, 1981, H164

47 Egdon Heath (Homage to Hardy), 1927; New York SO, cond. W. Damrosch, New York, Mecca Auditorium, 12 Feb 1928; CBSO, cond. Holst, Cheltenham, 13 Feb 1928; H172

— A Moorside Suite, brass band, 1928; Crystal Palace, 29 Sept 1928, H173; 2nd movt 'Nocturne' arr. str orch, ?1928

— The Dream-City, S, orch, arr. C. Matthews from 12 Songs; London, 1984, H174

49 Double Concerto, 2 vn, orch, 1929; A. Fachiri, J. d'Aranyi, cond. O. Fried, Queen's Hall, 3 April 1930, H175, CFE ii

52 Hammersmith: Prelude, Scherzo, military band, 1930; ?Washington, 17 April 1932; 2nd version, orch, 1931; BBC SO, cond. Boult, Queen's Hall, 25 Nov 1931, H178

— Jazz-Band Piece, 1932; ed. I. Holst as Capriccio, 1967; London, Queen Elizabeth Hall, 10 Jan 1968, H185

— Brook Green Suite, str, 1933; cond. Holst, London, St Paul's Girls' School, March 1934, H190, CFE ii

— Lyric Movement, va, chbr orch, 1933; L. Tertis, BBC SO, cond. Boult, London, BBC studio, 18 March 1934, H191, CFE ii

— Scherzo, 1933–4; BBC SO, cond. Boult, Queen's Hall, 6 Feb 1935, H192

### CHAMBER AND SOLO INSTRUMENTAL

— String Trio, g, 1894; Aldeburgh, 1984, H Appx I, 34

2 Fantasiestücke, ob, str qt, 1896, rev. 1910, unpubd, H8

3 Quintet, a, pf, ob, cl, hn, bn, 1896, unpubd, H11

14 Wind Quintet, A♭, 1903; Nash Ensemble, London, Wigmore Hall, 15 Sept 1982, H67

— 7 Scottish Airs, arr. str, pf, 1907, H93

2 3 Pieces, ob, str qt, 1910 [rev. of op.2]; London, 1911, H8A

— Phantasy (British trad.), str qt, 1916, unpubd, withdrawn; arr. I. Holst as Fantasia on Hampshire Folksongs, str orch, 1970, H135

— Toccata, pf, 1924, H153

— Terzetto, f, ob, va, 1925; London, 2 March 1926, H158

46/1 Chrissemas Day in the morning, pf, 1926, H165

46/2 Folk Song Fragments: O I hae seen the roses blaw, The Shoemaker, pf, 1927, H166

— Nocturne, pf, 1930, H179

— Jig, pf, 1932, H179

### SONGS
*for voice and piano unless otherwise stated*

4 4 Songs: Slumber-Song (H. Kingsley), Margrete's Cradle-Song (H. Ibsen, trans. W. Archer), Soft and gently (H. Heine), unpubd, Awake, my heart (R. Bridges), 1896–8, H14

15 6 Songs, Bar, pf: Invocation to the Dawn (Rig Veda, trans. Holst), Fain would I change that note (anon.), The Sergeant's Song (T. Hardy), In a wood (Hardy), Between us now (Hardy), I will not let thee go (Bridges), 1902–3, nos.2, 4, 5, 6 unpubd, H68

16 6 Songs, S, pf: Calm is the morn (A. Tennyson), My true love hath my heart (P. Sidney), Weep you no more (anon.), Lovely kind and kindly loving (N. Breton), Cradle Song (W. Blake), Peace (A. Hyatt), 1903–4, nos.1, 2, 5, 6 unpubd, H69

24 Hymns from the Rig Veda (trans. Holst): Ushas [Dawn], Varuna I [Sky], Maruts [Stormclouds], Indra (God of Storm and Battle), Varuna II [The Waters], Song of the Frogs, Vac [Speech], Creation, Faith, 1907–8, H90

— The heart worships (A. Buckton), 1907, H95

35 4 Songs (anon., 15th century), S/T, vn: Jesu sweet, now will I sing, My soul has nought but fire and ice, I sing of a maiden, My Leman is so true, 1916–17; Thaxted, St John the Baptist, 27 May 1917, H132

48 12 Songs (H. Wolfe): Persephone, Things lovelier, Now in these fairylands, A Little Music, The Thought, The Floral Bandit, Envoi, The Dream-City, Journey's End, In the Street of Lost Time, Rhyme, Betelgeuse, 1929; Paris, 9 Nov 1929, H174

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COLIN MATTHEWS

**Holst, Henry** (*b* Saeby, 25 July 1899; *d* Copenhagen, 19 Oct 1991). Danish violinist. He studied at the Royal Danish Conservatory and for a year with Telmányi before going on to Willy Hess in Berlin. He made his début in Copenhagen in 1919 and increased his reputation in 1921 when he played three concertos at one concert with the Berlin PO. In 1923 he became leader of the Berlin PO under Furtwängler. He joined the staff of the RMCM in 1931. Holst's concerto repertory was extensive and included Walton's Violin Concerto of which he gave the first British performance. In 1941 he formed the Philharmonia Quartet. After World War II he taught at the RCM (1945–54) until he took over the violin class at the Royal Danish Conservatory; his *Method of Scale Study* was published in Copenhagen in 1960. From 1961 to 1963 he gave masterclasses at the National University of Fine Arts and Music in Tokyo. Both as a teacher and a performer, Holst was a good representative of the German school of violin playing. The outstanding feature of Holst's playing was his very full tone, achieved through a strong and steady bow arm. His instrument was made by Guarneri 'del Gesù' in 1742.

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J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto,1974)
M. Campbell: *The Great Violinists* (London, 1980)
Obituaries: M. Campbell: *The Guardian* (21 Nov 1991); A. Inglis: *The Independent* (25 Nov 1991)


WATSON FORBES/MARGARET CAMPBELL

**Holst, Imogen (Clare)** (*b* Richmond, Surrey, 12 April 1907; *d* Aldeburgh, 9 March 1984). English writer on music, conductor, composer and administrator, daughter of Gustav Holst. She studied at the RCM, where she held a composition scholarship for tuition with George Dyson and Gordon Jacob. She won the Cobbett Prize in 1928 and the Octavia travelling scholarship in 1930. Following a period of teaching, she became a traveller for the Council for the Encouragement of Music and the Arts (CEMA) in 1940, and in 1942 was appointed Director of Music at Dartington Hall. She is well known for folksong arrangements, but her serious compositions remained underestimated and largely unknown until the 1980s. Her earliest works were influenced by her father but her own musical language developed great individuality during the 1940s. Her music is linear in construction, often featuring the minor 2nd, with quartal harmony adding to its tonal ambiguity; her increasingly personal use of scales and simultaneous major and minor 3rds extends to polymodality. Examples from this period include the Serenade



*Imogen Holst rehearsing at the Snape Maltings, 1977*

(1942) and String Quartet no.1 (1946); later examples such as the Duo for Viola and Piano (1968) progress to 12-note experimentation.

During her appointment as amanuensis to Britten (1952–64) she produced the piano reductions of *Noye's Fludde* and the *War Requiem*; her conductorship of the Purcell Singers involved much editing of Renaissance and Baroque music, and she continued as Artistic Director of the Aldeburgh Festival until 1977, when she retired to devote more time to writing about her father. She was made a CBE in 1975. A renewed enthusiasm for composition inspired some of her finest music, such as the String Quintet of 1982.

WORKS
(*selective list*)

STAGE

Meddling in Magic (ballet, after J.W. von Goethe), 1930
Love in a Mist or The Blue Haired Stranger (ballet); London, Rudolf Steiner Hall, 19 Jan 1935; music lost
Young Beichan (puppet op, 7 scenes, B. de Zoete), 1945; Dartington, Devon, sum. 1946; withdrawn
Benedick and Beatrice (op, 12 scenes), 1950; Dartington, 20 July 1951

OTHER WORKS

Orch: Suite, small orch, 1927; Suite, F, str orch, 1927; Persephone, ov., 1929; Conc., vn, str orch, 1935; Suite, str orch, 1943; Variations on 'Loth to Depart', str orch, 1963; Trianon Suite, 1965; Woodbridge Suite, 1969; Joyce's Divertimento, 1976; Deben Calendar, 1977
Chbr: Qnt, ob, str, 1928; Str Qt 'Phantasy', 1928; Sonata, vn, vc, 1930; Str Trio, 1944; 2 str qts: no.1, 1946, no.2, 1950; Str Trio, 1962; Fall of the Leaf, vc, 1963; Duo, va, pf, 1968; Str Qnt, 1982
Vocal: A Hymne to Christ (J. Donne), SATB, 1940; 4 Songs, S, pf, 1944; 5 Songs, SSSAA, 1944; Lavabo inter Innocentes, SSSAA, 1955; The Sun's Journey (cant., T. Dekker, J. Ford), SA, small orch, 1965; Hallo my Fancy (W. Cleland), Ct, T, SSBB, 1972; Homage to William Morris, B, db, 1984
Works for brass, wind band, rec, chorus with orch; many arrs. for chorus, orch and chbr groups

Principal publishers: Boosey & Hawkes, Cramer, Faber, Novello, OUP

WRITINGS

*Gustav Holst: a Biography* (London, 1938/*R*, 2/1969/*R*)
*The Music of Gustav Holst* (London, 1951, 3/1975/*R*)
with B. Britten: *The Story of Music* (London, 1958, rev. 2/1968 as *The Wonderful World of Music*; Ger. trans., 1969; Fr. trans., 1971)
ed.: *Henry Purcell, 1659–1695: Essays on his Music* (London, 1959)
ed., with U. Vaughan Williams: *Heirs and Rebels* (London, 1959/*R*)
*Henry Purcell* (London, 1961)
*Tune: the Structure of Melody* (London, 1962/*R*)
*An ABC of Music* (London, 1963/*R*; Sp. trans., 1989; Ger. trans., 1992)
*Bach* (London, 1964; Jap. trans., 1975)
*Britten* (London, 1966, 3/1980)
*Byrd* (London, 1972)
*Conducting a Choir: a Guide for Amateurs* (London, 1973/*R*)
*Holst* (London, 1974, 2/1981)

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C.G. Tinker: 'Imogen Holst's Music, 1962–84', *Tempo*, no.166 (1988), 22–7
C.G. Tinker: *The Musical Output of Imogen Holst* (diss., U. of Lancaster, 1990) [incl. catalogue of works]

CHRISTOPHER TINKER

**Holstein, Franz von** (*b* Brunswick, 16 Feb 1826; *d* Leipzig, 22 May 1878). German composer. The son of an officer, he studied music with Robert Griepenkerl while serving as a cadet in the army, and composed a two-act opera in Singspiel manner, *Zwei Nächte in Venedig* (1844–5). During a term as adjutant in Seesen he continued composing, and in 1853 was able to show an opera, *Die Gastfreunde*, to Moritz Hauptmann, who thereupon encouraged him to leave the army and take up a musical career. Holstein then studied at the Leipzig Conservatory with Moscheles, Richter and Hauptmann (1853–6), and later visited Rome (1856–7), Berlin (1858) and Paris (1859). He settled in Leipzig and on Hauptmann's death in 1868 became chairman of the Bachgesellschaft there, and he was also one of the founders of the Leipzig Bach-Verein. Also in 1868 he produced his most successful opera, based on Hoffmann, *Der Haideschacht*, in Dresden; this was taken up by some 46 other German theatres. Further operas were *Der Erbe von Morley* (1872) and *Die Hochländer* (1876); he also wrote a Byron opera, *Marino Faliero* (incomplete), orchestral works, choruses, many songs, chamber music and piano pieces. A large number of his works were published in Leipzig; most of his unpublished manuscripts are in the Musikwissenschaftliches Institut of Leipzig University. He also wrote for the *Allgemeine Zeitung* and the *Allgemeine musikalische Zeitung*. He endowed a foundation for the benefit of poor students.

Holstein, who wrote the texts for his own operas, was a gifted and many-sided figure. His childhood attraction

to Scott found practical expression in *Der Erbe von Morley*, and he made an attempt to incorporate folktunes in his operas not merely as local colour but as part of the more continuous structure for which he strove. However, he was essentially a traditionalist, a follower of Weber and Marschner, later of Mendelssohn, who failed to appreciate the value for his purposes of Wagner's development and handling of leitmotif.

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G. Glaser: *Franz von Holstein: ein Dichterkomponist des 19. Jahrhunderts* (diss., U. of Leipzig, 1930)

JOHN WARRACK/R

**Hölszky, Adriana** (*b* Bucharest, 30 June 1953). Romanian composer of Austrian-German parentage. Her parents were scientists. She began to study the piano with Olga Rosca-Berdan at the Bucharest music school in 1959 and to compose in 1961. She studied composition with Ştefan Niculescu at the Bucharest Conservatory (1972–5) and in 1976, when the family moved to Germany, continued her studies with Milko Kelemen, Günter Louegk and Erhard Karkoschka (electronic music). She attended the summer academy at the Salzburg Mozarteum (1977, 1978), and the Accademia Chigiana, Siena (1980), with Franco Donatoni. She was the pianist of the Lipatti Trio, 1977–80 and taught at the Stuttgart Musikhochschule, 1980–89. Her awards include many prizes for composition: the Valentino Bucchi, Rome (1979); Gaudeamus (1981); Max Deutsch, Paris (1982); Stamitz, Mannheim (1985); German record critics' prize (1988–9); GEDOK, Mannheim (1985, 1989); the women composers' prize, Heidelberg (1990); and others. She has taught at the Darmstadt summer courses and the Musikhochschule, Rostock (1997–) and been a member of international juries.

In her compositions Hölszky strives for originality, distancing herself, however, from the mainstream of the avant garde to an extent comparable to the gulf between Indian and Western thought: geometric forms, chemical processes and dramatic situations determine structural ideas, and the principles of mathematical ordering are set against 'chaotic' inspiration. In her opera *Bremer Freiheit* the main character, a murderess who kills with poison, can be seen as a female counterpart to Bartók's Bluebeard.

WORKS
(*selective list*)

Ops: Bremer Freiheit (T. Körner, after R.W. Fassbinder), 1987, Staatsoper, Stuttgart, 4 June 1988; Die Wände (Körner, after J. Genet), 1993–4, Vienna, 20 May 1995; Tragödia, Bonn, 1997
Orch: Constellation, orch, 1975–6; Space, 4 orch groups, 1979–80; Lichtflug, vn, fl, orch, 1990; An die Nacht, 1994
Chbr and solo inst: Pf Sonata, 1975; Str Qt, 1975; Flux-re-Flux, a sax, 1981–3; Innere Welten I, str trio, 1981; Innere Welten II, str qt, 1981–2; Arkaden, 2 fl, str qt, 1982; Intarsien I, fl, vn, pf, 1982; Decorum, hpd, 1982–3; Intarsien II, fl, vn, hpd, pf, 1982–3; Intarsien III, fl, vn, 2 pf, 1982–3; Controversia, 2 fl, 2 ob, vn, 1983; Erewhon, 14 insts, 1984; Klangwerfer, 12 str, 1984–5; New Erewhon, chbr ens, 1984–5, rev. 1990; Requisiten, 9 insts, 1985; ... und wieder Dunkel I, timp, pf, 1985, rev. 1990; ... und wieder Dunkel II, timp, org, 1986; Hörfenster für Franz Liszt, pf, 1986–7; Fragmente aus 'Bremer Freiheit', accdn, cymbal, timp, 1988; Hängebrücken, str qt 'an Schubert', 1989–90; Jagt die Wölfe zurück, 6 timp, 1989–90; Karawane 'Reflexion über den Wanderklang', 12 timp, 1989–90; Miserere, accdn, 1992; Segmente 1, pic, euphonium, db, pf, accdn, perc, cymbal, 1992; Segmente II, pf, perc, 1992; Segmente III, ob, db, accdn, 1992; Klangwaben 1, vn, 1993; WeltenEnden, brass, 1993; A due, 2 E♭ cl, 1993
Vocal: Monolog, female v, timp, 1977; ... es kamen schwarze Vögel, 5 female vv, perc, 1978; Il était un homme rouge, 12 solo vv, 1978; Kommentar für Lauren, S, 8 wind insts, timp, 1978; Questions I, S, Bar, vn, vc, pf, 1980; Questions II, S, Bar, vn, vc, pic, gui, pf, 1981; Immer schweigender, 4 mixed choruses [each chorus 8vv], 1986; Flöten des Lichts, 'Flächenspiel', female v, 5 wind insts, other insts ad lib, 1989–90; Message (E. Ionesco), Mez, Bar, spkr, sounds, elecs, 1990; Gemälde eines Erschlagenen (J.M.R. Lenz), 72vv, 1993
Other: OMION, tape, 1980

Principal publishers: Astoria, Breitkopf & Härtel

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'Bremer Freiheit', *Neues Musik Theater*, no.1 (1988), 83–94
'Zur Komposition von Schwinungsvogängen: Gyorgy Ligetis "Continuum" für Cembalo', *Tonkünstlerfest*, Baden-Württemberg, 1989–90, pp.68–77 [programme book]
'Elastisch verfremden und kultivieren: einige Kompositorische Aspekte im Umgang mit der Stimme', *MusikTexte*, no.65 (1996), 53–9

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B. Sonntag: 'Wir haben unser Land und unsere Freiheit verloren, aber noch haben wir unsere Art zu denken und zu leben bewahrt', *Annäherungen an sieben Komponistinnen*, ii, ed. B. Sonntag and R. Matthei (Kassel, 1987), 20–25 [interview]
R. Sperber: 'Es war ein sehr schönes Arbeiten: Werkstattgespräch mit der Komponistin der "Bremer Freiheit"', *Komponistinen Gestern-Heute: Heidelberg 1987*, 221–30
M. Emigholz: 'Die Freiheit, mit Raum und Zeit zu spielen', *NZM*, Jg.150, no.9 (1989), 18–23
G.R. Koch: 'Und es kamen schwarze Vögel: Laudation auf die Komponistin Adriana Hölszky', *NZM*, Jg.151, no.12 (1990), 9–13
B. Borchard: *Adriana Hölszky* (Berlin, 1991)
G. Gronemeyer: 'Du musst das Geheimnis bauen', *Neue Musik Theater*, no.1 (1988), 79–82; repr. in *MusikTexte*, no.65 (1996), 34–8

DETLEF GOJOWY/R

**Holt, John** (*b* 1848; *d* Birmingham, 14 Jan 1932). English reed organ maker. He founded a manufacturing and importing firm in Birmingham in 1876, and patented a type of stop action in 1885. Holt built reed organs in a variety of sizes, some of them quite large. In 1896 he exhibited an instrument of four manuals at the Agricultural Hall, Islington, and in 1916 built a reed organ of three manuals and pedals with a 32′ pedal stop for the Edinburgh War Hospital. His firm went by the name of Pioneer Organ and Piano Works in the early 20th century, and the 1915 'Pioneer' model was specially designed for organ students and based on Royal College of Organists specifications. John W. Holt (1886–1946), John's younger son, took over the running of the firm on his father's death, but his own death marked the end of the company. John Holt's grandson, Wallace G. Holt, John Holt's eldest son, worked for many years for Rushworth & Dreaper in Liverpool, and was the designer of their popular 'Apollo' reed organ (two manuals and pedals), introduced in 1911 and produced until the late 1930s.

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R.F. Gellerman: *Gellerman's International Reed Organ Atlas* (Vestal, NY, 1985)
A.W.J.G. Ord-Hume: *Harmonium* (London, 1986)
P. and P. Fluke: 'John Holt Reed Organs', *ROS Bulletin*, ix/4 (1990), 11–17

BARBARA OWEN

**Holt, Simeon ten** (*b* Bergen, North Holland, 24 Jan 1923). Dutch composer and pianist. His first piano works reveal the influence of his piano and theory teacher the composer Jakob van Domselaer (1890–1960), who had attempted to translate into piano music the ideas of the painter Piet Mondrian. In 1949 ten Holt went to Paris and studied with Honegger and Milhaud at the Ecole Normale. He

returned to Bergen in 1954 and embarked on his own journey as a composer with his 20 Bagatelles for piano. In the 1950s he sought to escape tonality with the simultaneous use of complementary keys in a tritonal relationship, a technique culminating in the *Diagonaalmuziek* for strings (1958). The *Cycle to Madness* for piano (1961–2) forms the transition to a serialistic period, the results of which can be heard in *..A/.TA-LON* (1966–8), a music theatre piece for mezzosoprano and 36 instrumentalists, where both the notes and the self-invented syllables are conceived as if produced by a computer. He worked at the Institute for Sonology at the University of Utrecht (1969–75) focusing on electronic sound sources, producing several pieces of electronic music. Although still an advocate of structuralism and atonality in the 1970s, Holt also did the groundwork for the return of tonality in his music.

*Canto ostinato* for one or more keyboard instruments (1976–9) is his major breakthrough as a composer. It consists of repetitive music in which the performers follow their own route choosing the so-called 'drift parts' they prefer. The musicians are given the task of determining the total length and the number of repetitions in any performance. Ever since the première of *Canto ostinato* ten Holt has continued to create this kind of living musical organism, each performance of which produces new sound combinations.

WORKS
(*selective list*)

Orch: Diagonaalmuziek, str orch, 1958; Centri-fuga, orch, 1976–9; Une musique blanche, orch, 1980–82

Vocal: ..A/.TA-LON, Mez, 36 insts, 1967–8; Choral Project 75, 3 SATB, 4 spkrs, elecs, 1975; Bi-Ba-Bo, S, A, T, B, 1980

Chbr: 20 Bagatellen, pf, 1954; Diagonaalsonate, pf, 1959; Cycle to Madness, pf, 1961–2; Str Qt, 1965; Tripticon, 6 perc, 1965; Differenties, 3 cl, pf, vib, 1969; Interpolations, pf, 1969; Scenario-X, 2 tpt, hn, trbn, tuba, 1970; 5 Pieces, pf, 1970–72; Natalon in E, pf, 1979–80

Works of variable duration: Canto ostinato, kbd/kbds, 1976–9; Lemniscaat, kbd/kbds, 1982–3; Horizon, 4 pf, 1983–5; Soloduiveldans II, pf, 1986; Incantatie IV, kbd, 4 insts, 1987–90; Soloduiveldans III, pf, 1990; Palimpsest, 4 vn, va, vc, db, 1990–92, rev. 1993; Shadow nor Prey, 2 pf, 1993–5; Eadem sed aliter, pf, 1995; Méandres, 4 pf, 1995–8 Soloduiveldans IV, pf, 1998

Elec: Inferno I, II, 4-track tape, 1970–71; Module IV, 4-track tape (graphic notation), 1970–72; I am Sylvia but somebody else, 4-track tape, 1973

Principal publisher: Donemus

HUIB RAMAER

**Holt, Simon** (*b* Bolton, 21 Feb 1958). English composer. After taking a foundation course at Bolton Art College (1976–7), he studied composition with Anthony Gilbert at the RNCM (1978–82). In 1982 he received a commission from the London Sinfonietta, which resulted in *Kites* (1983), quickly followed by another from the Nash Ensemble for *Shadow Realm* (1983). These inaugurated fruitful relationships with both ensembles – the Nash received four more pieces the following decade, and the Sinfonietta new works in 1988 (*Ballad of the Black Sorrow*) and 1998 (*eco-pavan*) – and effectively launched his professional career. From that time he made his living by composing. He has also taught at City University in London and the RNCM, and is lecturer in composition at Royal Holloway, University of London. He was the featured composer at the Bath International Festival in 1985. Further commissions have included two orchestral pieces for the BBC Proms (*Syrensong*, 1987, and *Walking with the River's Roar*, 1991) and an opera, *The Nightingale's to Blame* (1996–8), for Opera North.

In addition to visual artists such as Brancusi, Giacometti, Goya and Richard Long, Holt cites among the influences on his mature style Feldman and Ravel in their harmonic language and Messiaen and Xenakis in their approach to rhythm. One can also occasionally detect something of the improvisatory contours of jazz and Indian music, and the wild outbursts of rock guitar solos. Holt's pieces fall broadly into two categories: montage-like works which feature unexpected juxtapositions of material often derived from the same source (e.g. *Shadow Realm*, 1983, *All Fall Down*, 1993–4), and the essentially linear pieces which take the listener on an odyssey, often with a soloist or prominent instrument as a guide (e.g. *Nigredo*, 1994, *Walking with the River's Roar*, 1991). Holt's writing can be extraordinarily demanding, forcing instruments to the extremes of their technical capabilities, with soloists often pitted against some opposing force. In *Tauromaquia* (1985), the pianist assumes the role of a bullfighter, while in *Icarus Lamentations* (1992), the drama is played out spatially, the two clarinets positioned as far apart as possible either side of the rest of the ensemble.

Along with *Minotaur Games* (1993) and the cello concerto *Daedalus Remembers* (1995), *Icarus Lamentations* (1992) forms part of Holt's most ambitious project of the early 1990s, a triptych of pieces for chamber orchestra based on characters from Greek mythology. Such mythical figures, as represented in art and literature, have provided the stimulus for a number of works. Holt has been particularly drawn to the dramatic, often violent, sensuous and enigmatic writing of Lorca, especially his preoccupation with the *duendes*, the demonic spectral sprites of Spanish folklore that prompt humans towards involuntary and impulsive actions. A concern for creating the impression of instinctiveness and unpredictability lies at the heart of Holt's approach to technique, with its constant covering of tracks, its burying of any potentially unifying elements deep below the surface. His music is built around carefully chosen sets of pitches with prominent intervallic characteristics, which lend coherence to structures that at surface level can seem disparate and improvisatory; these sets are subjected to repeated recomposition, often of an elusive and unpredictable nature. Symmetries, whether in pitch, rhythm or form, are exploited only to be disturbed. At the core of even his darkest and most turbulent works lie moments of calm and intense luminosity; these 'still centres', as he calls them, in part a legacy of Feldman's influence, assumed increasing importance in his works of the 1990s. Whereas his music of the previous decade was dominated by complex, highly detailed textures, with even the slower passages wrought from intricate latticework, parts of *All Fall Down* (1993–4) signalled a move towards a simpler kind of expression. These moments of repose became further evident in *The Nightingale's to Blame*, especially in Don Perlimplín's simple piano solo at the opening, a calm statement of intent that resonates throughout the opera's duration. Meanwhile in the piano concerto *Eco-Pavan* (1998), with its characteristically imaginative scoring, the louder outbursts serve, in the composer's words, 'to bring into relief the essentially slow quiet of the work'.

WORKS

Op: The Nightingale's to Blame (prol, 3 scenes, Holt, after F. García Lorca: *Amor de Don Perlimplín con Belisa en su jardín*), Huddersfield, Lawrence Batley Theatre, 19 Nov 1998

Orch: Syrensong, 1987; walking with the river's roar, va, orch, 1991; Three for Icarus: Icarus Lamentations, 2 cl, cimb, hp, str, 1992, Minotaur Games, chbr orch, 1993, Daedalus Remembers, vc, chbr orch, 1995

Vocal: Lunas Zauberschein (J.W. von Goethe), Mez, b fl, 1979; Wyrdchanging (anon. Old Eng., trans. M. Alexander), Mez, 2 fl (+ pic + a fl), ob, A-cl, b cl, hn, perc, 3 vn, va, 2 vc, db, 1980; Canciones (anon. Sp., García Lorca), Mez, fl + a fl + pic, ob, hn, hp, str qnt, 1986; Ballad of the Black Sorrow (García Lorca), 2 S, Mez, T, Bar, B, 20 insts, 1988; A Song of Crocuses and Lightning (R. Carver), S, hn, hp, va, db, 1989; a knot of time (García Lorca, S, cl + E♭-cl, va, vc, db, 1992; 6 Caprices (García Lorca), Ct, 1998; Sunrise' Yellow Noise (E. Dickinson), S, orch, 1999

6–14 insts: Mirrormaze, 3 fl (+ pic + a fl), 2 ob (+ eng hn), E♭-cl, A-cl, 2 hn, 2 perc, db, 1981; Kites, fl + pic, ob + eng hn, cl, bn, hn, str qnt, 1983; . . . era madrugada, pic + fl, cl + b cl, hn, pf, va, vc, db, 1984; Capriccio spettrale, fl + a fl, cl + b cl, hn, tpt + pic tpt, 2 vn, 2 va, vc, db, 1988; Sparrow Night, solo ob, fl + pic, A-cl + E♭-cl + b cl, hn, hp, pf, vn, va, vc, db, 1989; Lilith, fl, cl, hn, hp, vn, va, vc, db, 1990; all fall down, cl + E♭-cl + b cl, hn, pf, vn, va, vc, 1993–4; eco-pavan, solo pf, b fl, heckelphone, mand, va, db, hp, cimb, perc, 1998

2–5 insts: Palace at 4 a.m., fl, ob, cl, vc, 1980; Shadow Realm, cl, vc, hp, 1983; Burlesca oscura, cl + b cl, str qt, 1985; Danger of the Disappearance of Things, str qt, 1989; Banshee, ob, perc, 1994

Solo inst: Maïastra, fl + a fl, 1981; Tauromaquia, pf, 1985; a book of colours, 5 pieces, pf: duendecitos, 1988, figurine, 1991, a shapeless flame, 1992, some distant chimes, 1992, the thing that makes ashes, 1993; Nigredo, pf, 1994

Principal publishers: Universal, Chester

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N.B.T. Whitehead: *Analytical Studies of the Work of Simon Holt* (thesis, U. of Cambridge, 1997)

*Huddersfield Contemporary Music Festival*, 18–29 Nov 1998 [programme book]

SIMON SPEARE

**Holten, Bo (Halvdan)** (*b* Rudkøbing, 22 Oct 1948). Danish composer and conductor. He studied musicology at Copenhagen University (from 1967) and the bassoon at the Royal Danish Conservatory. While working as a music critic on *Weekendavisen Berlingske aften* (1975–82) and as the editor of the *Dansk Musiktidsskrift* (1976–9), Holten began to establish himself as a composer and conductor. In 1979 he became the founding conductor and artistic director of Ars Nova, a vocal group specializing in Renaissance vocal polyphony and new music. Under his direction, the ensemble achieved international recognition, and several of their recordings won international prizes. In 1996 he left Ars Nova and set up a new vocal ensemble, Musica Ficta, while retaining the post (held since 1991) of permanent guest conductor of the BBC Singers. As a choral conductor, Holten has aimed to combine the bright Nordic choral sound with the textural transparency suited to the performance of Renaissance polyphony. Over the years he has been responsible for the first modern performances of a number of important Renaissance works. He has also been closely involved with new music as an orchestral conductor, having directed first performances of more than 160 works.

Holten's own works number over 100, including five solo concertos, two symphonies, two operas, chamber music, more than 20 choral works, song cycles and film scores. Holten is a strong advocate of tonality: his rejection of Darmstadt modernism brought him into conflict for a time with the Danish critical establishment. His music reflects his close contact with singers, instrumentalists and the public, and draws on diverse sources of inspiration. A few early works are influenced by minimalism, while others (e.g. *Caccia* and *The Bond*) make systematic use of six-note series. 20th-century composers such as Ives, Grainger, Ravel and Mahler have been an important inspiration, as has the linear and thematic independence of the vocal polyphonic repertory he conducts. Among his most significant works are the Symphony (1981–2), in which serial techniques are applied to tonal material, the Sinfonia concertante (1986), the Oboe Concerto (1992–5) with its sustained use of passacaglia technique, and the large 12-voice choral work *The Marriage of Heaven and Hell* (1992–5). Both as a conductor and a composer, he has sought to forge links between art music and other traditions (e.g. in *Plainsongs* (1989) for symphony orchestra with improvising trumpet soloist). Holten's wide-ranging activities have also included composition teaching at the Göteborg School of Music (1985–9) and for the Danish Jazz Circle (1995–7). He has served on the National Music Council (1979–83) and as chairman of the music committee of the Arts Fund.

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(*selective list*)

Op: The Bond (1, after K. Blixen: *The Ring*), 1978–9

Orch: Caccia, 1979; Sinfonia concertante, vc, orch, 1985–6; Conc., cl, orch, 1987–90; Plainsongs, tpt, orch, 1989; Conc., ob, orch, 1992–5

Choral: Tallis variationer, 7-pt mixed chorus, 9 solo str, 1976; Sym. (W. Blake), S, Bar, SATB, tpt, vc, large orch, 1981–2; The Clod and the Pebble (Blake), 2 mixed choruses, 3 cl, perc, 1982; 5 motetter (N.F.S. Grundtvig), SATB, org, 1983; Nordisk suite, 5-pt mixed chorus (C. Winther, nordic folk songs), 1989; Alt har sin tid [A Time for Everything] (O. Dalgaard), 8-pt mixed chorus, 1990; Regn, rusk og rosenbusk [Rain, Rush and Rosy Bush] (H.C. Andersen), 4 solo vv, 8-pt mixed chorus, 1991; The Marriage of Heaven and Hell (Blake), 12-pt mixed chorus, 1992–5; Sønderjysk sommer symfoni [Southern Jutlandic Summer Sym.] (J. Rosendal), S, Bar, chorus, orch, 1993; Visdom og galskab [Wisdom and Folly] (Bible: *Old Testament*), S, 6-pt mixed chorus, 1993; Triumf att finnas till ... [The Triumph of Living] (E. Södergran), 8-pt mixed chorus, 1995; Imperia (S. Claussen), S, B-Bar, double chorus, orch, 1997

Solo vocal: Sonate, S, vn, vc, 1976; The Garden of Love (Blake, R. Burns), T, ob, cl, str qt, 1979; Flammen og kullet [The Flame and the Coal] (Claussen), Mez/Bar, fl, vn, va, vc, pf, 1983; Pastell-Bilder (E. Mörike, F. Nietzsche, H. Heine, H. Hesse, anon.), 1v, fl, cl, gui, perc, 1985–6; Tusmørkets viser [Songs of Dusk] (Claussen), S, bn, orch, 1987; Roser kysser vin [Roses Kisses Wine] (6 songs, J. Baggesen), S, Bar, cl, pf, 1997

Chbr and solo inst: Venetiansk rapsodi, 14 insts, 1974; Sarabande à 3, ob, vc, cimb, 1984; Valsevaerk I, vib, 1984; La marcia alla follia, fl, vn, va, vc, pf, 1990

Film scores: Zappa (dir. B. August), ob, eng hn, hn, str, 1983; Forbrydelsens element [The Element of Crime] (dir. L. von Trier), SATB, chbr orch, 1984; Tro, håb og kaerlighed [Faith, Hope and Charity] (dir. B. August), SATB, ob, str orch, 1984

Principal publisher: Hansen

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'Tonalitetens nødvendighed' [The necessity of tonality], *Weekendavisen Berlingske aften* (11–17 Dec 1981)

'Original eller bearbejdelse – hvad er bedst?' [Original or adaptation – which is best?], *Weekendavisen Berlingske aften* (7–15 April 1982)

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ERIK H.A. JAKOBSEN

**Holter, Iver (Paul Fredrik)** (*b* Gausdal, 13 Dec 1850; *d* Oslo, 27 Jan 1941). Norwegian conductor and composer. He studied the violin with F.W. Rojahn in Skien and, after 1868, harmony with Svendsen in Christiania (now Oslo), where from 1869 to 1873 he was also enrolled as a medical student. His studies were continued during the years 1876–8 in Leipzig with Jadassohn, Richter and Reinecke and in Berlin alone. In 1881 he returned to Norway and succeeded Grieg as conductor of the Bergen Harmoniske Selskab until 1886, with a further break for study in Leipzig (1884–5). He conducted the Oslo Musikforeningen from 1886 to 1911, during which time the orchestra gave many premières of Norwegian and foreign works. Holter was also the conductor of several male choirs, including those of the Artisans' Association (1890–1904) and the Oslo Mercantile Association (1904–18). In 1897 he founded the Holter Choral Society, a mixed ensemble for oratorio performances. With his choirs he made several tours abroad; together with Svendsen he conducted the Norwegian concerts at the world exhibition in Paris (1900). Holter edited the *Nordisk musikrevue* from 1900 to 1906, and also had many composition students, among them Sigurd Lie and Alnaes. Conventional in form, his well crafted music owes much to German Romanticism, particularly Schumann. Holter's Symphony, begun in 1876, suggests that he may also have been familiar with the music of Dvořák, and the slow movement contains a hint of the Norwegian folk idiom, not normally a prominent characteristic of his music. Given Holter's lack of experience at the time of its composition, the Symphony shows considerable flair and confidence, and might well deserve occasional modern revival. He received the Norwegian state artist's award in 1919. (N. Grinde: *Norsk musikkhistorie*, Oslo, 1971, 3/1991; Eng. trans., 1991, pp.240–43)

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Orch: Sym., F, op.3, 1876–9; St Hans Kveld, op.4, str, 1881; Goetz von Berlichungen, suite, op.10; Romance, op.12, vn, orch; Vn Conc., a, op.22
Chbr: Str Qt no.1, E♭, op.1; Str Qt no.2, G, op.18
Stage: Don Ole Cologne (operetta); Donna Julia (op), unperf.
Choral: 6 cants. incl. Til faedrelandet, op.14, 1887

Principal publishers: Hansen, Norsk Musikverlag, Reinecke, Warmuth, Zapffe

HANS MAGNE GRAESVOLD/MARTIN ANDERSON

**Holthusius, Joannes** (*b* Kempen, nr Düsseldorf; *fl* mid-16th century). German music teacher. He has been confused with the theorist Johannes Holtheuser. He was rector of the cathedral school in Augsburg in the mid-16th century and is known exclusively for his *Compendium cantionum ecclesiasticarum, continens praecipua responsoria, versus, antiphonas, hymnos, introitus, sequentias, ac nonnulla alia pulcherrima ecclesiae catholicae cantica* (Augsburg, 1567); it is a printed anthology of Gregorian chant intended to promote the use of the repertory in Germany. The collection, which is notated in the conventional German Gothic neumes (*Hufnagelschrift*), contains a selection of responsories, antiphons, introits, vesper hymns, sequences, chants for the Kyrie, tones for the *Gloria Patri* and processional antiphons. The versions given frequently differ from those in the *Editio Vaticana*. (R. Eitner: 'Johannes A. Holtheuser and Joannes Holthusius', MMg, xviii (1886), 13–14)

F.E. KIRBY

**Holtkamp Organ Co.** American firm of organ builders. It was founded in 1855 in Cleveland by Gottlieb Ferdinand Votteler (*b* Reutlingen, Württemberg, 14 Sept 1817; *d* Cleveland, 30 May 1894), who had previously worked in New York and Baltimore. On Gottlieb's death, his son Henry B. Votteler (*b* 1849) formed a partnership with J.H. Hettche, and from 1903 the firm was known as the Votteler-Hettche Organ Co. In 1900 Henry H. Holtkamp (*b* New Knoxville, OH, 1858; *d* Minot, ND, 16 March 1931) joined the company, becoming sole manager on the retirement of the partners in 1905. Allen G. Sparling, a Canadian, arrived in 1911, and in 1914 the firm became the Votteler-Holtkamp-Sparling Co. On Henry Holtkamp's death, his son Walter Henry Holtkamp (*b* St Mary's, OH, 1 July 1894; *d* Cleveland, 11 Feb 1962) assumed direction, and under him the firm rose to prominence. Walter H. Holtkamp jr (*b* 1929) joined the firm in 1956 and became president on his father's death. He was succeeded in turn by his son F. Christian Holtkamp (*b* 1955).

The elder W.H. Holtkamp was, with G. Donald Harrison, among the first builders to recognize and return to classical tonal principles, but his distinctive contribution to organ building was his use of exposed, rather than encased pipework. This innovation, soon widely copied, began with the *Rückpositiv* of the organ for the Cleveland Museum of Art (1933), which was followed by a completely uncased three-manual organ for St John's Catholic Church, Covington, Kentucky (1934). Although the company's earliest organs had mechanical action, electro-pneumatic action (often with slider chests) was adopted early in the 20th century. In 1969, however, Holtkamp began building organs with both kinds of action. Later Holtkamp organs of note are in the Crouse Auditorium, Syracuse, New York (1950), Massachusetts Institute of Technology (1957), the Church of the Ascension, New York (1967), University of New Mexico, Albuquerque (1967; for illustration *see* ORGAN, §VII, 5, fig.49), Union Theological Seminary, New York (1980), Plymouth Church, Minneapolis (1981), and St Joseph's Church, Jaspar, Indiana (1995).

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BARBARA OWEN

**Holzblocktrommel** (Ger.). *See* WOODBLOCK.

**Holtzner, Anton.** *See* HOLZNER, ANTON.

**Holý, Alfred** (*b* Oporto, 5 Aug 1866; *d* Vienna, 8 May 1948). Harpist and composer of Czech origin. The son of a trumpeter and Kapellmeister at Oporto and Smolensk, he received a diploma with honours in 1885 at the Prague Conservatory, where he studied the harp under Alois

Staněk. He became first harpist with the Prague German Opera under Karl Muck, and then from 1896 to 1903 played with the Berlin Opera, receiving the title of *königliche Kammervirtuos*. He played under the conductors Bruno Walter, Richard Strauss and Felix Weingartner, and Mahler engaged him for the Vienna SO in 1903. During the next ten years he also toured Europe giving solo recitals and playing at the Bayreuth festivals. Richard Strauss commissioned two books of studies from his orchestral harp parts. In 1913 Muck asked him to succeed Heinrich Schuëcker as principal harpist of the Boston SO. Holý also taught at the New England Conservatory, where he generated a new interest in the harp. In 1928 he retired and returned to Vienna to be with his family. He continued to teach and compose, but his life was made hard by the Anschluss, World War II (during which many of his compositions were destroyed) and the occupation of Vienna, and he died destitute. Holý composed 42 works for the harp, 'tone-building' studies and teaching works, four duets and some ensemble pieces.

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ALICE LAWSON ABER-COUNT

**Holý, Dušan** (*b* Hrubá Vrbka, Moravia, 25 April 1933). Czech ethnomusicologist and ethnographer. He studied acting at the Janáček Academy in Brno for one year, and ethnography and musicology at Brno University between 1952 and 1956. He worked for Czechoslovak Radio in Brno and in 1959 joined the Institute of European Ethnology as a lecturer, becoming professor in 1990. He received the CSc in 1964 with a dissertation on folk dance music on the Moravian side of the White Carpathians, and the doctorate in 1991 with a dissertation on singing units of folksong. In 1966 he was co-founder of the journal *Národopisné aktuality* (later *Národopisná revue*). He has also been active as a collector of folksong recordings and as a folksinger and dancer. The leading scholar of Moravian folk music of his generation, Holý has written authoritatively on its evolution, notation and rhythmic structure, particularly on the music of the Moravian Carpathians.

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'Jinonárodní hudební varianty lidových tanců ze Slovenska' [Musical variants of folkdances in Slovakia originating from other nations], *Sborník Slovenského národného múzea*, lvi (1962), 85–98
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KAREL STEINMETZ

**Holý, Ondřej František** [Holly; Holli, Andreas Franz] (*b* *c*1747; *d* Breslau, 4 May 1783). Czech composer and theatre orchestra director. His name is not listed in baptismal registers of anywhere that could be the 'Böhmisch Luba' given as his birthplace in earliest sources. The claims that he attended the Jesuit Gymnasium in Prague and was later a novice of the Franciscan order cannot be substantiated. In 1768 or 1769 Holý joined the theatrical troupe of Joseph von Brunian at the Kotzen theatre in Prague, succeeding the former music director

Johann Baptist Savio as co-répétiteur; when the troupe was reorganized in April 1772 Holý became its Kapellmeister. He set several Singspiel texts written by an actor of the troupe, Karl Franz Henisch (1745–76). When Henisch left Prague Holý followed him to Berlin (not earlier than about 1773), where he became music director of the Koch troupe, and then to Breslau, where he was music director of the Wäser troupe from about 1774 until his death.

Because Prague audiences in the late 1760s were not enthusiastic about Italian *opera seria*, Holý modelled his stage works on the type of German comic opera initiated by J.A. Hiller and C.F. Weisse. At about the same time as his fellow Czech Georg Benda, he contributed to the development of Singspiel not only in northern Germany but also in Vienna, where his most successful comic opera, *Der Kaufmann von Smyrna*, was staged in 1776 and 1781. Most of the manuscripts are lost, although the Breitkopf catalogues (1779–84; see Brook) list extant scores and parts of a number of the Singspiele.

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(*selective list*)

*only printed librettos extant unless otherwise stated*

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Der lustige Schuster (3, Henisch, after C. Coffey), Prague, 1770 [sequel to Die Verwechslung]
Das Gespenst (3, Henisch), Prague, Kotzen, 3 Dec 1771, *CZ-Pu*
Die Jagd (3, C.F. Weisse, after C. Collé), Prague, 10 May 1772
Der Zauberer (1, Henisch), Prague, 1772
Der Kaufmann von Smyrna (1, C.F. Schwan, after S. Chamfort), Berlin, Koch's, 13 Nov 1773, vs (Berlin, 1775); as Wohltaten gewinnen die Herzen, Vienna, Kärntnertor, May/June 1776; as Der Sklavenhändler von Smyrna, Vienna, Burg, 13 Feb 1781
Der Bassa [Pascha, Baron] von Tunis (1, Henisch), Berlin, Koch's, 6 Jan 1774, Br.cat. (1781), *B-Bc*; according to Eitner, vs pubd (Berlin, 1775)
Das Gärtnermädchen (3, ? K.A. Musäus), Breslau, 1775
Gelegenheit macht Diebe (3, Henisch), Breslau, 1775)
Der Patriot auf dem Lande (K.E. Schubert), Breslau, 1777
Der Irrwisch (3, C.F. Bretzner), Breslau, 1779
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Das Opfer der Treue (Vorspiel with songs, 1, Schubert), Breslau, Wäser's, 24 Jan 1776
Hamlet (play with music, Shakespeare), Breslau, 1 May 1778
Der Tempel des Schicksals (prol, Schubert), Breslau, 1 Jan 1779
Macbeth (play with music, Shakespeare), Breslau, 23 April 1780
Galora von Venedig (play with music)
Hanno, Fürst in Norden (play with music)

SACRED

Euge serve bone, off, 4vv, 2 vn, va, 2 fl, 2 ob, 2 bn, 2 tpt, timp, org, *CZ-Pnm*
Amati quaeso montes, aria; Salve regina: *?Psj*
Stationes, TeD, Vesperae BVM, motets: *PL-WRu*

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MILAN POŠTOLKA

**Holy, Walter** (*b* Osnabrück, 15 Aug 1921). German trumpeter. After studying with Karl Burmeister at the Osnabrück Conservatory, he played in orchestras in Herford (1945), Bielefeld (1945–50), Frankfurt (1950–51) and Hanover (1951–6). He was a member of the Cologne RO from 1956 to 1983, and from 1968 to 1974 taught the trumpet at the Folkwang Hochschule, Essen. Holy was the first trumpeter in the 20th century to play successfully on valveless Baroque trumpets, from which he also learnt the advantage of playing valve trumpets with as little mouthpiece pressure as possible. From 1960 to 1981, as principal trumpet of the Cappella Coloniensis, he made recordings and demonstrated Baroque instruments in travels throughout the world.

EDWARD H. TARR

**Holynborne** (*fl* late 15th century). English composer. His four-voice *Gaude virgo salutata*, incomplete in the unique source, the Eton Choirbook (ed. in MB, xii, 1961, no.55), displays a characteristically English florid contrapuntal style. The composer may probably be identified with Dr Robert Holyngborne, D.Th. (Oxon.), who was born at Hollingbourne, Kent, about 1470, and was professed as a monk of Canterbury Cathedral priory in 1490. He spent most of his career after 1493 at its dependent priory Canterbury College in Oxford, where he was warden from 1501 to 1504 and from 1506 until his death in Oxford on 18 August 1508. His inventories of college goods display a deft and learned ordering of the liturgical books, and in his time as warden the singing of polyphony was introduced in the college chapel.

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ROGER BOWERS

**Holyoke, Samuel (Adams)** (*b* Boxford, MA, 15 Oct 1762; *d* East Concord, NH, 7 Feb 1820). American composer, tune book compiler and singing master. He was descended from two noteworthy New England families, the Holyokes and the Peabodys. He studied at Harvard College (BA, 1789; MA, 1792), during which time he contributed several secular songs to *The Massachusetts Magazine*, and published his first book of psalmody, *Harmonia Americana* (Boston, 1791). With Hans Gram and Oliver Holden he brought out *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music* (Boston, 1795), a collection of mostly European music prefaced by the lengthiest exposition of music theory printed in America during the century. Holyoke was one of the most prolific American composers of his generation. He published almost 700 of his own pieces, mainly in his monumental book *The Columbian Repository of Sacred Harmony* (Exeter, NH, 1803) and his collection designed for Baptist worshippers, *The Christian Harmonist* (Salem,

MA, 1804); he also left more than 150 compositions in manuscript (in *US-NH* and Boxford Historic Document Center). He taught singing schools in New England throughout his life, founded the Essex Musical Association in 1797 and published two collections of instrumental music (*The Instrumental Assistant*, i–ii, Exeter, NH, 1800–07) as well as numerous occasional sacred works. Holyoke, whose melodic gift was slight, allied himself with the forces of musical reform in turn-of-the-century New England, and attempted to make music his primary profession. He lacked the musical training of some of his European-emigrant contemporaries, however, and died in poverty. Some of his music has been edited by H. Eskew and K. Kroeger in *Selected Works of Samuel Holyoke (1762–1820) and Jacob Kimball (1761–1826)* (New York and London, 1998).

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*See also* PSALMODY (ii), §II

RICHARD CRAWFORD/NYM COOKE

**Holywell Music Room.** Concert hall built in Oxford in 1748; *see* OXFORD, §4.

**Holz** (Ger.: 'wood'). *Holzblasinstrumente*, or simply *Holz*, are woodwind instruments, *Holzfiedel, Holzharmonika, Holz- und Strohinstrument* and *Holzstabspiel* are all terms for XYLOPHONE.

**Holz, Karl** (*b* Vienna 1798; *d* Vienna, 9 Nov 1858). Austrian amateur violinist, conductor and government official. He was an officer in the Lower Austrian States' Chancellery and to supplement his meagre government salary he gave music lessons. Holz studied music with F.X. Glöggl in Linz. He was a member of Josef Böhm's string quartet and by 1823 had joined the quartet of Ignaz Schuppanzigh, in which he played second violin. He appears to have met Beethoven in 1824: this led to a friendship which developed to such a degree that in 1825, for over a year, Holz supplanted Anton Schindler as Beethoven's secretary. He greatly influenced Beethoven and assisted him in the copying of his works and in overseeing the welfare of Beethoven's nephew Karl, as well as in general correspondence and financial matters. He was good at figures, well read, clever, cheerful, convivial, and of a strong independent nature, which Beethoven liked. (That Holz means 'wood' also gave Beethoven opportunities for outrageous puns in his correspondence.) Holz married in 1826; his friendship with Beethoven continued - Beethoven wrote two canons (WOO 197 and 198) for him in that year - but Schindler re-entered Beethoven's inner circle. Nevertheless, Holz oversaw the correction and publication of Beethoven's last compositions and continued to champion his friend's works, particularly at the *concerts spirituels* in Vienna, where he advanced from an occasional to a regular conductor in 1829.

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ELLIOT FORBES; ROBIN STOWELL

**Holzbauer, Ignaz (Jakob)** (*b* Vienna, 17 Sept 1711; *d* Mannheim, 7 April 1783). Austrian composer. He contributed significantly to 18th-century musical life in Mannheim, where he was Kapellmeister at the famous electoral court for 25 years (1753–78), and in Vienna.

1. LIFE. An autobiographical sketch, written apparently in 1782 and first published in 1790, provides basic information about Holzbauer's life but few reliable dates. He was attracted to music at an early age, but this inclination received no support from his father, a Viennese leather merchant, who wanted him to study law. Pursuing musical training nevertheless, he applied to the young members of the choir at the Stephansdom for instruction in singing, piano, violin and cello. In return, he provided them with his new compositions. He studied Fux's *Gradus ad Parnassum* on his own initiative and eventually arranged a meeting with Fux, who, after examining a sample exercise, declared him an innate genius and recommended a journey to Italy as a means of refining his musical knowledge.

Following a short term of employment with Count Thurn-Valsassina of Laibach (Ljubljana), and a brief excursion to Venice, he was appointed Kapellmeister to Count Rottal of Holešov in Moravia. There his opera *Lucio Papirio dittatore* was staged in 1737; that same year he married the singer Rosalie Andreides. According to the autobiography, the couple left Holešov for Vienna a year later. Subsequently, they journeyed to Italy, where they remained for three years, travelling to Milan, Venice and other cities. In 1744 Holzbauer collaborated with Franz Hilverding in creating ballets for a Viennese performance of Hasse's *Ipermestra*, and from 1746 to 1750 he was engaged in Vienna to compose ballet music for the Burgtheater; in 1746 his name was also associated with the Viennese popular theatre.

In 1751 Holzbauer succeeded Brescianello as Oberkapellmeister at Stuttgart, where he and his wife became ensnared in court intrigue. Fortunately, following the successful 1753 performance of his opera *Il figlio delle selve* at Schwetzingen (Elector Carl Theodor's summer residence), he was appointed 'Kapellmeister für das Theater' at Mannheim, where his own works dominated the stage until 1760. Several excursions – to Rome (1756), Turin for the performance of his *Nitteti* (1758), Paris (1758) and Milan for the production of his *Alessandro nell'Indie* (1759) – helped to expand his artistic horizons but failed to secure him a lasting international reputation.

Early in the next decade Holzbauer evidently cultivated musical ties with Vienna: his name appeared in connection with Burgtheater orchestral concerts (1761–3), and his oratorio *La Betulia liberata* received several performances. In Mannheim, where he assumed duties as director of the *Hofkapelle* following Carlo Grua's death in 1773, his activities had shifted from theatre to sacred music, but he did not turn his back on opera permanently: his greatest success came early in 1777 with the favourable reception of his German opera *Günther von Schwarzburg*. Declining to follow the electoral court to Munich, he remained at Mannheim, where his one-act opera *La morte di Didone* was produced in 1779. Though suffering acute hearing loss and other ailments, he managed to complete

another opera, *Tancredi*, for the court theatre in Munich shortly before his death.

2. WORKS. Most of Holzbauer's Italian operas for the Mannheim court have disappeared, though some arias survive (in *D-Bsb*). His Milan opera, *Alessandro nell'Indie*, demonstrates melodic fluency and a generally confident mastery of mid-18th-century *opera seria* style. In the da capo arias the orchestral accompaniments typically double the singer, while nevertheless displaying a wealth of embellishments and independent, subsidiary lines. Holzbauer's most famous work, *Günther von Schwarzburg*, overcomes deficiencies of its patriotically inspired but static, tradition-bound libretto by engaging a rich palette of instrumental colours, making extensive use of orchestrally accompanied recitative and moulding the action into extended dramatic complexes. Mozart praised the work; its influence may be heard in his *Idomeneo*.

Holzbauer's earlier sacred vocal music, grounded in Viennese tradition, typically incorporates both Fuxian counterpoint and a florid, Italian operatic style. His later Mannheim masses draw on a modern symphonic language, integrating chorus and solo voices in a varied, motivically dense orchestral texture.

Extant examples of the 205 symphonies, concertos and related works that Holzbauer claimed to have written range in size from modest trio symphonies (two violins and bass) in three movements, to large-scale, four-movement works scored for winds and strings. Typical features include simple textures with violins moving in unison or parallel thirds, thematic construction based on repetition and sequential treatment of short melodic figures, frequent alternation between *forte* and *piano*, and intense surface activity, with bass lines and accompanying parts maintaining a continuous quaver pulse. Fugal movements in some works suggest a conservative Viennese idiom; elsewhere, rhythmic variety, soloistic wind writing and dramatically effective crescendos reflect a more advanced Mannheim style. The synthesis of symphonic and concerto elements in works with soloistic *concertante* parts, and the suggestive label 'simphonie conçertée' given to Holzbauer's works heard at Burgtheater in the early 1760s, suggest a precedent for the later Parisian fashion of the symphonie concertante.

Chamber works constitute a small but important part of Holzbauer's output. They emphasize textural variety, dynamic nuance and harmonic colour more than the symphonies; in some pieces, most notably the quintets, melodic dialogues give special thematic prominence to inner parts of the ensemble.

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*printed works published in Paris unless otherwise stated*

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STAGE

dm – *dramma per musica*

Lucio Papirio dittatore (dm, A. Zeno), Holešov, 12 Oct 1737, lib Milan, Pinacoteca di Brera
La fata meravigliosa (dm), Vienna, Burgtheater, 1748
Il figlio delle selve (favola pastorale, 3, C.S. Capece), Schwetzingen, 15 June 1753, lib *US-Wc*; rev. Mannheim, Hof, 1771, lib *D-MHrm*; pts *Bsb*
Chacun à son tour (pantomime, 3, A. d'Inzeo), Mannheim, Hof, 16 Jan 1754
L'isola disabitata (azione comica per musica, 2, P. Metastasio), Schwetzingen, 16 June 1754, arias *Bsb*
L'Issipile (dm, 3, Metastasio), Mannheim, Hof, 4 Nov 1754, arias *Bsb*
L'allégresse du jour (pantomime, ?E. Lauchery), Mannheim, Komödiensaal, 16 Dec 1754
Don Chisciotte (opera serio-ridicola, 2, after M. de Cervantes), Schwetzingen, 16 June 1755, lib *DI*
I cinesi (componimento drammatico, 1, Metastasio), Mannheim, Hof, spr. 1756, lib *HEu*, *MHrm*
Le nozze d'Arianna (festa teatrale, 2, M. Verazi), Schwetzingen, 29 Aug 1756, lib *HEu*, *MHrm*
La clemenza di Tito (dm, 3, Metastasio), Mannheim, Hof, 4 Nov 1757, arias *Bsb*
Nitteti (dm, 3, Metastasio), Turin, Regio, carn. 1758; rev. Mannheim, Hof, 5 Nov 1758, *Rp*, *P-La*
Alessandro nell'Indie (dm, 3, Metastasio), Milan, Regio Ducal, carn. 1759, arias and sinfonia *I-Nc* (*R*1982: IOB, lxxix), *P-La*
Ippolito ed Aricia (dm, 5, C.I. Frugoni), Mannheim, Hof, 5 Nov 1759, lib *D-HEu*, *MHrm*, *US-Wc* [?rev. of T. Traetta's Ippolito ed Aricia, 1759, Parma]
Adriano in Siria (dm, 3, Metastasio), Mannheim, Hof, 5 Nov 1768, libs *D-MHrm*, *US-Wc*
Günther von Schwarzburg (Spl, 3, A. Klein), Mannheim, Hof, 5 Jan 1777, *D-Bsb* (Mannheim, 1777); ed. in DDT, viii–ix (1902)
La morte di Didone (dm, 1, Metastasio), Mannheim, National, 6 July 1779, *Bsb*; rev. as Der Tod der Dido (Klein), 1780, *US-Wc*
Tancredi (dm, 3, Balbis, after Voltaire), Munich, Residenz, Jan 1783, lib *Wc*; aria *GB-Lbl*
Music in Euridice (favola pastorale), Vienna, 26 July 1750, *A-Wn* (*R*1982: IOB, lxxv)

Ballets (in ops by J.A. Hasse): Ipermestra, Vienna, court, 8 Jan 1744; Arminio, Vienna, 13 May 1747

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2 Christmas cants., 1 ed. O. Biba (Altötting, 1975); Christmas motet, Salve regina, 2 Miserere, 2 TeD, lit, Vespers, *c*36 other works, incl. offs, motets, sacred arias
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INSTRUMENTAL

Br. cat – *listed in Breitkopf catalogue(s)*

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Concs.: 1 for vn, *B-Bc*; 1 for fl, *D-KA*, ed. I. Gronefeld (Munich, 1958); 1 for va and vc, *A-Wgm*, ed. U. Drüner (Zürich, 1976); 1 for vc, *D-Bsb*, Br. cat (1771); 1 for ob, *KA*, ed. W. Lebermann (Frankfurt, 1975); 1 for kbd, Br. cat (1770)
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FLOYD K. GRAVE

**Holzblock** (Ger.). *See* WOODBLOCK. *See also* CHINESE WOODBLOCK.

**Holzbogen, Johann** [Joseph] **Georg** (*b* Schwandorf, bap. 15 Aug 1727; *d* Munich, 7 Sept 1775). German violinist and composer. He was a supernumerary violinist in the Munich court orchestra (1751–2), and soon afterwards (*c*1752) became a chamber virtuoso in the orchestra of Duke Clemens Franz von Paula in Bavaria. In 1759 the duke sent him to study the violin and composition with Tartini in Padua. After his return in 1762 his technical prowess was admired, but he was said to lack 'noble taste'. He composed concertos and symphonies for the Munich court and undertook several concert tours, including a trip to Frankfurt with the horn player Joseph Leutgeb (1769–70), and one to the court of Ansbach with the bassoonist Felix Rheiner (1771). After the death of Duke Clemens in 1770, Holzbogen received a pension but rejoined the Munich court orchestra in 1771. He had fewer opportunities to appear as a soloist there, but in 1772 was heard at a private concert by Burney, who passed a very favourable judgment on his playing. Holzbogen's compositions include sacred works as well as symphonies, concertos and chamber pieces which reflect the strong Italian influence on Munich's instrumental music before the arrival of the Mannheim court in 1778.

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ROBERT MÜNSTER

**Hölzel, Gustav** (*b* Budapest, 2 Sept 1813; *d* Vienna, 3 Dec 1883). Austrian bass-baritone. The son of an actor-singer, he made his stage début at the age of 16 in Sopron, then sang in Graz, Berlin and Zürich. Engaged at the Vienna Hofoper in 1840, he remained there for more than 20 years. In 1843 at the Kärntnertortheater he created Di Fiesco in Donizetti's *Maria di Rohan*. Dismissed from the Hofoper in 1863 for altering the words of Friar Tuck's song in Marschner's *Der Templer und die Jüdin*, he appeared at Darmstadt, Nuremberg, the Theater an der Wien and the Munich Hofoper, where he created Beckmesser in *Die Meistersinger* in 1868. In New York he took part in the American première of *Der Schauspieldirektor* (1870). An excellent comic actor, he sang Baculus (*Der Wildschütz*) at his farewell performance in 1877. Other roles included Leporello, Don Basilio and Van Bett (*Zar und Zimmermann*).

ELIZABETH FORBES

**Holzharmonika** (Ger.). *See* XYLOPHONE.

**Holzhey** [Holzhay]. German family of organ builders. Alexander Holzhey (*b* Rappen, Upper Swabia, 30 Sept 1722; *d* Tussenhausen, 25 March 1772) worked with his father-in-law, Augustin Simnacher, in Tussenhausen and later succeeded him. After Simnacher's death he completed the organ in Brixen (now Bressanone) Cathedral (1756–8). In 1760 he collaborated with his brother-in-law Joseph Antoni Simnacher to build the double organ in the Augustinian abbey of Neustift (now Novacella). The specification of the latter organ, especially in the second manual, shows a predilection for 8′ stops (including strings), and in both manuals not less than four 4′ stops, some only in the treble, thus offering a wide range of possibilities for 'gallant' registrations. Alexander's son Franz Xaver (1757–1821) worked with J.B. Kronthaler and J.E. Feyrstein; he later owned a workshop in Kaufbeuren, but was less important than his father.

Johann Nepomuk Holzhey (*b* Rappen, 26 Feb 1741; *d* Ottobeuren, 18 Sept 1809), nephew of Alexander, was probably apprenticed to his uncle. He worked with Karl Joseph Riepp in Ottobeuren and later took over the Ottobeuren workshop of his father-in-law Joseph Zettler. He was the most important southern German organ builder of his time. There are surviving instruments by him at Ursberg (1777; with Choir organ), Ober-marchtal (1782–4), Weissenau (1787), Rot an der Rot (1792–3) and Neresheim (1794–7). J.N. Holzhey's organs are characterized by a synthesis of southern German and French elements, with rich palettes of foundation stops and reeds in all manuals and in the Pedal. The third manual is an *Echo* within the lower case, without a Principal chorus, but with Cornet IV and divided reeds. He gave up building Choir organs. His organ cases reflect the transition from the Baroque to classicism. J.N. Holzhey had no successor; his son Alois Michael

(1784–1805) died in Maribor before he could establish himself as an independent organ builder.

Franz Joseph Holzhey (*b* Oberegg, 11 Oct 1764; *d* Reschen [now Resia], 6 July 1823), nephew of Johann Nepomuk, was a joiner and organ builder. The era in which he lived, after the Napoleonic Wars and the Secularization, was very disadvantageous for organ building and he had no opportunity to build new organs. His son Johann Kaspar (1801–67) eventually worked as a joiner. Another son, Johann Georg (1805–35), worked with Josef Pröbstl until 1831. After this date the family ceased to build organs.

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ALFRED REICHLING

**Holzklapper** (Ger.). *See* WHIP. *See also* CLAPPERS.

**Holzknecht, Václav** (*b* Prague, 2 May 1904; *d* Prague, 13 Aug 1988). Czech pianist, administrator and writer on music. He studied law at Prague University (JUDR 1928) and concurrently the piano at the Prague Conservatory under Albín Šíma (graduated 1928). Throughout his career as a concert pianist (before the war) he was an assiduous performer of modern Czech and foreign (particularly French) piano music, giving many premières, including those of piano concertos by Ježek (1927), Toch (1928) and Bořkovec (1932), Hába's Symphonic Fantasy for Piano and Orchestra (1929) and Ježek's sonatas. He also played at festivals of contemporary music at Liège (1930), Vienna (1932), Amsterdam (1933), Florence and Zürich (1934), Riga and Tallinn (1937). During the same period he earned his living as a lawyer and government financial adviser, before becoming professor of piano (from 1942), administrator (1942–5) and a distinguished director (1946–70) of the Prague Conservatory. Subsequently he was head of opera (1970–72) and Dramaturg (1972–3) at the National Theatre. He was active as an organizer of Czech modern music societies (including the MÁNES MUSIC GROUP), and after the war he was on the committee of the Prague Spring Festival, chairman of the Prague 1956 Mozart celebrations, a long-standing member of many advisory bodies and organizations and on many juries for piano competitions both in Czechoslovakia and abroad.

Holzknecht was friendly with many composers of his generation, especially those of the Mánes Group, whose music he played, edited and later wrote about. Other writings deal with modern French music and the history of Czech musical institutions. He published a critical edition of Smetana's piano works in 1944, and a well-received short biography of the composer in 1979.

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ANNA ŠERÝCH

**Holzmair, Wolfgang** (*b* Vöcklabruch, 24 April 1952). Austrian baritone. He studied with Rössl-Majdan and Werba at the Vienna Music Academy. In 1981 he won the singing competition at 's-Hertogenbosch and in 1982 first prize at the second international Lied competition in Vienna, organized by the Musikverein. From 1983 to 1986 he was engaged at the Berne Opera and then from 1986 to 1989 at Gelsenkirchen. His roles included Guglielmo, Papageno, Rossini's Figaro, Valentin, Harlequin, (*Ariadne auf Naxos*), Eisenstein (*Die Fledermaus*) and Danilo (*Die lustige Witwe*). At the same time he was developing his career on the concert platform. He gained international attention when he sang the role of Hans Scholl in Udo Zimmermann's *Die weisse Rose* at the Zürich Opera (1987). He has won praise for his Papageno in London, Paris and Los Angeles, and for his Pelléas in Vienna and Paris, both roles suiting his high, light baritone. But he has been most admired for his skills as a lieder interpreter, where his warm, appealing, typically Viennese tone, forthright manner and attention to word-painting enhance his readings of a wide variety of songs

by Schubert, Schumann and Wolf. Holzmair has been particularly praised as the protagonist of *Die schöne Müllerin*, which he has recorded twice, in 1983 with Demus and in 1997 with Imogen Cooper. He and Cooper, who have formed a close artistic rapport, have also recorded the other Schubert cycles and Schumann's Heine *Liederkreis* and *Dichterliebe*. In 1992 he gave the first performance of Berio's orchestrations of early songs by Mahler. Holzmair is also an intelligent interpreter of *mélodies*.

ALAN BLYTH

**Holzmann, Abe** [Abraham] (*b* New York, 19 Aug 1874; *d* East Orange, NJ, 16 Jan 1939). American ragtime composer and arranger. He was a professional staff composer and arranger for music publishers, and made his mark in the history of ragtime with three notable early cakewalks, *Smoky Mokes* (1899), *Bunch o' Blackberries* (1900) and *Hunky Dory* (1901), though he also wrote marches and other popular characteristic pieces. His three cakewalks were widely played by military bands, including that of John Philip Sousa, and were also popular in piano scores.

Holzmann's writing is spirited and lively in the late 19th-century quick march tradition, and shows a good grasp of melodic invention and the idiomatic syncopation typical of early ragtime. His sympathy with the march form gave him an advantage in writing (and scoring) march-like cakewalk and 'patrol' numbers. By popularizing the cakewalk through his band arrangements, Holzmann broadened the scope of early ragtime at a time when the major piano ragtime scores were being published and distributed. His music unites the most popular elements of band music with the new African-American stylistic traits that were beginning to be understood by a broad audience at the turn of the century.

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WILLIAM J. SCHAFER

**Holzmann, Rudolf** [Rodolfo] (*b* Breslau (now Wrocław), 27 Nov 1910; *d* Lima, 4 April 1992). Peruvian composer and ethnomusicologist of German origin. He studied with Vogel in Berlin (1931), Scherchen in Strasbourg (1933) and Rathaus in Paris (1934). In 1938 he accepted a position as oboe teacher at the Alzedo Academy, Lima, and as a violinist in the Peruvian National SO, of which he was made assistant artistic director in 1945. Also in that year he took appointments at the Lima Conservatory as librarian, a post he held for five years, and as professor of composition; that position he retained until he was invited to teach at the University of Texas, Austin (1957–8). In 1963 he went to Zürich, returning to Lima in 1964 as an ethnomusicologist for the National School of Folk Music and Dance. In 1972 he moved to Huánuco, where he continued his work in ethnomusicology, also teaching at the newly opened university.

Holzmann's folk melody collection *Panorama de la música tradicional del Perú* was the most important publication of its type since the work of the d'Harcourts. His wide-ranging scholarly work also included the preparation of systematic catalogues of the works of six 20th-century Peruvian composers, which were published in the *Boletín bibliográfico* of the San Marcos University Library and elsewhere. As a composer he kept abreast of European trends: the suites of the 1940s embedded Spanish or Peruvian melodies in orchestral eiderdown, but later works, such as the powerful *Dodedicata*, are stark, serial pieces. His many composition pupils include Iturriaga, Garrido Lecca and Pinilla.

WORKS

(*selective list*)

Orch: Suite radiofónica, 1932; 2 movimientos, 1934; Divertimento concertante, pf, 10 wind, 1941; 5 fragmentos sinfónicos, after G. Baty: Dulcinea, 1943; Las danzas de la reina de las hadas, 1943; Cantigas de la edad de oro, 1944; Suite arequipeña, 1945; Sym., 1946; Concertino, 2 pf, orch, 1947; Pequeña suite peruana, 1948; Pf Conc., 1949; Partita, str, 1951; Suite sinfónica, 1954; Dodedicata, 1966

Choral: La pasión del que mora en la tierra, cantata, chorus, orch, 1959; Villancicos [after folksongs], 1965

Inst: Suite, b cl, a sax, tpt, pf, 1933; Sarabanda and Toccata, a sax, pf, 1934; Suite, a sax, pf, 1934; Passage perpétuel, wind, perc, 1935; Divertimento, 5 ww, 1936; 4 pf suites, 1941–2; Niñerías, pf, 1947; Remembranzas, pf, 1949; Str Qnt, 1956

Many songs

WRITINGS

with C. Arróspide de la Flor: 'Catálogo de los manuscritos de música existentes en el Archivo Arzobispal de Lima', *Cuaderno de estudio*, iii/2 (1949), 36

ed.: *Panorama de la música tradicional del Perú* (Lima, 1966)

*De la trifonlía a la heptafonía en la música tradicional* (Lima, 1968)

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ROBERT STEVENSON

**Holzner** [Holtzner], **Anton** (*b* ?Mainburg, Lower Bavaria, *c*1599; *d* Munich, 1635). German composer and organist. He was a boy singer at the Munich court in 1607 and travelled in Italy from 1615 to 1619, when he became organist at the Bavarian court chapel in Munich. His output of sacred music shows that for motets he favoured the up-to-date textures of the concertato style, while for masses and vesper music he preferred more conservative scorings. The five- and six-part *Magnificat* settings (1625), unusually presented in a huge choirbook rather than in partbooks, are largely in the *stile antico*, although one piece is written non-modally in E minor. The masses of 1622 represent a syllabic approach to the text. The most interesting is the eight-part *Missa concertata* (no.7), in which various duet or trio combinations, often drawn freely from both choirs, are contrasted with emphatic tutti effects; there is a modest degree of word-painting in the central section of the Credo.

WORKS

*all except anthologies published in Munich*

Viretum pierium, 1–3, 5vv, bc (1621) [24 works]

Missae, 5, 6, 8vv, bc (org) (1622)

Canticum virginis seu Magnificat et antiphonae . . . 5, 6vv, some with bc (org) (1625)

Nemus aonium seu fructus musicarum, 1–3vv (1631)

7 motets in 1624[1], 1627[1], 1627[2]

2 Kyries, 5, 6vv, *PL-LEtpn*, *WRu*, *Wn*

Alma redemptoris, Ave regina, Regina coeli, Salve regina, 6vv; Mag, 5vv: *D-Rp*
5 organ canzonas, *Bsb*, *Mbs*; 1 ed. A.G. Ritter as no.74 in *Geschichte des Orgelspiels* (Leipzig, 1884); 3 ed. S. Gmeinwieser in *Drei Kanzonen für Orgel* (Wilhelmshaven, 1971)

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JEROME ROCHE/SIEGFRIED GMEINWIESER

**Holztrompete** (i) (Ger.). A wooden trumpet in general, and, more specifically, an ALPHORN or alpenhorn, a long Alpine (Swiss) folk instrument or a bent trumpet (*Büchel*) of the horn family with a cup-shaped mouthpiece, made of wood, which plays simple tunes (for example, *ranz des vaches*) using ten to 15 harmonics. Similar traditional instruments are known in other countries such as Romania (*bucium*, *tulnic*, *trômbita*), Hungary (*fakürt*), Slovakia (*tramba salaska*), Slovenia (*busen*), Poland (*trombita*, Serbia (*rikalo*), Sweden (*lur*) and Lithuania (*ragas*, *trimitas*, *dandytė*).

MAX PETER BAUMANN

**Holztrompete** (ii) (Ger.). A wooden instrument with the bell of an english horn, one valve and a cup mouthpiece, invented by Johann Adam Heckel to play the shepherd's melody in the third act of Wagner's *Tristan und Isolde*. The music is more often played on the english horn.

□

**Homan, Charles.** *See* HOMMANN, CHARLES.

**Homberger, Paul** (*b* ?Regensburg, *c*1560; *d* Regensburg, 19 Dec 1634). German composer, schoolmaster and poet. He was the son of the famous Reformation preacher Jeremias Homberger, and he may have been with him during at least some of his years at Frankfurt (1563–8), as a peripatetic preacher (1568–74) and at Graz (1574–85). In 1584, however, he is mentioned as being a pupil (alumnus) of the Gymnasium Poeticum Regensburg. In 1589 he was studying at the University of Wittenberg. He is next heard of in 1595 in the matriculation registers of the University of Padua. According to his pupil Johannes Crüger in the dedication of his *Laudes Dei vespertinae* (1645), Homberger also studied at Venice with Giovanni Gabrieli, but this statement is unsubstantiated. Possibly by 1596 he became a teacher at the Gymnasium at Graz and thus a colleague of Johann Kepler, but because of religious hostilities both of them had to leave in September 1598. Homberger then lived briefly at Spitz, near Krems, and at Weisskirchen, Styria, whence he again had to flee to escape the armed forces of the Counter-Reformation. He finally found refuge at Regensburg and worked until his death at the Gymnasium Poeticum, first, from 1601, as a master and then, from 1603, as Kantor. He retired in 1631 or 1632. Before the outbreak of the Thirty Years War in 1618, his duties in the important post of Kantor must have kept him particularly busy, and to relieve him of some of them the city engaged two assistants, one of whom was Johannes Brassicanus.

Virtually all of Homberger's extant music dates from his years at Regensburg. The printed works consist of occasional motets for one or two choirs written for marriages and funerals, while a number of hymns and psalms, among them a collection of vesper psalms in *falsobordone* style, survive in manuscript. This music well reflects the cultural life of a prosperous central German city at a time that saw the Renaissance style give way to Baroque procedures. As well as a dozen German and Latin hymns of 1589, Homberger's lost music included works marking the visit of the Emperor Matthias to Regensburg in 1612 and the founding (in 1627) and dedication (in 1631) of the Dreifaltigkeitskirche; this last piece was reported to be 'surprisingly modern'. In 1630 he wrote a poem to celebrate the visit of the Emperor Ferdinand II to Regensburg.

WORKS

OCCASIONAL

22 wedding works, 4–6, 8vv (Regensburg, 1605–34); 2 ed. in MAM, vii (1959)
8 funeral and other occasional works, 3, 4–6, 8vv (Vienna, 1601; Regensburg, 1601–27)
1 occasional work, 12vv, lost, formerly *D-Bsb*
*c*12 occasional works, printed and MS, lost (see *EitnerQ* and Mettenleiter)

OTHER SACRED VOCAL

[*c*30] Psalmodiae vespertinae, 4–6vv, 1607–8, *Rp*
9 Lat. and Ger. hymns, pss, 4–6, 8vv, *Rp*
12 Lat. and Ger. hymns, 4–7vv, 1589, lost, formerly *Rp*; cants., lost, formerly *Rp*

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EVA BADURA-SKODA

**Homer.** Greek poet. He is thought to have lived during the 8th century BCE, in various coastal cities of Ionia.

1. Homer and music. 2. Later treatments.

1. HOMER AND MUSIC. The two great epic poems ascribed to Homer clearly indicate that some kind of singing originally constituted their normal method of performance. Throughout the entire classical period from at least the time of Hesiod onwards, the Homeric poems themselves were recited, not sung. Their vocabulary includes neither *kithara* nor *lyra*; to designate the massive four-stringed lyre shown in early vase paintings, the term *phorminx* is regularly used. Auloi, which are mentioned only twice (*Iliad*, x.13; xviii.495), had apparently not yet become accepted on the Greek mainland.

The role given to music in the *Iliad* is very different from that given in the companion poem, the *Odyssey*. Performers and audiences are quite simply absent: professionalism has either not yet appeared or not been allowed a place within the epic. The term *aoidos*, used frequently throughout the *Odyssey* as 'bard', occurs rarely in the *Iliad* (*see* AOIDOS). There it clearly means 'singer', with the specific sense of 'mourner'. In every case, the characters of the *Iliad* make their own music. Thus when Odysseus and the other envoys come to Achilles' tent, they find him singing to his own lyre accompaniment (ix.186–9). Since the musical activity of the *Iliad* is normally communal, his behaviour on this occasion may reflect his profound sense of alienation. In its musical significance, one of the most important passages in the *Iliad* is the description of the 'Shield of Achilles' (xviii.478–607), fashioned by Hephaestus at Thetis's request for her son, Achilles. On the shield were depicted the singing of a *hymenaios*, a solo singer with a dancing chorus, other types of dances,

and musical instruments such as the aulos and phorminx. This section of the *Iliad* provided the model for the Hesiodic 'Shield of Heracles' (*see* HESIOD).

The *Odyssey*, by contrast, may be called the bard's poem. Now the singer of tales appears as a specialist; the term *dēmioergos* marks him as such, setting him apart. He is an awesome figure, to be treated with deference. Still, he has become a professional, and now a theme for singing may be suggested by his hearers or even objected to – an unthinkable occurrence within the *Iliad*'s world of musical values. The bard nevertheless is very generally held in honour; the epithet *theios* ('god-like') regularly attaches to him. He himself maintains that he has learnt his art from no mortal teacher; he is self-taught and performs under divine inspiration (xxii.347–8). Listeners may be so profoundly moved by his powers that they reveal their secret feelings, as Odysseus does when he hears the bard Demodocus (viii.84–92). The affective force of vocal music in other contexts always receives recognition from Homer; his Sirens employ song as a fatal lure; the enchantress Circe is a singer. Finally, there is the poet's awareness (e.g. in *Iliad*, ix.186; *Odyssey*, viii.580) that through the fame of sung words men may live on after death.

2. LATER TREATMENTS. The characters of the *Iliad* form the staple of Greek tragedy, and Aeschylus is said to have described his own plays as 'slices from the great banquet of Homer'. The *Iliad*, however, dealing with the end of the Trojan War, has proved less attractive to musicians than the *Odyssey*, which treats of the return to Ithaca of Odysseus (Ulysses). The most ambitious project to involve both epics has been August Bungert's plan for nine *Homerische Welt* operas, five concerning the *Iliad* and four the *Odyssey*. Only *Achilleus* and *Klytämnestra* were completed for the former set; the latter became *Die Odyssee* (1898–1903), comprising the separate *Kirke*, *Nausikaa*, *Odysseus' Heimkehr*, *Odysseus' Tod*. More modest have been the *Homerische Symphonie* of Lodewijk Mortelmans (1896–8) and a dance opera of the same title by Theodor Berger (1948).

Further operas inspired by the *Iliad* include José Nebra's *Antes que celos ... y Aquiles en Troya* (1747), the *Penthesilea* by Schoeck (1927) and *King Priam* of Tippett (1962). Concert works derived from the *Iliad* have been Bruch's choral *Achilleus* (1885), an overture *Hector and Andromache* by Henry Hadley (1894), no.1 ('Hector's Farewell to Andromache') and no.4 ('Achilles Goes forth to Battle') of *Morning Heroes* by Bliss (1930), and *The Iliad* of Dimitrios Levidis (1942–3) for narrator, tenor and orchestra.

The *Odyssey*, with the faithful Penelope at its core, and the wondrous adventures befalling the hero and his son Telemachus, has provided the basis for many operas. Among them are Monteverdi's *Il ritorno d'Ulisse in patria* (1640), *Il ritorno d'Ulisse* of Jacopo Melani (1669), *Circe* and *Penelope* by Reinhard Keiser (1696, first and second parts of an Odysseus opera), the *Ulysse* of J.-F. Rebel (1703), Galuppi's *Penelope* (1741), *Telemaco* by Gluck (1765), *L'isola di Calipso* (1775) and *Gli errori di Telemaco* (1776) of Gazzaniga, Paer's *Circe* (1792), the *Pénélope* of Fauré (1913), *The Return of Odysseus* by Gundry (1940), an *Odysseus* by Hermann Reutter (1942), *Circe* of Egk (1948, revised as *17 Tage und 4 Minuten*, 1966), and *Ulysses* by Michaelides (1951), who also wrote a *Nausicaa* ballet (1950).

Among concert works inspired by the *Odyssey* are the *Syrens' Song to Ulysses* by Benjamin Cooke (*c*1784), Bruch's choral work *Odysseus* (1872), an *Odysseus* symphony of Herzogenberg (1876), Zandonai's choral *Il ritorno di Odisseo* (1900–01), the prelude-cantata *Iz Gomera* ('From Homer') by Rimsky-Korsakov (1901), Guido Guerrini's symphonic poem *L'ultimo viaggio d'Odisseo* (1921), the choral triptyque *Ulysse et les Sirènes* by Roger-Ducasse (1937), the *Odysseus* choral symphony of Armstrong Gibbs (1937–8), Jean Louël's cantata *De vaart van Ulysses* (1943), *Impressions from the Odyssey* for violin and piano by Frederick Jacobi (1945), and the epic symphony *Ulysses and Nausicaa* by Loris Margaritis.

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WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

**Homer, Charlotte G.** *See* GABRIEL, CHARLES H.

**Homer** [née Beatty], **Louise (Dilworth)** (*b* Shadyside, Pittsburgh, 30 April 1871; *d* Winter Park, FL, 6 May 1947). American contralto. She studied music at Philadelphia and Boston, then married the composer Sidney Homer in 1895 and went to Paris, where she studied singing and acting with Fidèle Koenig and Paul Lhérie, the first Don José. She made her operatic début at Vichy in 1898, as Léonor in *La favorite*. At Covent Garden in 1899 she sang Lola and Amneris, returning in 1900 for Ortrud and Maddalena after a winter season at La Monnaie in Brussels. Her American début (1900) was with the Metropolitan Opera on tour in San Francisco as Amneris, in which role she also made her first New York appearance. Homer began a long and successful Metropolitan career, singing chiefly in Italian and French opera, but she soon assumed leading Wagnerian roles; she was also a notable Orpheus in Toscanini's 1909 revival of Gluck's opera, created the Witch in Humperdinck's *Königskinder* (1910) and was the first to sing the title role in Parker's *Mona* (1912). After resigning from the Metropolitan in 1919, she sang with other major American companies including the Chicago Grand Opera (1920–25) and the San Francisco and Los Angeles operas (1926). She returned to the Metropolitan in 1927 and made her last appearance there in 1929, as Azucena. A performer of great artistic integrity, she had a beautiful

voice and a majestic stage presence. Among her many recordings the ensembles with Caruso, Martinelli, Gigli and others are particularly successful. Samuel Barber was her nephew.

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HERMAN KLEIN, DESMOND SHAWE-TAYLOR, KATHERINE K. PRESTON

**Homer, Sidney** (*b* Boston, 9 Dec 1864; *d* Winter Park, FL, 10 July 1953). American composer. He studied with Chadwick in Boston and with Rheinberger and others in Munich and Leipzig. Returning to Boston, he taught theory from 1888 to 1895, in which year he married the contralto Louise Beatty. He travelled extensively with her in Europe and the USA and attended virtually every rehearsal and performance that his health, frequently precarious, would allow. They lived in New York from 1900. He naturally turned to songwriting, and his wife often presented recitals of his music. His 103 songs, which were extremely popular during his lifetime and were included on many American singers' programmes, were almost all published by G. Schirmer. Homer's music, grounded in the Germanic style of Chadwick and Foote, is predominantly diatonic but has an extensive harmonic vocabulary. The songs, for which he chose texts of generally high quality, encompass a wide emotional range, from the lyrical to the highly dramatic. His most popular pieces include *A Banjo Song* (from the *Bandanna Ballads*), *Song of the Shirt*, *How's my boy?*, and *Songs from Mother Goose*; *Dearest* is perhaps his best-known love song, and the Requiem well represents the religious side of his output. A quartet and quintet for strings and a few other instrumental works were performed locally in Florida after he retired there in 1939, but he did not seek to have them published.

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DEE BAILY

**Homeric hymns.** Poems addressed to various Greek deities, employing Homeric diction and composed in dactylic hexameter for solo recitation. The corpus of 33 poems, compiled at an unknown date and mistakenly ascribed to Homer, contains four long hymns ranging in length from 293 to 724 verses and dating from about 650 to 400 BCE. The other 29 hymns are much shorter and were written somewhat later. Since the ancient sources refer to the hymns as *prooimia* (preludes) and several of the pieces contain a promise to sing another song, it has been suggested that the hymns once served as introductions to longer epic poems. But this opinion has been contested, especially in the case of the four long hymns. Little is known about the circumstances of performance, although the poems were probably recited in poetic competition at religious festivals. Thucydides (iii.104) describes the festival of Apollo at Delos, including two quotations from the hymn *To Apollo*. Most of the hymns consist merely of invocation and praise of their addressees, but the longer hymns are narrative and relate a myth central to the god's identity. The hymn *To Hermes* tells of the birth of Hermes, his invention of the lyre and his presentation of this newly crafted instrument to Apollo, with whom it was afterwards associated. Several of the hymns also contain references to the social and religious uses of music in the Archaic and classical Greek world.

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MICHAEL W. LUNDELL

**Homet, Louis** (*b* Paris, 1691; *d* 1777). French church musician and composer. He was admitted to the *maîtrise* of the Ste Chapelle on 8 April 1699, studying with Nicolas Bernier, and remaining there until 1709. He is listed among the musicians of Chartres Cathedral in 1710. By 1711 he was *maître de musique* at St Jacques-de-la-Boucherie, Paris, and won the competition for the same post at Evreux Cathedral in September 1711. In 1714 he was tonsured, although he did not attain full priesthood until 1733. He was *maître de musique* at the cathedral of Sainte-Croix, Orléans, by 1724, when he applied unsuccessfully for the same post at Chartres. A notice referring to a *Te Deum* by him sung at Orléans in 1729 calls him *maître de musique* to King Stanislas of Poland, then in exile at Lunéville. Homet obtained the post he had sought at Chartres on 26 June 1731, and also became a canon of St Piat. He stayed only three years, however, working as *maître de musique* at Notre Dame in Paris from 17 March 1734 until his resignation in April 1748.

Homet was admired by his colleagues, particularly at Chartres, where he is said to have revitalized the music by using traditional pieces and improving them harmonically. In 1733 he asked for a salary increase in the light of 'the esteem which the company has for his talent for the instruction of children'. He appears to have published only one sacred work, his four-part *Prose des morts*, which has been extensively sung since its appearance in 1722. He also wrote motets and at least one four-voice mass (*In anniversariis* preserved in the Fétis collection, *B-Br*) which survive in manuscript and of which performances were occasionally mentioned in the *Mercure de France*. The only two extant motets are those composed for the Evreux competition (*F-Pn*): *Postquam magnificus* for three voices (dated 14 August 1711) and *Exurge Deus* for five voices and continuo.

Homet should not be confused with François Nicolas Homet, a relation who was a choirboy at Notre Dame in 1752, and later *maître de musique* at Noyons Cathedral.

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MARY HUNTER (with JEAN-PAUL MONTAGNIER)

**Homiliary** (from Lat. *homeliarium*, *homeliarius*, *homelium*, *homiliarium*). A liturgical book of the Western Church containing in the order of the liturgical year excerpts from the writings of ecclesiastical authors explicating the Gospels. The homilies were read during the third nocturn of the night Office (Matins). *See* LITURGY AND LITURGICAL BOOKS, §II, 3(iii).

**Homilius, Gottfried August** (*b* Rosenthal, Saxony, 2 Feb 1714; *d* Dresden, 2 June 1785). German composer, organist and Kantor.

1. LIFE. The son of a Lutheran pastor, he spent his childhood from 1714 in Porschendorf (Pirna district). After his father's death in 1722 he attended the Annenschule in Dresden, where in 1734 he composed his earliest extant work, the cantata *Gott der Herr ist Sonn und Schild*. He sometimes stood in for the organist at the Annenkirche, J.G. Stübner, who was probably his organ teacher. On 14 May 1735 he matriculated at Leipzig University in law; a class report from the professor A. Kästner (16 September 1741) reads: 'For three years the *candidatus juris* has availed himself of my *praelectionum iudicarum* and striven to master the *fundamenta iuris*. He has, however, always allowed music to be his main task'. At this time he also took lessons from Bach in composition and keyboard playing, as mentioned by J.A. Hiller (*Lebensbeschreibungen*, 1784) and confirmed by Forkel (*Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, 1802); he was probably also a pupil of, and assistant to, the organist at the Nikolaikirche, Johann Schneider.

In 1741 Homilius applied unsuccessfully for the organist's post of St Petri in Bautzen, submitting five chorale settings for organ of which two had obbligato parts for horn. His first post as organist was granted him in May 1742 by Dresden's Frauenkirche, which possessed a new Silbermann organ. An application on 5 November 1753 for the post of organist at the Johanniskirche, Zittau, failed. On 10 May 1755, however, he was appointed Kantor at the Kreuzkirche in Dresden and teacher (*Collega V*) of the Kreuzschule ('as he is skilled in Greek and all else, but is pre-eminent in music'), and at the same time music director of Dresden's three principal churches – the Kreuzkirche, Frauenkirche and Sophienkirche; a month later the appointment was ratified by the Dresden town council.

After the Kreuzkirche was destroyed in 1760 (during the Seven Years War), Homilius directed his activity mainly to the Frauenkirche. Tirelessly active until an advanced age, he composed a full yearly cycle of cantatas in the last years of his life, and in 1784 dedicated 12 *Magnificat* settings and a Latin motet (destroyed in World War II) to the Dresden council. He suffered a stroke in December of that year, and in the following March was retired.

2. WORKS. Homilius was an important figure in late 18th-century German music, and together with J.F. Doles, Kantor of the Leipzig Thomaskirche, the most important Protestant church composer of his day. His comprehensive oeuvre comprises lieder, chamber works (probably composed for the collegium musicum of the 'Kruzianer'), and pieces in almost every genre of church music: organ works, about 60 motets, more than 200 sacred cantatas, *Magnificat* settings, Passion music and oratorios. The vocal works in particular are 'among the most significant that the second half of the 18th century has to offer' (Spitta); they were mostly written for the use of the Kreuzkirche choir, and were widely distributed in manuscript and print during his lifetime. He gave new life to the church cantata after J.S. Bach. His four- to eight-part motets are specially valuable, and are distinguished by a clear declamatory style, profundity of thought and wealth of melody. His oratorios and Passion music are worthy additions to these genres, despite their bombastic and, to present taste, insipid texts.

In his vocal works Homilius followed the example of C.H. Graun in emphasizing melody, naturalness and folklike simplicity. The works are rooted in the era of Bach and Handel, but at the same time increasingly show pre-Classical traits as Homilius's style matured. Along with Doles, Homilius is the main representative in church music of the transitional *empfindsamer Stil*, in which heterogeneous elements are fused into an artistic whole. His aesthetic principles correspond to the demands for 'edification' and 'noble simplicity' then prevalent. Counterpoint gradually lost its dominant role; motif, theme and formal design were increasingly orientated towards the symmetry and clear articulation found in the German lied. Aria themes are often made up of two half-periods; homophony and singable melody predominate even in choruses. Pleasantness, clarity and charm are among the characteristics of his style that point towards the future. As opposed to the antiquated 'stile d'une teneur', Homilius presented emotions in varied array; he frequently used rhetorical and symbolic devices and gave full reign to imitation of nature (above all in his accompanied recitative). Dynamic contrasts, simple harmony, and declamation that brings out the meaning of words and their underlying context, all are essential elements of his style. He occasionally developed motifs and themes by repetition (sometimes varied) and extension in the manner of Classical composers. He provided his works with a folklike singing quality, sensitive expression and high technical polish that drew the respect and acclaim of his contemporaries and placed him among the foremost practitioners of Protestant church music in late 18th-century Germany. Gerber was led to conclude in 1790 that 'without question he was our greatest church composer'.

Homilius also contributed significantly to the literature for the organ. Hiller, Gerber, Reichardt and Türk all considered him to be among the century's best performers on the instrument, and singled out his virtuosity and his ability to improvise 'in Graun's manner' for special praise. Most of his organ pieces probably originated during his term as organist, and taking the chorale settings of Pachelbel and Bach as their model they combine strong ties with tradition and the taste of the *Empfindsamkeit*. The chorale-preludes present either single lines of the chorale or the entire melody as cantus firmus, and use contrapuntal techniques to reproduce the underlying mood of the text. Those chorale settings without cantus firmus are treated polyphonically as canons, fugues or organ trios. Homilius was frequently called upon to test organs, and himself outlined the specifications of the Kreuzkirche's new organ in 1784.

Homilius had an outstanding reputation as a teacher and Kantor. He brought the Kreuzkirche's choir (then about 100 members) to a previously unattained perfection. Apart from his many duties to the choir he was

obliged to give 24 hours of school instruction weekly in Latin, Greek and music. His abilities as a teacher are underscored by the later success of many of his pupils, including Hiller, Türk, Reichardt, J.G. Naumann and C.G. Tag, and are also reflected in his manuscript thoroughbass method and an unrealized plan for a four-part hymnbook for Saxony.

In the 19th and 20th centuries opinion of Homilius as a composer has been divided; Steglich especially (1915) arrived at a largely negative judgment, while Held, Fricke, Engländer, Feder and John, after new research and more thorough analysis, adjudged his work more positively. Several of his works have remained permanently in the choral repertory of the Kreuzkirche and other song schools, a continuing indication of his historical stature.

WORKS

*only those extant; catalogue with sources and editions in John (1980)*

PASSION MUSIC

*MSS mainly in D-Bsb, SWl*

Der Messias, by 1776, lib (Schwerin, 1780)
Ein Lämmlein geht (Buschmann), solo vv, chorus, orch (Leipzig, 1775), partly arr. as Ach Herr, unsre Missetaten
Jesus, der gute Hirte
Komm, Seele, Jesu Leiden
Siehe, das ist Gottes Lamm, 7 movts arr. from Ein Lämmlein geht
So gehst du nun (St Mark Passion), by 1768, ? identical with cant. of same title
Wir gingen alle in die Irre (Nun, ihr, meiner Augen Lider), by 1766

CANTATAS

*MSS mainly in D-AG, Bsb, Dl, F, GOa, SWl*

Ach, dass doch, by 1784; Ach, ich bin, by 1777; Alle, die, by 1783; Alles Fleisch ist Heu, by 1776; Alles Fleisch wird; Alle Züchtigung; Allmächtiger Schöpfer; Also hat Gott; Anbetung sey dir Gott gebracht (Fühl alle Dankbarkeit für ihn; Diess ist der Tag. den Gott gemacht); Auf, auf; Aufs Dankfest; Aufs Friedensfest; Aus tiefer Not; Betrübter Lauf, by 1783; Bleib bei uns; Christus hat; Danket dem Herrn; Das frohe Chor, by 1774; Das Licht, by 1783; Der Engel; Der Gerechte; Der Gottlosen Opfer, by 1784; Der Herr der Ewigkeit, by 1783; Der Herr ist Gott; Der Herr ist mächtig; Der Herr ist mein Hirte, by 1783; Der Herr verstösset nicht ewiglich; Der Herr zeucht, by 1775

Der Himmel ist, by 1775; Der Höllen; Der Staub, by 1775; Der Tod ist verschlungen; Der Tod seiner Heiligen; Dich Gott, 13 July 1784; Dich Sieger, by 1784; Die den Jehova (Lobet den Herrn); Die Himmel, by 1784; Die Hirten; Die Hölle flieht; Die mit Tränen säen; Die Nacht; Die richtig, by 1774; Diess ist der Tag, den Gott gemacht (Fühl alle Dankbarkeit für ihn; Anbetung sey dir Gott gebracht); Die Werke kommen; Die Zeit; Dir dank ich; Du Gott; Du Herr von meinen Tagen; Du rufst, o Gott, by 1775; Du siehst, by 1774; Du sollst, by 1775; Ein heiliger Schauer; Ein hoher Tag kömmt; Ein Mensch ist; Erbarmer; Ergreifet die Psalter, ed. D. Schoener: Musica sacra (Leipzig, 1991); Erhöhet den Herrn, by 1774; Erhöhet die Tore; Erhöht und rühmet, 16 June 1777; Erklinget ihr Harfen

2 Er übet Gewalt, 1 by 1776; Erwachet ihr Christen, by 1783; Erzürne dich nicht, by 1784; Es ist umsonst, by 1784; Freuet euch; Frohlocke mein Psalter; Frohlocket dem Höchsten; Frohlocket ihr Völker, frag.; Frohlocket und preiset (Easter orat), 4vv, orch, ed. R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., xi (Hameln, 1932); Frohlocke Zion; Fühl alle Dankbarkeit für ihn (Diess ist der Tag, den Gott gemacht; Anbetung sey dir Gott gebracht); Fürchtet den Herrn, by 1784; Fürchtet Gott; Ganz gelassen, by 1783; Ganz unbeweglich ruft; Gebet jedermann; Gedenke meiner; Gelobet seist du; Getrost, getrost, frag.; Gib mir, by 1775; Gott der Herr, 1734, ed. D. Schoener: Musica sacra (Leipzig, 1991)

Gottes Kinder; Gott fähret auf, by 1761; Gott ist's, der das Vermögen, frag.; Gott ist's, in dessen; Gott, mein Retter; Gross ist bei dir; Gut ist dem Herrn; Hab ich, by 1775; Halt ein (Also hat Gott); Heilig ist, by 1761, ed. in R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., xiii (Hameln, 1932); Heilig sind Herr; Heller als; Herr Gott, Zebaoth, by 1781; Herr, lehre doch mich, by 1775; Herr, lehre uns tun, frag.; Herr, sieh nicht, by 1775; Herr, so du willt; Höchster, deine Macht; Ich beschwöre; Ich bitte; Ich heule, Herr, by 1775; Ich will meinen Geist

Ihr esset; Ihr Himmel jauchzt; Ihr sollt; Ihr stillen, by 1784; Ihr Völker; Ihr waret; Ihr Wurm; In deinem Schmuck [also arr. as motet]; In der Zeit; In vielen, by 1784; Ist Christus; Ist Gott für mich, by 1775; Jammer, o Jammer; Ja, Vater; Kehre wieder, by 1784; Kommet, frohe Völker, by 1783; Kommt herzu; Kommt, lasset, by 1779, ed. R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., vii (Hameln, 1931); Lasset euch niemand, by 1784; Legt eure Harfen hin, by 1784; Licht der Heiden; Lobe den Herrn, meine Seele; Lobe den Herrn, meine Seele, und was, by 1775

Lobet den Herrn (Die den Jehova), by 1770; Lobet den Namen; Lobsinget; Mache dich auf; Meine Seele erhebt, by 1775; Mein Herz hält, by 1784; Merk auf; Mit Sorgen, ed. R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., viii (Hameln, 1932); Musste nicht Christus; Nach Dir, by 1775; Noch sollen; Nun ist er da (Der Herr ist Gott); Nun ist er da, und Jesus' Wort, by 1775; Nun kommt, by 1775; O Gott, du frommer Gott, by 1775; O heiliger Tempel, by 1783; O Herr; O Jammer; O wie gerührt, by 1783; Preise, Jerusalem; Richtet nicht, by 1784

Richtet recht, by 1775; Saget der Tochter, by 1783; Schmecket und sehet; Schwing dich auf, by 1783; Schwülstige Toren; Sei getreu, by 1774; Sei hochgelobt, Allgütiger; Sei hochgelobt, barmherzger Gott, by 1761; Sei willkommen; Selig ist; Selig seid ihr, by 1784; Sichre Welt; Siehe, das ist, by 1775; Siehe, der Herr; Siehe, es kömmt, by 1783; Sie sind zerbrochen, by 1783; Singet dem Herrn; Singet fröhlich Gotte; Sing, Volk; So blühet (Wie öfters hat); So du mit deinem Munde; So du willt; So gehst du nun, by 1784 [? identical with St Mark Passion]; So spricht

So wahr, by 1784; Steig, Allgewaltiger; Suchet das Gute, by 1775; Umsonst zwingst du; Und hätt ich; Unsere Seele, 1764; Unsere Trübsal, by 1784; Unser Wandel; Uns ist ein Kind, by 1784, ed. N. Klose (Embühren, c1994); Uns schützet; Vergebliche Rechnung, by 1783; Verwegne Spötter, by 1784; Verwundrung; Von der brüderlichen Liebe, S, A, T, chorus, orch, MS lost, ed. R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., x (Hameln, 1932); Vor dir; Warum toben, by 1784; Was betrübst du dich, by 1775

Was suchet ihr, by 1775; Weihnachtsmusik (Die Nacht ist vergangen); Welt, bessre dich; Wem soll ich; Wenn der Geist; Wenn ein tugendsam Weib, by 1770; Wer den Bruder; Wer ist wie der Herr; Wer kann wohl; Wer preist, by 1775; Wer sind wir, by 1784; Wie ist mir, by 1775; Wie lange; Wie mühsam; Wie murren; Wie öfters fehlest du; Wie öfters hat (So blühet noch); Wie teuer ist, by 1784; Wir haben nicht; Wir Menschen sind, by 1775; Wohl dem, der nicht wandelt; Wohl dem, des Hülfe; Wünschet Jerusalem Glück, by 1778; Zeige mir Herr

MOTETS

*MSS mainly in B-Bc, D-Bsb*

Alles, was ihr bittet, by 1770; Alles, was ihr tut; Auf, jauchzet, music lost; Brich dem Hungrigen, 6 Aug 1765; Christus hat, 29 Aug 1762; Christus kömmt, 12 Dec 1762; Da es; Dennoch bleibe; Deo dicamus, MS lost, ed. in Kantate-Chorblatt, xi (Dresden, 1965), other edns; Der Herr ist mein Hirte, by 1770, ed. J.A. Hiller: Vierstimmige Motetten, v (Leipzig, 1784), other edns; Der Herr ist nahe allen, ed. in Die heilige Cäcilie, ii/20 (Berlin, 1918); Der Herr wird euch versöhnen, by 1766; Der Herr wird mich erlösen, 13 Nov 1760; Die Elenden, by 1770; Die mit Tränen; Die richtig

Domine, 6vv, 1780, ed. O. Richter (Leipzig, 1926); Eins bitt ich, 7 Jan 1756; Fürchtet euch nicht, by 1766; Gedenke meiner; Gott ist getreu, 19 Nov 1760; Gott, man lobt dich; Gott, wir warten; Habe deine Lust; Herr, lehre mich tun; Herr, lehre uns bedenken; Herr, wenn Trübsal, 16 Oct 1760, ed. S. Bauer (Neuhausen-Stuttgart, c1983); Hilf, Herr, by 1766, ed. J.A. Hiller: Vierstimmige Motetten, i (Leipzig, 1776), other edns; (Israel) Hoffe auf den Herrn, chorus, 3 male/female vv, MS lost, ed. in *Singet dem Herrn!*, cxcviii, suppl. (Elberfeld, n.d.), other arrs., edns; Hote de ēlthen; Ich freue mich, by 1766, ed. R. Kubik (Neuhausen-Stuttgart, 1988; Stuttgart, 1992); Ich habe dich; Ich will den Herrn, 25 July 1765, ed. C. Albrecht (Neuhausen-Stuttgart, 1984; Stuttgart, 1992)

Ihr sollt, 13 Aug 1766; Im Abgrund; In deinem Schmuck, arr. from cantata, rev. C.P.E. Bach; Invoca me, by 1766; Jauchzet dem Herrn, alle Welt, ed. K. Hofmann (Neuhausen-Stuttgart, 1985; Stuttgart, 1992); Kommt herzu; Kommt her, chorus, ed. B. Hammerschmidt: Klassische Kirchenmusik, xxiv (Hameln, n.d.);

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Seid fröhlich, by 1770; Selig sind, by 1766, ed. H. Max (Neuhausen-Stuttgart, 1984); Siehe, das ist, by 1766, ed. J.A. Hiller: Vierstimmige Motetten, iv (Leipzig, 1780), other arrs., edns; Siehe, des Herrn, 11 Aug 1765, ed. J.A. Hiller: Vierstimmige Motetten, iii (Leipzig, 1779), other arrs., edns; Sieh, o Mensch, by 1779, ed. J.A. Hiller: Vierstimmige Motetten, iii (Leipzig, 1779), others arrs., edns; So gehst du, 29 Nov 1762, ed. in Cw, lxxxix (1963), other arrs., edns; So seid, 26 Nov 1755.

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Mag settings: C, 1783; C, 4vv; A, 8vv; D, 4vv, str qt; 1, 4vv; 1, 8vv: all *Bsb*; B♭, 4vv, *Dl*; 1, 4vv, *B-Bc*; ed. N. Klose (Embühren, *c*1994)

Duets: Wir weinen dir und deiner, *D-AG*; Lass uns deine Stimme hören, S and A chorus, org, MS lost, ed. R. Fricke (Hameln, 1935)

Songs: 6 Arien (Ger.), pf acc. (Dresden, 1786); 7, in Gesänge für Maurer, pf acc. (Dresden, 1782); 4 ed. J.M. Böheim: Auswahl von Maurer Gesängen (Berlin, 1798–9); others, pubd in collections

INSTRUMENTAL

Conc.: 1 for hpd, 2 vn, va, by 1761, *D-Bsb*

Org: 38 chorale preludes, *D-Bsb**, *Dl*, *B-Bc*, ed. C. Albrecht (Leipzig, 1988); 2 chorale arrs. with hn obbl, by 1741, *BAUk*; Christ lag, chorale arr., *D-Bsb*; [accs. to] 197 vierstimmige Choralgesänge, *LEm*; [accs. to] Vierstimmige Choräle (Wo Gott der Herr), *Bsb*, *LEb*

WRITINGS

*General-Bass von Homilius* (MS, *D-Bsb* Mus.Ms.theor. 410)

*Ode, dem gesegneten Gedächtniss des weiland . . . Herrn Johann Joachim Gottlob Am-Ende* ('Herr, nun lässest du') (Friedrichstadt, 1777)

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HANS JOHN

**Hommann** [Homan], **Charles** (*b* Philadelphia, 25 July 1803; *d* ?Brooklyn, NY, after 1866). American composer, violinist and organist. He was the son of John C. Hommann, a German musician who emigrated to Philadelphia in the 1790s, and the brother-in-law of Charles Frederic Hupfeld. Hommann was one of the earliest American composers to be trained exclusively in the USA. From 1819 to 1829 he was organist at St James's Church and later at the Third Dutch Reformed Church in Philadelphia. A notice of several of Hommann's works in the *Musical Review* (New York, 1 September 1838) describes him as a 'native of Philadelphia; a teacher of the Violin, and Piano Forte, and a clever organist; quiet and unassuming in his deportment'. By June 1855 he was living in Brooklyn. He was named executor of Hupfeld's will in 1862, but was not mentioned when the will was probated in 1864.

Hommann's works include a four-movement symphony in E♭ and an overture in D which were written for the Bethlehem Philharmonic Society; a prizewinning overture in D (Philadelphia Philharmonic Society, 1835), three string quartets and a string quintet housed in the Musical Fund Society Collection at the University of Pennsylvania Van Pelt Library, Philadelphia; and a rondo for piano preserved in the Library of Congress. (The chamber music for strings has been published in a modern edition, RRAM, xxx, 1998.) Several organ voluntaries, psalm settings and other works for chorus, solo voice and piano are also known. His compositions, especially the chamber and orchestral works, show that Hommann was a talented composer who deserves better than his present obscurity.

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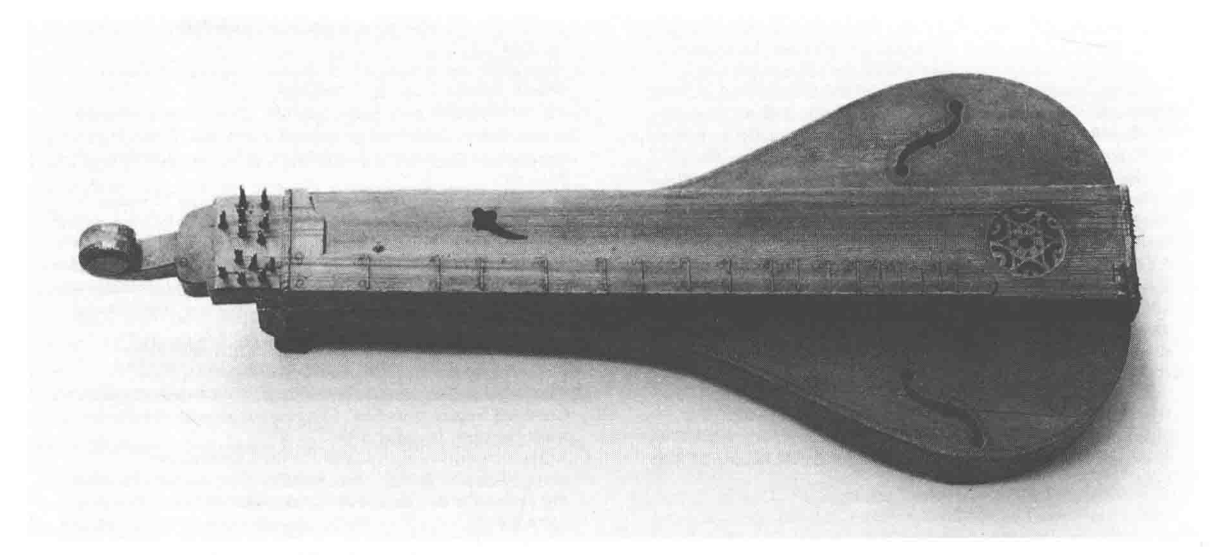

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JOANNE SWENSON-ELDRIDGE

**Hommel** [hummel, humle]. An onomatopoeic name (probably derived from *hommelen* (Dut.): 'to hum' or 'buzz')



*Hommel, Swedish, 19th century (Musikhistoriska Museum, Stockholm)*

for a partly fretted box zither used in the Low Countries and adjacent parts of Germany, and in Scandinavia (see illustration). The hommel may have been developed in the Netherlands from the smaller and less dynamically powerful SCHEITHOLT and EPINETTE DE VOSGES, which examples from the early 17th century greatly resemble; in later instruments both the shape and the stringing were not standardized.

Hommels have been trapeziform, rectangular, and in the shape of a fiddle, viol or half bottle. Some have a superimposed fretboard or fretbox (the latter, sometimes called a second soundbox in the Low Countries, is also found in Appalachian dulcimers) and up to 12 bourdons arranged in double or triple courses and attached to metal wrest pins instead of wooden pegs. The fretted strings are stopped and all the strings sounded by the same methods as on the *épinette de Vosges*; there is evidence, however, of hommels having sometimes been bowed in Friesland and the province of Holland. Some forms, with local names such as *vlier*, *blokviool*, *krabber* and *pinet*, are still played in Belgium and reproductions of earlier hommels are often used in modern folk groups in the Netherlands.

*See also* LOW COUNTRIES, §II, 3.

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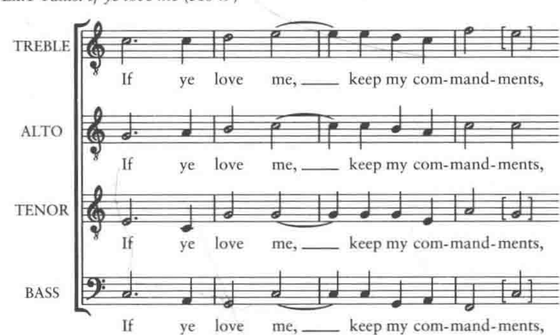
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JOAN RIMMER

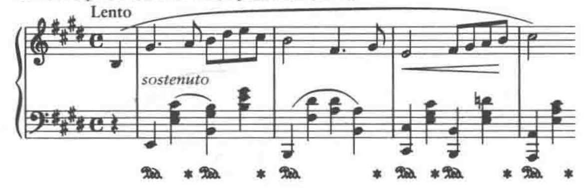
**Homophony** (from Gk. *homophonia*: 'sounding alike'). Polyphonic music in which all melodic parts move together at more or less the same pace. A further distinction is sometimes made between homophonic textures that are homorhythmic (ex.1) and those in which there is a clear differentiation between melody and accompaniment (ex.2). In the latter case all the parts – whether melodic soprano, supporting bass, or accompanimental inner parts – work together to articulate an underlying succes-

Ex.1 Tallis: *If ye love me* (*c*1549)




sion of harmonies. Homophonic music balances the melodic conduct of individual parts with the harmonies

Ex.2 Chopin: Nocturne in E, op.62 no.2 (1846)




that result from their interaction, but one part – often but not always the highest – usually dominates the entire texture.

While in principle the same basic precepts govern the melodic behaviour of all the parts, in practice the treble tends to be more active than the others and to have a wider ambitus, and while conjunct motion is the rule in upper voices, leaps are common and sometimes even prevalent in the bass. Inner parts are used to fill in between the two outer voices, which form the contrapuntal framework of the music.

Homophonic textures occur in most if not all European musical traditions. Since at least the middle of the Baroque period music theorists have regarded the homophonic

arrangement of four voices (soprano, alto, tenor, bass) as the normative texture of Western music: it has been generally assumed that all tonal music, including melodic imitation, can be represented in terms of a four-part texture and heard as chorale-like successions of harmonies. An important pedagogical practice has therefore arisen around the 371 chorale harmonizations of J.S. Bach, while Gottfried Weber chose a homophonic composition – the march of the priests from Mozart's *Die Zauberflöte* – for the first ever roman-numeral analysis of a complete piece, in the third edition of the *Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht* (Mainz, 1830–32, ii). This music-theoretical catechism even now continues to form the basis of instruction in composition and analysis in many undergraduate music curricula.

BRIAN HYER

**Homorhythmic.** Having all parts or voices moving in the same rhythm, hence a special type of HOMOPHONY.

**Homs (Oller), Joaquim** (*b* Barcelona, 21 Aug 1906). Catalan composer. He had cello lessons with Armengol (1917–22), trained to become an engineer (1922–9) and studied composition with Gerhard (1930–36). Works of his were performed at the ISCM festivals of 1937, 1939 and 1956, and at several Barcelona festivals in the 1960s; in 1967 he received a prize from the city of Barcelona for *Presències*.

In his early compositions Homs employed a free counterpoint, already moving towards atonality, and from 1954 he used 12-note serial techniques. His music shows great unity and clarity of structure, achieving an intense expressivity with a minimum of means. He has contributed articles on 20th-century music to *Imagen y sonido, Serra d'or* and *La vanguardia*. In addition he has written a seminal study on the life and works of Gerhard. During the 1980s and 90s he received numerous awards, and his works have been widely performed. Although his music has remained loyal to modernism, most of his later works do not adhere to strict 12-note technique.

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Variacions sobre un tema popular, chbr orch, 1943; Concertino, pf, chbr orch, 1946; Entre dues línies, 1948; Música per a cordes, 1952; Polifonia, str, 1954; 2 invencions, str, 1959; Invenció, 1964; Presències, 1967; Simfonia breu, 1972; Climes, 1973; 2 soliloquios (1976); Bifonia, 1982; Derivacions, 1990; Memoràlia, sym. movt, 1990; Adagio I para cuerdas, str orch, 1991

VOCAL

Choral: 6 nadales populars, 3vv, 1939; 10 responsoris, 1939–42; Agnus Dei, 1943; Antífona, 1950; Gradual, 1956; 3 estances (C. Riba), 1957; En la meva mort (B. Rosselló-Pòrcel), 1966

Solo vocal with orch: 4 salms, Bar, chbr orch, 1939; Dolç àngel de la mort (M. Torres), A, orch, 1965

Solo vocal with ens: Cançons de J. Carner, lv, wind qnt, 1935; Les hores (S. Espriu), lv, fl, ob, cl, 1956; Via crucis, reciter, str qt, drum, 1956; Mrs Death (S. Espriu), lv, fl, gui, 1961; 2 poemas de Lope de Vega, lv, pic, tpt, vc, 1961; Poema de J. Brossa, lv, vc, db, 1962; En el silenci obscur (Torres), lv, cl, pf, 1965; Hores retrobades (J. Vinyoli), lv, cl, 1965; Les hores (Espriu), lv, str qt, 1970; 3 Cants sense paraules, lv, 1972

Solo vocal with pf: 2 poemas de J. Carner, 1934; Ocells perduts (R. Tagore), 1940; 4 nadales populars, 1951; Cementiri de sinera (Espriu), 1952; Poema de Hölderlin, 1960; Vistes al mar (J. Maragall), 1961; El caminant i el mur (Espriu), 1962, orchd; Sonet no.147 de Shakespeare, 1964; Proverbi de J. Salvat-Papasseit, 1974

CHAMBER AND INSTRUMENTAL

For 5 or more insts: Sextet, wind trio, str trio, 1959; Música per a 7 insts, fl, pf, str qt, db, 1960; Música per a 6, fl, cl, bn, pf, perc, db, 1962; Música per a 8, fl, cl, tpt, pf, perc, str trio, 1964; Polifonia, 11 wind, 1965; 4 textures, fl, ob, cl, bn, pf, perc, vn, 1966; Wind Octet, 1967; Heptandre, fl, ob, cl, pf, perc, vn, vc, 1969; Impromptu per a 10, fl, ob, cl, tpt, pf, perc, str qt, 1970; Música per a 11, fl, ob, cl, tpt, trbn, pf, perc, str qt, 1971; Wind Qnt, 1971; 2 soliloquis, fl, cl, bn, tpt, trbn, pf, perc, vn, va, vc, db, 1974; Nonet, 1979

Str qts: no.1, 1938; no.2, 1949; no.3, 1950; no.4, 1956; no.5, 1960; no.6, 1966; no.7, 1968; no.8, 1974

Other works for 2–4 insts: Duo, fl, cl, 1936; Sonata, ob, b cl, 1942; Duos, vns, 1953; Trio, fl, b cl, vn, 1953; Trio, a fl, ob, b cl/bn, 1954; Música, harp, fl, ob, b cl, 1955; 2 invencions, cl, pf, 1963; 2 moviments, 2 vn, 1964; Str Trio, 1968; Impromptu, gui, perc, 1971; Impromptu, vn/vc, pf, 1971

Pf: Variacions sobre un tema popular, 1943; Entre dues línies, 1948; Sonata no.2, 1955; 3 impromptus, 1955; 4 invencions, 1958; Impromptus 6 i 7, 1960; 2 invencions, 2 pf, 1964; Impromptu 8, 1966; Presències, 1967; 2 soliloquis, 1972

Other solo inst: Suite, gui, 1940; Sonata, vn, 1941; 2 moviments, vn, 1957; 2 moviments, vc, 1957; 2 moviments, gui, 1958; 2 invencions, org, 1963; 2 soliloquis, gui, 1972; Soliloqui, vc, 1972; Soliloqui, fl, 1972; Soliloqui, tpt, 1972

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A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

**Honauer, Leontzi** (*b* Strasbourg, 2 June 1737; *d* ?Strasbourg, ?1790). Alsatian keyboard teacher and composer. The son of Léon Honauer, a musician at Strasbourg Cathedral, and Anne-Marie Zimmermann, Honauer probably received his initial musical education from his father and his brother François Xavier Léon (1731–88). Leontzi was resident in Paris by 1761, probably in the retinue of Prince Louis de Rohan, the coadjutor of the diocese of Strasbourg. Leopold Mozart's letter of February 1764 confirms Honauer's growing importance in Paris and the young Wolfgang used his sonatas op.1 no.1 (1, 3), op.2 no.1 (1) and op.3 (1) in his pasticcio piano concertos, KV41, 37 and 40 respectively. In 1770, probably encouraged by Valentin Roeser, Honauer completed two suites for piano and wind accompaniment. The four quartets and other works became widely available, including in Vienna, where Honauer probably resided from 1771 to 1775. Between 1775 and 1785, the year that the Prince de Rohan was incarcerated, Honauer is documented as a composer and master of the clavecin and pianoforte in Paris. Bemetzrieder and the *Almanach musical* hailed him as one of the two best teachers of the

clavecin, and a 'privilège général' of 1778 may have been for a fourth volume of clavier sonatas, now lost. A passage in the *Almanach d'Alsace* mentions that 'Léonce Honauer' was on a pension from the city of Strasbourg 'until around 1790'.

Honauer's sonatas, usually in three movements of fast–slow–fast tempos, have more contrasts of register, texture and rhythm to clarify their periodic structures than other contemporary works. The marking 'dolce' appears with lyrical melodies in the secondary key area in certain movements as early as the 1761 collection. With chromatic chords and melodies in inner parts rather than the upper voice, Honauer showed how the high Baroque heritage could be incorporated into the tensional structure of the sonata. He expanded keyboard figuration and made more demands on the violinist as accompanist by requiring the fourth position, three-note fingered double stops and initial melodic presentation (see op.3 no.6 (1), for example). In his suites and piano quartets Honauer replaced the technique of accompanied sonata with ensembles in which all instruments were involved in a dialogue. To obtain a richer sonority in the middle register for his op.4 quartets, he introduced two horn parts ad libitum, a practice continued by J.-F. Edelmann, Charles Roeser, and C.-B. Balbastre. The copying, publication and frequent reprinting of his works into the early 19th century suggest that his innovative approaches in writing for keyboard with other instruments had considerable influence.

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6 sonatas, kbd, op.2 (1764)
6 sonatas, kbd, acc. vn ad lib, op.3 (1769)
2 suites, kbd, 2 cl, 2 hn, 2 bn, 1770, *F-Pn*
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ELAINE KEILLOR

**Honcharenko, Viktor Viktorovich** (*b* Dnepropetrovsk, 29 April 1959). Ukrainian composer. He graduated in 1983 from Kiev Conservatory, where he studied composition with V.D. Kireyko and the organ with A.N. Kotlyarevsky. He was an editor for the publishers *Muzychna Ukraïna* (1983–95) before working at the Ukrainian Music Information Centre and the Centre for Ukrainian Cultural Research. Of an introspective and philosophical frame of mind, he frequently alludes to Baroque music in his numerous chamber works, which express his contemplation of eternity and the tragedy of his age. He has written a quantity of organ music; following a period of neglect by composers and performers, the 1970s witnessed a renaissance in organ building and playing in the Ukraine. His use of classical genres coupled with an abundance of slow tempos results in a certain introspective quality in his work, although an exception can be found in *Mï stroili kommunizm* ('We were Building Communism'), a chaconne employing serial techniques, which with its echoes of mass songs of the Soviet era is notable for its malicious irony.

WORKS

Vocal: Ïkhav kozak dorogoyu [A Cossack Rode Along the Road], folksong arr., chorus, 1981; Oy u poli l'on [There's Flax Growing on the Field], folksong arr., chorus, 1981; Cherez goru vysokoyu [Across the High Mountain], folksong arr., chorus, 1986; Na ozere [On the Lake] (Bo Tsiu I), diptych, chorus, 1986; Yak tsvila u sadochku [When there was Flowering in the Garden], folksong arr., female vv, 1986; Letila zozulya [A Cuckoo was Flying], folksong arr., male vv, 1987; Mïslenno stranstvuya [Wandering in my Thoughts] (after W. Whitman), monologue, Ct, 4 trbn, tuba, org, 1987; Zymove [Wintry] (V. Semenko), chorus, 1987; Rechitativ (A. Blok, P. Vyazemsky), Mez, male chorus, 1988; Vesna [Spring] (B. Pasternak), chorus, 1988; Malen'kaya kantata [Small Cant.] (medieval poets), Mez, org, synth, 1989; Pisnya [Song] (L. Ukrainka), chorus, 1989; Pokinutaya tserkov' [The Abandoned Church] (cant., F. García Lorca), Mez, chbr orch, 1989; Psalom Davydov [A Psalm of David] (T. Shevchenko), chorus, 1989; V podrazhanii Bortnyanskomu [In Imitation of Bortnyansky], fugue, chorus, 1989; Shyol sneg [It was Snowing] (M. Markaryan), chorus, 1990; Molitva [Prayer], chorus, 1990

Chbr and solo inst: Osennyaya muzïka [Autumn Music], 2 vn, vc, 1979; Dialog, hpd, org, 1987; Sonata, vn, pf, 1987; V starinnom stile [In the Old Style], fl, org, 1987; Zapozdavshiye priznaniya [Belated Confessions], fl, str 1987; Bez nazvaniya [Untitled], pf, str, 1988; Monologi [Monologues] (Whitman), 2 rec, chbr orch, 1988; Post scriptum, vc, chbr orch, 1988; Otrïvok iz poėmï [Extract from a Poem], pf, chbr orch, 1989; Pokloneniye Bakhu [Homage to Bach], chbr orch, 1989; Tema [Theme], ob, pf, 1989; Dessins sur la vitre, hp, 1990; Elegiya, vn, pf, 1990; Prelude, hp, 1990; Moye oshchushcheniye vselennoy [My Sense of the Universe], 2 tpt, pf, chbr orch, 1992; Mï stroili kommunizm [We were Building Communism], 2 tpt, pf, chbr orch, 1993; Kamernaya muzïka [Chbr Music], fl, ob, str, 1996; Sonatina, fl, hpd, 1996

Pf: Scherzo, 1977; Legenda, 1978; Ėskiz [Sketch], 1981 [left hand]; Prelude, 1981; Sonata, 1981

Org: Khoral [Chorale], 1978; Adagio-Allegro-Adagio, 1979; Partita, 1979; Fuga, 1980; Pastoral', 1980; Chakona [Chaconne], 1982, Antifonï [Antiphons], 1983; Fantaziya, 1983; 4 narodnïye pesni [4 Folksongs], 1983; Fantaziya, 1986; Khromaticheskiye variatsii [Chromatic Variations], org, 1989; Prelude and Fugue, 1990

NINA SERGEYEVNA SHUROVA

**Hondt, Cornelius de.** *See* CANIS, CORNELIUS.

**Hondt, Gheerkin** [Gheraert] **de.** *See* GHEERKIN DE HONDT.

**Honduras.** Country in Central America. The name Honduras derives from the characteristic steep valleys (Sp. *honda*:'deep') that carve the mountainous terrain making up about two thirds of this republic's 112,000 km². The population of approximately four and a half million is almost 95% mestizo, a mixture of indigenous American and European peoples and cultures. Historically, the area's geography encouraged social and cultural isolation of different segments of the population, a phenomenon that only broke down in the latter half of the 20th century with the marked increase in communications and massive migration to the capital, Tegucigalpa. Latin American, Hispano-Caribbean and, increasingly, North American musics have had a strong impact on the consumption of popular music. During the 1990s, there was a heightened awareness of the country's indigenous peoples and of the Garifuna, who are of mixed indigenous and African descent.

I. Art music. II. Traditional and popular musics.

### *I. Art music*

Research on music before independence still remains to be carried out in colonial government and church archives, although the low level of economic enterprise during the

colonial period probably limited state and church sponsorship of musical activity. In the early independence period, José Trinidad Reyes (1797–1855) founded both the National University and the first school of music (1834) as well as composing several masses and villancicos.

In the last decades of the 19th century, emulating the success of military brass bands, the central government promoted the development of civil brass bands in major cities across the country. In 1876, the first concert military band was organized under the French conductor Linier. In 1887, the national government contracted the German Gustavo Stamm to create an élite concert band that was given the name Banda de los Supremos Poderes (Band of the Supreme Powers). The fame of this wind band throughout the Central American region was due in great part to the efforts of Manuel Adalid y Gamero (1872–1947), organist, composer and director of the Banda de los Supremos Poderes for several years from 1915. Government sponsorship in the last quarter of the 19th century led to the professionalization of other urban-centred concert bands. These ensembles were the primary vehicle for Honduran composers of European-derived classical music well into the 20th century. Other prominent composers include Ignacio V. Galeano (1885–1954), who was a prolific composer of both religious music and band music, and Rafael Coello Ramos (1877–1967), several of whose children's and patriotic songs remain in the educational curriculum. The first compositions for symphonic orchestra were written by Francisco Ramón Díaz Zelaya (1896–1977), a student of Adalid y Gamero, whose four symphonies are characterized by an essentially Romantic style. Even though composed well into the second quarter of the 20th century, a Romantic approach also characterizes the Violin Concerto of Roberto Dominguez Agurcia (1917–89), his most important work, and the Violin Concerto of Humberto Cano, who also directed the Banda de los Supremos Poderes in the 1960s. Leading contemporary composers include the pianist and teacher Norma Erazo (*b* 1947), who studied at the University of Montreal, and pianist Sergio Suazo Lang (*b* 1956), who studied at the National Conservatory in Quebec City. Erazo has composed primarily for the piano, e.g. *Tres momentos para piano* published in Mexico in 1983, but also for wind and percussion as well as vocal works. In addition, she has catalogued the Honduran repertory of children's music. Suazo Lang has explored several contemporary compositional techniques; his two-part piano piece, *Añoranzas*, received an award from the Canadian Association of Composers in 1985.

Different symphonic orchestras have been organized at various times in the nation's history, but with little continuity over time. Díaz Zelaya founded both a Wagner Orchestra and a National SO; Rafael Coello began a Verdi Orchestra; and another Symphony Orchestra was started in 1951 but has ceased performing. Several large choirs, often employing large numbers of children, performed throughout the 20th century. The Coro Polifónico is based in the National School of Music in Tegucigalpa. This music conservatory was founded in 1953 by Héctor Gálvez, who also directed the Coro Polifónico in the 1960s. Another music conservatory is currently active in San Pedro Sula, with more advanced study in European classical music offered in the music faculty in the *U.N.A.N.*, Universidad Nacional Autónoma de Honduras, in Tegucigalpa. No course of study on Honduran music is available, though several limited research projects on traditional folk and popular musics have been conducted by the Dirección General de Cultura and the Departamento de Investigaciones Científicas del Instituto Hondureño de Antropología e Historia.

## *II. Traditional and popular musics*

1. Amerindians. 2. African-Hondurans. 3. Mestizos.

1. Amerindians. Six indigenous groups have been identified as being separate from the majority mestizo culture; each group has retained elements of indigenous culture to varying degrees. The accelerated contact with mestizos and Honduran national culture that all groups experienced in the late 20th century led to increased acculturation into the majority mestizo population and loss of indigenous language.

There has been no significant documentation of the musics of the two westernmost groups: the Maya Chortis, who straddle the Guatemalan border with approximately 2000 members residing inside Honduras, and the Jicaque or Tolupán, who are estimated at 5000 to 8000 and inhabit the central provinces of Yoro and Francisco Morazán.

For the Lenca, who have spoken Spanish exclusively for several generations, any ethnic boundary between Amerindian and mestizo is increasingly irrelevant. The most recent population figures remain an estimate (1950) of 80,000 semi-acculturated Lenca in four southwestern departments. (There are also Lenca across the border in northern El Salvador.) Among the Lenca, as in the rest of mestizo Honduras, the *pito* (a small vertical cane flute) and *tambor* (a small double-headed drum played with one or two sticks) accompany saint's day dances. The *bumbum*, used in a variety of contexts, is the onomatopoeic name of the long music bow known by mestizos as the *caramba* (see below). Maracas, bamboo flutes with three and four finger-holes, and drums accompany dance during annual festivities.

The Paya, estimated at 1500 in the late 1990s, inhabit the central eastern department of Olancho. Brief descriptions from the 1920s remain the only published documentation of Paya music. Instruments used in funerary rituals included maracas, flutes from reeds or animal-bone, and a drum made from a hollowed-out tree trunk and covered with frogskin. The Paya have played a small metal stringed musical bow held in the mouth, similar to the Miskitu *lungku* of Nicaragua. Contact with mestizo society is evidenced by the use of guitar and accordion beginning in the 1920s; migration into Paya territory towards the end of the century has accelerated the process of mestizo acculturation.

The small Sumu population, estimated at less than 400, is located along the Río Patuca in the department of Olancho (for discussion of related Sumu groups, *see* Nicaragua). The *bra-tara* flutes are used in the *sikro* funerary ceremony. These are 1 metre long with four holes located towards the distal end to produce a low tone. Another flute, the *liban*, is a three-holed globular flute made from a crab's claw and bees' wax. The Sumu in Honduras also share with the neighbouring Miskitu several instruments that are used primarily to attract game for hunting. Orange-tree leaves, placed between the lips, are used to imitate various animal sounds while hunting and for recreational use. A friction drum,

translated as *llamador del tigre* (caller of the jaguar), consists of a large hollow gourd across which goatskin is stretched. Pulling a string made from horse-hair through a small hole in the skin produces a loud sound of low register that is used to flush out wildlife during a hunt.

There are approximately 50,000 Miskitu in Honduras located along the littoral and major tributaries of rivers in the eastern region known as Mosquitia; most Miskitu live inside Nicaragua.

2. AFRICAN-HONDURANS. There have been three migrations of peoples of African descent to what is now Honduras. The first occurred during the early colonial period, when a small number of Africans were taken into the central part of the country. Although this group probably introduced both the marimba and the *caramba* (musical bow), it later mixed so thoroughly with the dominant mestizo population that it no longer exists as a distinct group. At the end of the 20th century, there were no identifiably African musical stylistic retentions in mestizo music.

The most enduring African presence comes from the second migration, that of the Garifuna, who number 100,000. These are descendants of the black Caribs, a group of mixed Africans and Carib Indians, who were forcibly relocated from St Vincent in 1797 to the Honduran island of Roatán. Garifuna are found along the northern littoral from Puerto Cortés near the Guatemalan border to as far east as Plaplaya, near the mouth of the River Paulaya in the northeastern part of the country. Despite the Garifuna's historical connection with Honduras and the fact that the bulk of the population still resides there, almost all significant research on their music has been conducted with Garifuna in other Central American countries, such as Belize and Nicaragua.

The Garifuna in Honduras were the first to organize a performing Garifuna folk troupe in the mid-1960s, *El Ballet Garífuna*. The local and international success of the troupe's stylized stage presentations of music and dance has been a key factor in the validation of Garifuna culture at the national level. In addition, *punta*, a song form once part of Garifuna funerary ritual, developed into a new popular music style in the mid-1980s. Although *punta* is usually sung in Garifuna and includes at least part of the *garavón* drum ensemble, as it became more widely popular it also integrated a host of non-Garifuna Afro-Caribbean musical influences. In a scenario similar to that of the Creole *Palo de mayo* in Nicaragua, *punta* became popular with Honduran urban mestizo young people in the late 1980s. By 1990, the 11-piece *punta* group Banda Blanca enjoyed tremendous national and then international success, achieving the highest level of exposure to date of any Honduran music worldwide.

The most recent migration came earlier in the 20th century, when a small population of West Indians, primarily Jamaicans, migrated to the northern port cities; there is no published research on the music of this community.

3. MESTIZOS. The essential foundation for musical expression among the majority mestizo population has come from Spanish musical culture, dating from European contact, together with the later introduction of other European musical influences. The earliest detailed descriptions of music were provided by 19th-century travellers. These writings documented a strong affinity for string instruments throughout the country, typical of an Iberian-based musical culture, as well as the acceptance and transformation of imported European dances. Two examples of the latter are the fandango FANDANGO danced to solo guitar without the use of castanets, which had been accepted as a national form by the 1850s, and *La lanza*, a shortening of *La cuadrilla de lanceros*, which was popular among the semi-urban middle classes at the beginning of the 1880s and has since become part of the rural campesino (peasant) folkdance repertory.

A major instrument of mestizo folk music is the MARIMBA. The large chromatic marimba was first imported from Guatemala and southern Mexico around the beginning of the 20th century. As in other Central American nations, *marimba doble* ensembles enjoyed substantial popularity in the country's major urban areas during the first half of that century. The large marimba, which follows the Mexican marimba's standard piano keyboard arrangement (not the off-centred Guatemalan one), is played by four musicians. The bass part is doubled with a double bass. A trap drum set and a second, smaller marimba doubling the parts of the three musicians with the highest registers on a *marimba doble* are also commonly added. This basic instrumentation has often been expanded to include saxophones, trumpets and/or guitars. The advent of affordable record players and other sound-amplification equipment in the mid-20th century severely contracted the popularity of *marimba doble* ensembles. In the capital city of Tegucigalpa, marimba ensembles (without horns or guitar) are reduced to playing in hotels catering for tourists; in the nation's second largest city, San Pedro Sula, the marimba has disappeared entirely. Nevertheless, smaller diatonic and chromatic marimbas played by one or two musicians are still common in parts of the highlands, especially in the Comayagua region and the western edge of the country bordering Guatemala. These smaller, more folk-rooted ensembles can integrate a variety of percussion instruments and continue to provide recreational entertainment and dance accompaniment in small towns and rural areas. Frequently, an accordion or violin is included in the ensemble, usually doubling the melodic line; a guitar may also provide harmonic reinforcement. These marimba groups accommodate a wide range of repertory, occasionally even providing music for both Catholic and Protestant religious services.

The *caramba* or *zambumbia*, a monocord over 2 metres long, is the other major instrument used in mestizo music that is of African origin, though Manzanares (1967, p.126) maintains an American origin and Boilès (1966) considers this possibility to be valid. Contemporary instruments use a single metal string, but in earlier times a fibre from the *kankulunko* or *caramba* vine was used, hence the instrument's name. While striking the string with a small wooden stick, the player can elicit an impressive pitch range by producing overtones through the muting of an attached small hollow gourd. In addition, the instrument rests upon a *cucurbitácea*, another larger gourd, or open resonator box that amplifies the sound and can be manipulated either by one of the player's feet or by an assistant. The *caramba* is related to the *quinjongo* (a musical bow), which has disappeared in Nicaragua and is nearly extinct in Costa Rica. The presence of the Honduran *caramba* is slowly declining, but it is still used

in the southern Department of Valle and accompanies several folkdances in the western region.

The bulk of other folkdance forms and their corresponding musical accompaniments carry the titles of European salon dances that took root throughout the mestizo population during the colonial and early independence period. These dances are found especially in more remote rural areas and often bear only a token similarity to their ostensible European origins. The most popular include *cuadrilla*, *danza*, *contradanza*, *mazurca*, *pereke*, *polka*, *vals*, *varsoviana* and *zapateado*. *Xique* (also spelt *xike* or *sique*) remains the most popular and widely dispersed folkdance. In *xique*, the dance may come to an abrupt halt when a dancer interrupts with the cry of 'Bomba!'. The same dancer then proclaims a set of two to four *coplas*, termed *bombas*, octosyllabic quatrains with an *ACBC'* rhyme scheme. Traditional *bombas* with a humorous couching of romantic themes can be used, or the content can be improvised to refer directly to other participants.

Major tonality, 3/4 or 6/8 metre and a sectional structure with corresponding changes in metre or tempo are general characteristics of mestizo folkdances. The accompaniment usually centres around a six-string Spanish guitar in combination with other string instruments, such as the four-string *guitarrilla*, eight-string *mandolina*, three-string *tiple* and the six-string *requinto* (tuned a 4th above the guitar). All but the *guitarilla* often have a melodic function, as does the violin, which is most commonly played held at the chest rather than tucked under the chin. The harmonica, and both button and piano accordions, have also found wide acceptance among the campesino population and are used in a variety of contexts.

Prominent among song forms is the *corrido*. As in other parts of Latin America, the Honduran *corrido* is descended from the Spanish *romance*. *Corrido* lyrics are structured within the *copla* format and commonly praise the attributes of a local town or recount the life of major historical figures. The *corrido* '*El torito pinto*', found throughout Central America, preserves lyrics from the Spanish peninsula; an instrumental version accompanies the dance of the same name. Song forms with religious content that are prevalent in rural areas include *canciones navideñas* and villancicos (songs for the Christmas season), *alabados* (praise-songs to the Virgin Mary), motets and litanies (Manzanares, 1965, p.200).

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T.M. SCRUGGS

**Honegger, Arthur** (*b* Le Havre, 10 March 1892; *d* Paris, 27 Nov 1955). Swiss-French composer. A member of Les Six, his serious-minded musical aesthetic was entirely different from that of others in the group. He developed unusual musical and dramatic forms in large-scale works for voices and orchestra, and was one of the 20th century's most dedicated contrapuntists, with a clear indebtedness to Bach. His language is essentially tonal but characterized by a highly individual use of dissonance. Despite his admiration for Debussy and Ravel, his music is often rugged and uncompromising.

1. LIFE. Honegger's parents were both Swiss. His father left Switzerland in the 1870s to join the colony of Swiss at the French port of Le Havre; he returned to marry Julie Ulrich in May 1891. The couple resided in Le Havre with their family until 1913, when they retired to Zürich. The eldest of four children, Honegger studied the violin and harmony (with R.-C. Martin) as a child in Le Havre. He then spent two years at the Zürich Conservatory, where

his teachers included Friedrich Hegar (composition), Willem de Boer (violin) and Lothar Kempter (theory); his discovery of the music of Wagner, Strauss and Reger had a profound effect on his emergent musical language. In 1911 he enrolled at the Paris Conservatoire: the need to commute there twice-weekly by train was no impediment for Honegger, a railway enthusiast. (The other two great passions in his life were sport, particularly rugby, and fast cars, especially his beloved Bugatti.) When his family returned to Switzerland in 1913, he settled in Montmartre, residing there until his death. During his seven years as a student at the Paris Conservatoire, he studied with Capet (violin), Gédalge (counterpoint and fugue), Widor (composition and orchestration), d'Indy (conducting), Emmanuel (history) and others. Fellow students included Tailleferre, Auric, Ibert (with whom he collaborated on two large-scale works in the 1930s) and Milhaud, who became a close friend. His music was first heard publicly in Paris in July 1916.

After a liaison with the soprano Claire Croiza that produced a son, Honegger married the pianist Andrée 'Vaura' Vaurabourg on 10 May 1926. (Honegger had been a co-founder of the Centre Musical et Dramatique Indépendant and had met Vaurabourg through the centre's concerts at the Salle Oedenkoven.) Because Honegger required complete solitude to compose, the couple resided separately for most of their married life. They lived together briefly only after Vaurabourg was seriously injured in a car accident (1935–6) and in the last years of Honegger's life when he was too ill to live alone. Vaurabourg was a superb pianist and became one of the most highly regarded teachers of harmony, counterpoint and fugue in Paris, numbering Boulez among her pupils. Honegger respected her musical judgment above all others and she usually accompanied him on his frequent and extensive tours throughout Europe and the Americas, playing the piano parts in his chamber works, accompanying his songs and performing his solo piano music.

Although Honegger was a member of 'Les nouveaux jeunes' and, subsequently of 'Les Six', he shared with the other members a stimulating companionship rather than a group aesthetic, the existence of which he always denied. While he undoubtedly benefited from the immense publicity accorded to 'Les Six', his own distinctive musical language attracted widespread acclaim even before his music for René Morax's *Le roi David* (1921) catapulted him to international prominence. The series of large-scale dramatic works and major symphonic scores he composed during the following 30 years established him as one of the most significant composers of his generation. Nearly all his music was recorded during his lifetime, some under his own direction. He also made pioneering and extensive contributions to the development of music for film (43 scores) and radio (eight programmes).

During World War II Honegger taught at the Ecole Normale de Musique and wrote idiosyncratic music criticism for *Comoedia*. The 1940s saw an intensification of his ties with Switzerland; he increased his visits to the country and wrote more works for Swiss festivals and performers, among them Paul Sacher and his orchestras in Basle and Zürich. After suffering a coronary thrombosis in America (August 1947), his poor health severely limited his musical activities. His depressed state is clearly reflected in the trenchant tone of his two books, *Incantation aux fossiles* (Lausanne, 1948) and *Je suis compositeur*



*Arthur Honegger, 1949*

(Paris, 1951; Eng. trans., 1966), and his address 'The Musician in Modern Society', delivered to the 1952 UNESCO Conference. His many honours include election to the Institut de France (1938), foreign membership in the Académie des Beaux-Arts, the presidency of the Confédération Internationale des SACEM and an honorary doctorate from the University of Zürich (1948).

2. Works. For Honegger, compositional inspiration was often stimulated by extra-musical sources, though his music is less often programmatic. His student works sometimes display a striking indebtedness to Debussy and Ravel, but he soon found a more individual language. His first successful orchestral work, the symphonic poem *Le chant de Nigamon* (1917), based on a grisly episode in *Le souriquet* by Gustave Aimardin which the Iroquois Chief Nigamon sings as he is burned alive by the enemy, reveals his natural sense for dramatic music. Also predating *Le roi David* is a surprisingly large corpus of chamber music which includes two violin sonatas (1918 and 1919) a Viola Sonata (1920) and a Cello Sonata (1920). In places, his incidental music for *Le dit des jeux du monde* (1918) includes complex contrapuntal writing which suggests parallels with Schoenberg's musical language in the works immediately preceding World War I, notably *Pierrot lunaire*. His two orchestral works *Pastorale d'été* (1920) and *Horace victorieux* (1921) are strikingly contrasted: the former is tender, relaxed and lyrical, while the latter is massive, complex and powerful.

*Le roi David* (1921, rev. 1923), in its original version as a 27-movement incidental score for Morax's *drame biblique*, was composed in two months, between February and April 1921. The première of this staged version (11 June 1921) was followed by 11 further performances, and the favourable response from audience and critics encouraged Morax and Honegger to produce a concert version for larger forces; apart from rescoring, the music remained unchanged. With a narration provided by Morax to link the items, this 'psaume symphonique' was widely performed: in Paris, for instance, it was mounted on consecutive nights for three months. The work secured Honegger's international reputation, and he was soon

dubbed 'Le roi Arthur'. A series of tonal and thematic correspondences unite the work, whose dramatic impact is ensured by the tightly controlled relationship between the dramatic and musical emotive peaks. Honegger later provided incidental music for *Judith*, another of Morax's biblical dramas: this score too was reworked, producing both an *opéra sérieux* (1925) and an *action musicale* for the concert hall (1927). As in *Le roi David*, the musical language is fundamentally tonal and strongly characterized by qualities of unity and coherence. There is a stylistic eclecticism in both works, with allusions ranging from Gregorian chant and Protestant hymns to jazz, but Honegger's frequent use of complex polyphony, and his consistent attention to architectural proportion and structure are constant reminders both of the unusually long time he spent on technical study and his aversion to compositional experimentation.

While one of Honegger's declared aspirations had been to write 'nothing but operas', he felt that the lyric theatre was in decline and even liable to disappear. As a child he composed *Philippa* (1903), *Sigismond* (around 1904) and *La Esmeralda* (1907); he did not complete *La mort de Sainte Alméenne* (1918), and the lack of psychological conflict, development and resolution in the characterization of the operatic reworking of *Judith* mitigated against its establishment in the repertory. His only other serious opera was *Antigone* (1924–7). His setting of Cocteau's highly condensed translation is innovative for its eschewal of recitative and its 'incorrect' accentuation of words (he consistently reversed the traditional convention of French prosody that treats the *consonne d'attaque* as an anacrusis). The musical language and form of the work are intensely severe and it was not well received. His collaboration with Paul Valéry on the melodrama *Amphion* (1929) was accorded only ephemeral acclaim. Though much more restricted harmonically than *Antigone*, it displays in its melodic writing the same qualities of distinction. More negative is the fact that influences are detectable to an extent that seems to negate much of his achievement since *Le roi David*: Stravinsky, in particular, often looms large. However, the operetta that followed, *Les aventures du roi Pausole* (1929–30), was phenomenally successful, with a first production at the Bouffes-Parisiens which ran to over 500 performances. The score is a delightful blend of all the best from the operetta styles of Chabrier, Gounod, Lecocq, Messager and Offenbach, and took both the public and critics by surprise with its absolute suitability. They could not initially appreciate that the usually earnest Honegger could exhibit such obviously genuine talent in the genre. The memorable quality of the melodic lines is particularly noteworthy, as is the work's real charm; so, too, is Honegger's abandonment of the declamatory innovations introduced in *Antigone*. His other work as an operetta composer included a collaboration with Ibert on *L'aiglon* (1936–7).

After the titles of the first two mouvements symphoniques (*Pacific 231*, 1923; *Rugby*, 1928) were misinterpreted by the public as specifying programmes, rather than sources of musical inspiration, Honegger eschewed titles for his First Symphony (1929–30) and the *Mouvement symphonique* no.3 (1932–3). He poured out his frustration in lectures and articles, and through his collaboration with René Bizet on the socially challenging oratorio *Cris du monde* (1930–31). The initial success of the dramatic oratorio *Jeanne d'Arc au bûcher* (1935) was consolidated during World War II when Claudel and Honegger added a prologue (1944) that subtly anticipated the Liberation. The work displays a remarkable coherence on all levels. Claudel's essentially poetic rather than dramatic conception resulted in a creation full of the sense and power of progressive evolution. Honegger's score contains a web of recurring motifs which reinforce the dramatic and organic nature of the music. The blend of spoken and sung roles with orchestral support is successfully handled, and the orchestration is masterly and individual. Saxophones replace french horns, and the appearance of the ondes martenot adds an extra dimension of sonority to the string section; the work is also unusual for Honegger in employing a large array of percussion. He collaborated with Claudel again on *La danse des morts* (1938) in which a combination of narrator, recitative-like writing for semi-chorus, traditional four-part choral music, rhythmically-notated choric speaking and a sharply defined orchestral fabric result in some of his most disciplined and uniformly finest music. *Nicholas de Flue* (1938–9), a more traditional Swiss *jeu populaire*, prompted the conception of a *jeu de la Passion* for the small village of Selzach on which Honegger worked intensively until the end of 1944. When the librettist Cäsar von Arx committed suicide, however, Honegger shelved the nearly completed sketches, only returning to them in 1952 to fulfil a commission from Paul Sacher for the spiritually reflective *Une cantate de Noël*.

Honegger's output during the 1940s was dominated by four symphonies (nos.2–5). These are characterized by the same drama of humanistic conflict that is to be found in his earlier choral frescoes. The Second, 'Symphonie pour cordes' (1940–41), is a portrayal of the abject misery, hidden violence and all-pervading depression that characterized Paris and its citizens during the Occupation. The elation generated by the chorale melody which soars out over the tumult of the closing pages of the finale engenders the same quintessential spirit of hope and faith raised so often by Bach through the use of the same device.

The symphonies which followed constitute a continuing quest to reinterpret traditional forms in a truly individual way. The *Symphonie liturgique* (1946) has an explicit programme:

> In this work I wanted to symbolize the reaction of modern man against the tide of barbarity, stupidity, suffering, mechanization and bureaucracy which have been with us for several years. I have musically represented the inner conflict between a surrender to blind forces and the instinct of happiness, the love of peace and feelings of a divine refuge . . . a drama which takes place . . . between three characters who are real or symbolic: misfortune, happiness and man. These are eternal themes which I have tried to renew (see Maillard and Nahoum, 75).

The first movement, 'Dies irae', expresses 'the day of wrath, the explosion of strength and of hate which destroys everything and leaves nothing but debris and ruin'. The particularly taut and thrusting qualities of its thematic and rhythmic material, representing 'the indescribable turmoil of humanity', are multiplied by the inexorable rigour of its development. In the second movement, 'De profundis clamavi', Honegger set himself the challenge of 'develop[ing] a melodic line by rejecting methods and formulas' and abandoning 'all guidelines and harmonic progressions which are useful to those who have nothing to say'. He later wrote: 'I took up the

question where the Classicists have left off . . .. And how hard it is too, to put a prayer without hope into human mouths'. The theme which constitutes the entire substance of the movement and which plays such a vital role in the recapitulation – Honegger identified it with the opening verse of Psalm cxxx, 'De profundis clamavi ad te Domine' – in fact exists in embryonic form in the introduction. The finale, 'Dona nobis pacem', represents a grim descent into slavery and abasement, but the work ends with a radiant – albeit utopian – vision of human existence lived in a spirit of brotherhood and love.

The Symphony no.4 'Deliciae basiliensis' (1946) stands out in the context of Honegger's mature output for its unclouded optimism. A beautifully crafted work, it expresses the joy of emerging from the horrors of war, and reflects Honegger's pleasure in visiting friends in Switzerland for whom music still had importance. The relaxed lyricism of the first movement is well balanced by the joyful extroversion of the finale, and these frame a slow movement which is refined and serious. The Fifth and final Symphony, 'Di tre re' (1950), is inevitably coloured by Honegger's illness and depression during the last eight years of his life. The intensity and profundity of the dark emotions expressed in the *Symphonie liturgique* are here renewed, but with a still grimmer conclusion; whereas the *Symphonie liturgique* ended with an idealized utopian vision, the Fifth Symphony closes, as *Antigone* had done some 20 years earlier, with a gesture of emptiness after so much tragedy. In the finale, a chorale-inspired melody no longer engenders a spirit of divine faith, as in the Second Symphony, and fails to triumph at the end: the battle is lost and the work ends in a wilderness expressing hopelessness and confusion.

Among Honegger's other concert works, the *Concerto da camera* (1948), composed for the unusual combination of flute, english horn and string orchestra, is a more profound sequel to the predominantly optimistic and lyrical Cello Concerto (1929) and the light-hearted and jazz-inspired Concertino for piano and orchestra (1924). Despite the incapacity he suffered as a result of illness in 1947, he still managed to compose, and the abundance of contrapuntal devices in the *Concerto da camera* provides perhaps the strongest testament to Bach's influence on his output. The profusion of thematic material in the work has parallels with the Fourth Symphony, but the controlled jauntiness of the concerto's finale looks forward to the tightly-reined second movement of the Fifth Symphony. The slow movement is a prayer, but unlike the comparable movement in the *Symphonie liturgique*, it mood is not one of desperation but one of thanksgiving tinged with the restrained gratitude of one who has not long since survived a possibly fatal illness.

His last major work was *Une cantate de Noël* (1953), based on sketches from the unfinished *Passion*. The piece lacks, especially in the large-scale choruses such as the concluding 'Laudate Dominum', the technical challenges found in earlier works. But as a direct result of this apparent simplicity, the amount of orchestral doubling of the vocal lines is almost negligible, and the degree of translucency achieved through the chamber-like scoring is unusual for Honegger.

Apart from his ballet and incidental scores (from which a number of individual movements and suites were extracted), Honegger's *mélodies* are the most unaccountably neglected genre of his output. Some of his songs from the 1940s recapture the carefree spirit of the period when he was associated with 'Les Six'. They are marked by the same sophisticated poise and unpretentious expressivity which had coloured his Apollinaire and Cocteau settings from more than 20 years earlier. Other late songs reflect Honegger's darker side. Among these *Le delphinium* from the *Trois poèmes de Claudel* (1939–40) is perhaps his finest *mélodie*, each of its aspects seemingly perfect in conception and balance. The *Trois psaumes* (1940–41) conclude with a jubilant hymn of praise strongly reminiscent of *Le roi David*, but at the heart of the set is the second of the songs, setting Théodore de Bèze's French translation of Psalm cxl, 'Deliver me, O Lord, from the evil man, preserve me from the violent man'. Through its noble melodic line and strong harmonic support, it parallels the emotional and expressive world of the Second and Third Symphonies, producing an effect of tremendous dignity. The chamber music is also notable, particularly the two string quartets. At Honegger's cremation, his achievement was summarized by Jean Cocteau: 'Arthur, you managed to obtain the respect of a disrespectful era. You linked to the skill of an architect of the Middle Ages the simplicity of a humble craftsman of cathedrals.'

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Icare (S. Lifar), 1935, Paris, Opéra, 9 July 1935; unpubd

Un oiseau blanc s'est envolé (S. Guitry), 1937, Paris, Champs-Elysées, 24 May 1937; unpubd; score reworked for film Mermoz, 1943
Le cantique des cantiques (G. Boissy and Lifar), 1936–7, Paris, Opéra, 2 Feb 1938
La naissance des couleurs (E. Klausz and Morax), 1940, orchd 1948, Paris, Opéra, 22 June 1949; unpubd
Le mangeur de rêves (H.R. Lenormand), 1941, Paris, Salle Pleyel, 21 June 1941; lost
L'appel de la montagne (R.F. le Bret), 1943, orchd, 1945, Paris, Opéra, 9 July 1945; unpubd; orch suite Schwyzer Fäschttag (Jour de fête suisse), 1943, orchd 1945
Chota Roustaveli (N. Evreinoff and S. Lifar, after C. Roustaveli), 1945, collab. A. Tcherepnin, T. Harsányi, Paris, Opéra, 14 May 1946; unpubd
Sortilèges (L. Bederkhan), 1946, Paris, Comédie des Champs-Elysées, sum. 1946; lost
De la musique (R. Wild), 1950; unperf., lost

FILM SCORES

*† – complete orch score extant*

†La roue (A. Gance), 1922; †Napoléon (Gance), 1926–7, also orch suite; Rapt (D. Kirsanov, after C.F. Ramuz), 1934, collab. A. Hoérée, unpubd; †L'idée (B. Bartosch, after F. Masereel), 1934, unpubd; †Les misérables (R. Bernard, after V. Hugo), 1933–4, also orch suite; Cessez le feu (J. de Baroncelli, after J. Kessel), 1934; Le roi de la Camargue (Baroncelli, after J. Aicard), 1934, collab. Roland-Manuel, unpubd; Le démon de l'Himalaya (A. Marton and G.O. Dyhrenfurth), 1934–5, unpubd; †Crime et châtiment (P. Chenal, after F. Dostoyevsky), 1935, unpubd; †L'équipage (Celle que j'aime) (A. Litvak, after J. Kessel), 1935, collab. M. Thiriet
†Les mutinés de l'Elseneur (Chenal, after J. London), 1936; †Mayerling (Litvak, after C. Anet), 1936, collab. Jaubert; Nitchevo (L'agonie du sous-marin) (Baroncelli), 1936, collab. Oberfeld, R. Ventura; †Mlle docteur (Salonique nid d'espions) (G.W. Pabst, after G. Neveux), 1936–7, unpubd; Marthe Richard au service de la France (Bernard, after B. Zimmer), 1937; Liberté (J. Kemm), 1937, collab. Hoérée, unpubd; †La citadelle du silence (M. L'Herbier), 1937, collab. Milhaud, unpubd; Regain (M. Pagnol, after J. Giono), 1937, also orch suite
Visages de la France (A. Vigneau, P. Nizan and A. Wurmser), 1937, unpubd; Miarka (La fille à l'ourse) (J. Choux, after J. Richepin), 1937, collab. Harsányi; Passeurs d'hommes (R. Jayet, after M. Lekeux), 1937, collab. Hoérée, unpubd; Les bâtisseurs (J. Epstein), 1937, collab. Hoérée, unpubd; Pygmalion (A. Asquith and L. Howard, after G.B. Shaw), 1938, collab. Axt, unpubd; †L'or dans la montagne (Faux monnayeurs) (M. Haufler, after Ramuz), 1938, collab. Hoérée, unpubd; Le déserteur (Je t'attendrai) (L. Moguy), 1939, collab. H. Verdun and others
Cavalcade d'amour (Bernard), 1939, collab. Milhaud and Désormière; Le journal tombe à 5 heures (G. Lacombe, after O.P. Gilbert), 1942; Huit hommes dans un château (R. Pottier), 1942, collab. Hoérée; †Les antiquités de l'Asie occidentale (H. Membrin), 1942, unpubd; Musiques pour France-actualités, 1942; La boxe en France (L. Gasnier-Raymond), 1942, collab. Jolivet; †Secrets (P. Blanchart, after Turgenev), 1942, unpubd; Callisto (La petite nymphe de Diane) (A. Marty), 1943, collab. Roland-Manuel, P. Noël
Le capitaine fracasse (Gance, after T. Gautier), 1943; Mermoz (L. Cuny), 1943 [reworking of incid music for Un oiseau blanc s'est envolé, 1937], also 2 orch suites; La nativité (Marty), 1943, unfinished, unpubd; Un seul amour (Blanchart, after H. de Balzac), 1943; Un ami viendra ce soir (Bernard), 1945; Les démons de l'aube (Y. Allégret), 1945–6, collab. Hoérée; Un revenant (Christian-Jaque), 1946; †Bourdelle (R. Lucot), 1950, unpubd; †La tour de Babel (G. Rony), 1951, collab. Harsányi, Hoérée, unpubd; †Paul Claudel (A. Gillet), 1951, unpubd

OTHER DRAMATIC

Incid music: La danse macabre (C. Larronde), 1919, lost; Saül (A. Gide), 1922, unpubd; Antigone (Sophocles, trans. J. Cocteau), 1922; Le roi David (R. Morax), 1921, concert version, 1922; La tempête (W. Shakespeare, trans. G. de Pourtalès), 1923, 1929, some movts lost, unpubd apart from Prelude, orch, and 2 chants d'Ariel, 1v, pf; Liluli (R. Rolland), 1923, unpubd; Judith (Morax), 1924–5, rev. as orat, 1927; L'impératrice aux rochers (Un miracle de Nôtre-Dame) (S.-G. de Bouhélier), 1925, also orch auite; Phaedre (G. d'Annunzio), 1926, orch suite pubd; Pour le cantique de Salomon (Bible), 1926; La petite sirène (Morax, after H.C. Andersen), 1926; 14 Juillet (Rolland), 1936; Liberté (various texts), 1937; La construction d'une cité (J.-R. Bloch), 1937, collab. Milhaud, J. Wiéner and Désormière [orch score lost; pf red. pubd]; La mandragore (Machiavelli), 1941, unpubd; L'ombre de la ravine (J.M. Synge), 1941, unpubd; Les suppliantes (Aeschylus, trans. A. Bonnard), 1941, unpubd; 800 mètres (A. Obey), 1941, lost; La ligne d'horizon (S. Roux), 1941, unpubd; Le soulier de satin (P. Claudel), 1943; Sodome et Gomorrhe (J. Giraudoux), 1943, unpubd; Charles le Téméraire (Morax), 1944; Prométhée (Aeschylus, trans. Bonnard), 1946, unpubd; Hamlet (Shakespeare, trans. A. Gide), 1946; Oedipe (Sophocles, trans. Obey), 1947, unpubd; L'état de siège (A. Camus), 1948, lost; On ne badine pas avec l'amour (A. de Musset), 1951, lost; Oedipe roi (Sophocles, trans. T. Maulnier), 1952, unpubd
Radio scores: Les douze coups de minuit (C. Larronde), 1933, unpubd; Christophe Columb (W. Aguet), 1940; Pasiphaé (H. de Montherlant), 1943, unperf.; Battements du monde (Aguet), 1944; St François d'Assise (Aguet), 1948–9; Marche contre la mort (A. de Saint-Exupéry), 1949, unperf., lost; Tête d'or (Claudel), 1949–50; La rédemption de François Villon (J. Bruyr), 1951, unpubd

ORCHESTRAL

Prélude pour Aglavaine et Sélysette, 1916–17 [after Maeterlinck]; Le chant de Nigamon, 1917 [after G. Aymard]; Vivace (Danse), before 1918, unpubd; Orchestration d'une mélodie de Musorgsky, 1920, lost; Pastorale d'été, 1920; Chant de joie, 1922–3; Pacific 231 (Mouvement symphonique no.1), 1923; Pf Concertino, 1924; Rugby (Mouvement symphonique no.2), 1928; Sym. no.1, 1929–30; Vc Conc., 1929; Mouvement symphonique no.3, 1932–3; Nocturne, 1936 [partly based on music from ballet Sémiramis]; Largo, str, 1936, unpubd; Allegretto, after 1937–8, unpubd
Grad us – en avant (Marche de défilé), 1940; Sym. no.2 'Symphonie pour cordes', str, tpt ad lib, 1940–41; Le grand barrage, 1942; Sérénade à Angélique, 1945; Symphonie liturgique (Sym. no.3), 1945–6; Sym. no.4 'Deliciae basiliensis', 1946; Concerto da camera, fl, eng hn, str, 1948; Sym. no.5 'Di tre re', 1950; Suite archaïque, 1950–51; Monopartita, 1951; Toccata sur un thème de Campra, 1951; Chevauchée, unpubd; Pathétique, unpubd; suites and interludes from ballet, film and incid scores

CHORAL

Oratorio du Calvaire, 1907, lost; Cantique de Pâques (Honegger), solo vv, female chorus, 1918, orchd 1922; Le roi David (sym. psalm, Morax), solo vv, chorus, chbr orch, 1922 [concert version of incid music, 1921], rev. solo vv, chorus, orch, 1923; Chanson de Fagus, S, SATB, pf, 1923–4; Judith (orat, Morax), solo vv, chorus, orch, 1927 [from incid music 1924–5]; Cris du monde (orat, R. Bizet, after J. Keats: *Hymn to Solitude*), solo vv, children's chorus, mixed chorus, orch, 1930–31; Radio-panoramique, perf. 1935, unpubd; Jeanne d'Arc au bûcher (dramatic orat, P. Claudel), 1935, prol added 1944
Les milles et une nuits (cant., J.-C. Mardrus, after *The Thousand and One Nights*), S, T, 4 ondes martenot, orch, 1936–7, unpubd; La danse des morts (cant., Claudel), spkr, solo vv, chorus, orch, 1938; L'alarme, 1938, lost; Nicolas de Flue (dramatic legend, D. de Rougement), chorus, band/orch, 1938–9; Chant de libération (B. Zimmer), Bar, unison chorus, orch, 1942, lost; Passion de Selzach (C. von Arx), 1938–44, unfinished, unpubd; Une cantate de Noël (cant., popular and liturgical texts), Bar, children's chorus, mixed chorus, org, 1952–3 [after sketches for Passion de Selzach]

SONGS

*for solo voice and piano unless otherwise stated*

3 mélodies (J. Moréas, Hérold, Guillard), 1906–?8, lost; 2 mélodies, before 1914, lost; 4 poèmes (A. Fontaines, J. Laforgue, F. Jammes, A. Tchobanian), 1914–16, no.4 orchd Hoérée, 1930; 6 poèmes (Apollinaire), 1915–17, nos.1, 3–6 orchd Hoérée; 3 poèmes (P. Fort), 1916, no.1 orchd; Nature morte (Vanderpyl), 1917; La nuit est si profonde, 1v, orch, ?before 1920, unpubd; Pâques à New York (B. Cendrars), Mez, str qt, 1920; 6 poésies (J. Cocteau), 1920–23, arr. Hoérée for 1v, str qt
Chanson de Ronsard, 1v, pf/(fl, str qt), 1924; 3 chansons de la petite Sirène (Morax), 1v, pf/(fl, str qt), 1926; Vocalise-Etude, 1929; Le grand étang (J. Tranchant), 1v, pf/orch, 1932, unpubd; 3 chansons (R. Kerdyk), 1935–7; Fièvre jaune (Nino), 1936; Tuet's weh?, cabaret song after W. Lesch, 1937, unpubd; Jeunesse (P. Vaillant-Couturier, 1v, pf/orch, 1937 [also used in film score Visages de

France]; Armistice (Kerdyk), 1937, unpubd; Hommage au travail (M. Senart), 1938; O salutaris (liturgical), 1v, (pf/hp)/(org, pf/hp ad lib), 1939; Possèdes-tu, pauvre pécheur?, 1939, unpubd

3 poèmes (P. Claudel), 1939–40; 3 psaumes (Pss xxxiv, cxl, cxxxviii), 1940–41; 4 chansons pour voix grave (A. Tchobanian, W. Aguet, P. Verlaine, P. de Ronsard), 1940, 1944–45, no.3 orchd [no.2 based on movt from radio score Christoph Columb]; Petits cours de morale (J. Giraudoux), 1941; Saluste du Bartas (P. Bédat de Montlaur), 1941; Céline (G.J. Aubry), 1943, lost; Panis angelicus (liturgical), 1943; O temps suspends ton vol (H. Martin), 1945, unpubd; Mimaamaquim (Ps cxxx), 1946, orchd; additional songs from film scores and incid music

CHAMBER AND SOLO INSTRUMENTAL

6 Sonatas, vn, pf, 1908, unpubd; Adagio, vn, pf, *c*1910, lost; Sonata, d, vn, pf, 1912, unpubd; Sonata, vc, pf, *c*1912-13, lost; Pf Trio, 1914, unpubd; Rhapsodie, 2 fl/vn, cl/va, pf, 1917; Str Qt no.1, 1916–17, based on versions of 1913–15; Sonata no.1, vn, pf, 1916–18; Musiques (Pièces) d'ameublement, fl, cl, tpt, str qt, pf, 1919, unpubd; Sonata no.2, vn, pf, 1919; Sonata, va, pf, 1920; Sonatina, 2 vn, 1920; Sonata, vc, pf, 1920; Hymne, 10 str, 1920; Cadenza for Milhaud: Cinéma-Fantaisie [based on Le boeuf sur le toit], vn, 1920; Danse de la chèvre, fl, 1921 [from ballet La mauvaise pensée]; Sonatina, cl, pf, 1921–2; 3 contrepoints, fl + pic, ob + eng hn, vn, vc, 1922

Hommage du trombone exprimant la tristesse de l'auteur absent, trbn, pf, 1925, unpubd; Prélude et blues, 4 hp, 1925 [from ballet Vérité? Mensonge?]; Berceuses pour la Bobcisco, vn, fl/vn, tpt/va, vc, pf, 1929, unpubd; J'avais un fidèle amant, str qt/str, 1929, unpubd; Arioso, vn, pf, ? late 1920s, unpubd; Prélude, Léo Sir's 'sous-basse', pf, 1932, unpubd; Sonatina, vn, vc, 1932; Petite suite, 2 tr insts, pf, 1934; Str Qt no.2, 1934–6; Str Qt no.3, 1936–7; Sonata, vn, 1940; Andante, 4 ondes martenot, ?1943, unpubd; Morceau de concours, vn, pf, 1945; Paduana, vc, 1945, unpubd; Intrada, tpt, pf, 1947; Romance, fl, pf, 1952/3; Colloque, fl, cel, vn, va, unpubd; Introduction et danse, fl, hp/pf, vn, va, vc, unpubd

KEYBOARD

*for solo piano unless otherwise stated*

3 pièces, 1909–10; Orgue dans l'église, *c*1910–11 [used in film score Marthe Richard]; Toccata et variations, 1916; Fugue et choral, org, 1917; 3 pièces (1919): Prélude, 1919, Hommage à Ravel, 1915, Danse, 1919; 7 pièces brèves, 1919–20; Sarabande, 1920 [for L'album des Six]; Très modéré, ?early 1920s, unpubd; Le cahier romand, 1921–3; Suites, 2 pf, 1922 [after chbr work 3 contrepoints]; La neige sur Rome, 1925 [from incid music L'impératrice aux rochers]; Suite (Partita), 2 pf, 1925 [one movt reworked from L'impératrice aux rochers]; Hommage à Albert Roussel, 1928

Suite, 1930 [from operetta Les aventures du roi Pausole]; Prélude, arioso et fughette sur le nom de BACH, 1932, arr. str by Hoérée; Berceuse, 1935, unpubd; Scenic Railway, 1937; Partita, 2 pf, 1940 [based on music from ballet Sémiramis and incid music L'impératrice aux rochers]; Petits airs sur une basse célèbre, 1941; Esquisses nos.1–2, 1942–3; 3 pièces, 1943 [from film score Le capitaine fracasse]; 3 pièces [from film score Un ami viendra ce soir], 1945, no.1 pubd: Souvenir de Chopin, Jacques au piano, Prélude à la mort; transcrs. of orch works

MSS in *CH-Bps*

Principal publisher: Salabert

WRITINGS

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C. Gérard: *Arthur Honegger: catalogue succinct des oeuvres* (Brussels, 1945)
J. Bruyr: *Honegger et son oeuvre* (Paris, 1947)
M. Delannoy: *Arthur Honegger* (Paris, 1953, rev. 1986)
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M. Landowski: *Honegger* (Paris, 1957)
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J. Feschotte: *Arthur Honegger* (Paris, 1966)
P. Meylan: *René Morax et Arthur Honegger au Théâtre du Jorat* (Lausanne and Paris, 1966)
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GEOFFREY K. SPRATT

**Honegger, Marc** (*b* Paris, 17 May 1926). French musicologist. He studied musicology with Masson at the Sorbonne (1947–50), where he took an arts degree; he also studied the piano with Santiago Riera (1942–9), composition with Georges Migot (from 1946) and orchestral conducting with Ion Constantinesco and later Eugène Bigot at the Ecole Supérieure de Musique (1947–8). In 1970 he took the doctorat ès lettres with two dissertations, on the origins of Reformation music in France, and on accidentals in Renaissance music. After working as an assistant at the Paris University Institute of Musicology (1954–8) he became director of studies at the University of Strasbourg, where he invigorated and developed the teaching of musicology and in 1972 became titular professor; he continued working there until his retirement in 1991.

Honegger's research has been concerned mainly with 16th-century music; he has edited secular and sacred songs and psalms by Sermisy, Certon, Didier Lupi Second, Goudimel, L'Estocart and Claude Le Jeune. He has also prompted a better understanding and wider dissemination of Migot's works. The excellent four-volume *Dictionnaire de la musique*, of which he was editor-in-chief, contains contributions from numerous specialists on French, European and American musicology. His rigorous scholarship is complemented by his involvement in practical music: he has been *maître de chapelle* of the Eglise du Foyer de l'Ame (1947–52) and the church of the St Esprit (1952–4), director of the choir Chanteurs Traditionnels de Paris (1952–9) and founder of the Strasbourg University choirs Journées de Chant Choral (1961). He was in addition secretary-general (1973–7) and president (1977–80) of the Société Française de Musicologie. He has also contributed extensively to concert life and to radio and recordings.

WRITINGS

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CHRISTIANE SPIETH-WEISSENBACHER

**Höngen, Elisabeth** (*b* Gevelsberg, Westphalia, 7 Dec 1906). German mezzo-soprano. She studied in Berlin with Ludwig Horth and made her début at Wuppertal in 1933, singing Lady Macbeth during her first season; after engagements at Düsseldorf and Dresden, in 1943 she became a member of the Vienna Staatsoper. She appeared at Salzburg (1948–50) as Orpheus, Britten's Lucretia and Clairon (*Capriccio*) and in 1959 as Bebett in the première of Erbse's *Julietta*. She sang at Covent Garden in 1947 with the Vienna company as Dorabella, Herodias and Marcellina, returning in 1960 as Clytemnestra. In 1951 she sang Fricka and Waltraute at Bayreuth, in 1952 she appeared at the Metropolitan Opera, making her début as Herodias. Her repertory also included Eboli, Amneris, Carmen, Venus, Baba the Turk, the Nurse and Barak's Wife, and Adriano (*Rienzi*). She retired in 1971. Her expressive voice was always used most musically, and her dramatic gifts were remarkable. Her recordings include the Nurse in Böhm's first version of *Die Frau ohne Schatten* and Waltraute in Furtwängler's *Ring* from La Scala. (*GV*; R. Celletti and L. Riemens; L. Riemens)

HAROLD ROSENTHAL/R

**Hong Kong.** Territory on the south-east coast of China. It was a British crown colony from 1842 to 1997, when it reverted to Chinese control. The present special Adminstrative Region comprises Hong Kong Island, Kowloon peninsula and the New Territories on the mainland, and adjacent islands.

1. Art music. 2. Popular music.

1. ART MUSIC. In the 19th century Hong Kong was a sparsely populated trading outpost, and the Western and Chinese populations were largely segregated. Cantonese Opera had been presented in the countryside from as far back as 1786 (Tanaka, 672). Performances coincided with seasonal and ghost festivals, purification and initiation rites, and deities' birthdays. Narrative singing and ritual music reflected tastes in neighbouring Guangdong province. For Westerners, a City Hall opera house (1869) fostered amateur music-making. In 1912 music was written for the opening of Hong Kong University, and in 1916 the Tsang Fook firm, which is still operating, built its first pianos. The 1920s saw Gilbert and Sullivan performances, visits by Italian opera troupes and occasional recitals by artists such as Segovia for predominantly Western audiences. Band concerts at Hong Kong University proved popular in the 1930s. The first radio station was established in 1928, and live broadcasts of Western classical music began the following year. From 1937 Chinese music too was played.

During World War II the Japanese army melted down organ pipes for military use, and many musical enthusiasts found themselves in prison, where they conceived plans for a postwar symphony orchestra of Western and Chinese members. This materialized in the summer of 1947 as the Sino-British Orchestra, conducted by a medical doctor, Solomon Bard. Amateur and initially lacking key players, it blossomed in the 1950s and 60s under Arrigo Foá and Lim Kek-Tjiang. Renowned artists began to appear as soloists in 1953, and four years later it was renamed the Hong Kong PO. The opening of a new City Hall in 1962 at last provided an adequate venue for concerts and opera (concerts had previously been given in schools and the Loke Yew Hall of Hong Kong University), and its design was copied for three halls in the New Territories. Control of most concert venues and programming devolved to the Urban Council and (from 1986) Regional Council, representing an unusual amount of government administration, given Hong Kong's capitalist ethic. The opening in 1989 of a new Cultural Centre in Kowloon provided yet another concert hall and a fully equipped opera house.

In the 1960s Chiuchow (Chaozhou) and Hoklo opera flourished, while the regional Cantonese opera, which began to move into concert halls, experienced declining audiences. After the fall of the Gang of Four (1977), Chinese musicians started visiting to relearn operas preserved in Hong Kong but suppressed on the mainland during the Cultural Revolution. Their Western-influenced conservatory style created controversy in Hong Kong, which had kept to a subtler, improvisatory performing tradition. Instrumental music, an offshoot of opera, now became increasingly popular; *zheng*, *pipa*, *erhu* and *dizi* were the favourite solo instruments.

An economic boom beginning in the 1970s vitalized cultural life. In 1973 the first annual International Arts Festival was held; the Hong Kong PO turned professional in 1974 and the Hong Kong Chinese Orchestra three years later, both under the wing of the Urban Council.

The Hong Kong Children's Choir (later Yip's Children's Choir), founded in 1969 by Yip Wai-hong, has repeatedly toured overseas. Adult choirs include the Oratorio Society (1956), the Cecilian Singers (1963) and the Hong Kong Philharmonic Chorus (1984). From the late 1970s onwards the Hong Kong PO, under Mommer, Maxim Shostakovich, Schermerhorn and Atherton, gradually

gained international recognition. The Hong Kong Chinese Orchestra, directed by Ng Tai-kong, Kuan Nai-chung, Henry Shek and Yan Hui chang has commissioned much new repertory.

Composition dates from the 1940s, with works by Harry Ore, a Rimsky-Korsakov pupil. Lin Sheng-shih was a co-founder, in 1971, of the Asian Composers' League. The Hong Kong Composers' Guild was established in 1983, the Hong Kong ISCM chapter in 1984. In 1975 Doming Lam gained the first Radio Television Hong Kong (RTHK) commission for a new work; he remained a strong creative presence for two decades. Works by younger composers, including Law Wing-fai, Richard Tsang Yip-fat, Chan Wing-wah and Lam Bun-ching, have increasingly been played overseas, at the UNESCO Rostrum in Paris and elsewhere. In the absence of a conservatory, musical instruction after World War II relied on small private institutes, church organizations and individual teachers. The degree programme of the Chinese University of Hong Kong began in 1965, followed by Hong Kong Baptist University (1973) and Hong Kong University (1982). These institutions offer a wide range of undergraduate and graduate studies, both Western and Asian. A full-scale conservatory opened in 1984 as part of the Hong Kong Academy for Performing Arts. The local self-awareness of the late 1980s and 90s was reflected in a revival of Cantonese opera and narrative genres, such as *nanyin*.

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2. Popular music. Popular music audiences in Hong Kong from the 1950s and 70s were divided along the lines of class, language ability and age. Composers who emigrated from China in 1949 continued the popular music tradition of pre-revolution Shanghai and produced *shidaiqu* ('contemporary songs', with lyrics in Mandarin), catering to the masses not only in Hong Kong but also in Taiwan. However, Hong Kong's urban youths enjoyed the same exposure to Anglo-American popular music as their Western counterparts from the late 1950s. The Beatles performed in Hong Kong in 1964. During the 1960s and 70s local bands performed British and American rock music and composed songs in English.

By the 1970s local television stations broadcast original songs with Cantonese lyrics (title songs of prime-time programmes), which boosted the careers of composer Joseph Koo and lyricist James Wong. Hong Kong's indigenous popular music industry became a major commercial enterprise by the early 1980s with Cantopop (Cantonese popular music).

The term Cantopop was coined by *Billboard* writer Hans Ebert, who originally used the term Cantorock in 1974. One of the first bands that became successful was Lotus, with lead singer and songwriter Sam Hui (Xu Guanjie). Hui's output gradually became more 'pop' than 'rock', prompting Ebert to revise his terminology. Hui remained one of the few Cantopop stars who wrote and performed his own compositions. Another prominent band was the Wynners, whose lead singers Alan Tam (Tan Yonglin) and Kenny Bee (Zhong Zhentao) established long, successful solo careers into the 1990s.

Cantopop derives primarily from Japanese and American popular music of the 1970s, and much of its music was borrowed (cover versions of Japanese and American tunes with Cantonese lyrics). As consumer products, Cantopop records are promoted on radio and television. Major international record companies (Polygram, EMI, BMG, Philips, WEA) produced Cantopop, constantly discovering new talent and marketing singers as teenage idols. Stars performed in sports stadiums with seating capacities of 10,000 and extended their performing activities into acting on television and in films, further enhancing their popularity.

By the 1980s Cantopop became a stylized, formulaic genre, characterized by verses and refrains, synthesizer arrangements and soft-rock rhythms. Occasionally, traditional instruments such as the *erhu*, *zheng* or *pipa* would be featured in interludes to give some Chinese flavour. Lyrics are almost exclusively amorous. Another Cantopop trend in the early 1990s explored the emotions and tensions of emigration and political change of 1997. In 1993–4 Cantonese rap performed by the duo Softhard was immensely popular.

During the early 1990s Cantopop established strongholds in Taiwan and the mainland China, dominating musical tastes. Secondary products such as music videos and karaoke versions of Cantopop generated even more income for artists, their managers and record companies.

*See also* Cantopop, China, §IV, 6(ii) and Taiwan, §V.

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*Zhende ai ni* [Truly love you], ii and iii, various pfmrs, Polygram 519 565–2, 521 506–2 (1993)

ANA RYKER, HARRISON RYKER (1), JOANNA C. LEE (2)

**Hongroise** (Fr.). *See* Verbunkos.

**Honky tonk music.** A style of popular music first played by country-music bands in Texas during the 1930s and 40s. It was loud and had a heavy beat, the bands using electric

instruments. The music was associated with uprooted rural people, and the lyrics dealt chiefly with the social problems of their newly adopted urban life: job insecurity, marital stress and family dissolution. Among the earliest honky-tonk performers were Al Dexter, whose *Honky Tonk Blues* (1936) is the first known country song to have used the term, Rex Griffin, Ted Daffan, and Ernest Tubb, who did much to make honky tonk the predominant country-music style for a time after World War II. Since then, although such musicians as Hank Williams, Ray Price, George Jones, Moe Bandy and George Strait have preserved the honky-tonk style, it is no longer as popular. A recording of 40 representative honky-tonk songs was issued by Time-Life Records in 1983 (*Honky-tonkin'*, TL CW-12; with liner notes by B.C. Malone).

*See also* COUNTRY MUSIC.

BILL C. MALONE

**Honnys, William.** *See* HUNNIS, WILLIAM.

**Honolulu.** Capital of HAWAII.

**Honorio** [Onori], **Romualdo** (*fl* 1638–49). Italian composer and monk. He may have worked at Faenza, for he signed the dedication of his *Concerti* of 1638 from there. This publication, of sacred music like all his others, contains 24 pieces, some of which are psalms: it is interesting that the latter are in four or five parts, affording more variety in the setting of long, fixed texts, whereas the motets are scored for the more intimate duet and trio textures as well. His other collections, of masses, psalms and litanies, display larger concertato textures, and the one of 1645 includes violin parts in an up-to-date manner.

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*all except anthologies published in Venice*

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Messa, salmi, et litanie, 4vv, op.2 (1640)
Il primo libro di [3] messe, 5–6vv, bc, op.4 (1642)
Il secondo libro di messe, 5, 7–8vv, vns, bc, op.5 (1645)
Letanie de Beata Virgine, 4–6, 8vv, in concerto, con un motetto, 8vv pieno, op.7 (1649)
3 motets, 1642[4], 1646[4]
1 motet, S, S, bc (org), *S-Uu*

JEROME ROCHE

**Honterus** [Honter], **Johannes** (*b* Braşov, 1498; *d* Braşov, 23 Feb 1549). Romanian printer. He was educated at the Dominican school at Braşov and at the University of Vienna (1515–25), and after working as a teacher, Protestant preacher and professor in Regensburg, Kraków, Wittenberg and Basle (1529–33) and establishing friendships with the greatest European humanists of his time (including Erasmus), he settled in Braşov. Having brought a printing press from Switzerland (1533), he printed scientific, religious and art books. Some of his textbooks were used at the Braşov Gymnasium (Schola Coronensis, founded 1544), the first humanist school of south-east Europe. In 1548 he printed a selection for teaching music to young people, *Odae cum harmoniis e diversis poetis in usum ludi literarij Coronensis decerptae* (ed. G. Nussbächer and A. Philippi, Bucharest, 1983). The 21 four-part polyphonic songs to texts by classical Latin and medieval writers is the oldest publication of secular music in Transylvania; the music was by Braşov composers (Lucillus, Ostermaier etc.). Honterus's printing press became known throughout eastern Europe; in the 17th century Braşov was considered the main centre of Saxon printing (Valentin Wagner, Martin Wolffgang and Michael Hermann continued the traditions of Honterus's press to 1689) and of Romanian printing (Gheorghe Coressi, his successor, continued and perfected his printing technique).

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VIOREL COSMA

**Hood, Basil** (*b* nr Croydon, Surrey, 5 April 1864; *d* London, 7 Aug 1917). English librettist. He studied at Wellington College and the Royal Military College at Sandhurst and was an army officer until his retirement in 1898. He provided librettos for more than a dozen comic operas and musical comedies performed in London, particularly at the Prince of Wales Theatre. With his first important musical partner, Walter Slaughter, he wrote musical comedies including *Gentleman Joe, the Hansom Cabby* (1895), *The French Maid* and *Dandy Dan the Lifeguardsman* (both 1897). Hood was introduced to Sullivan by the composer Wilfred Bendall, with whom he had collaborated on *The Gypsies* (1890). For the Savoy Theatre, Hood and Sullivan produced *The Rose of Persia, or The Story-Teller and the Slave* (1899) and *The Emerald Isle, or The Caves of Carig-Cleena* (1901, music completed by Edward German). After Sullivan's death in 1900 Hood began a successful partnership with German, providing librettos for *Merrie England* (1902) and *A Princess of Kensington* (1903), both produced at the Savoy.

Hood was second only to Gilbert as a collaborator of Sullivan's. Like most comic-opera librettists, he was widely perceived as an imitator of Gilbert; yet he had a talent for picturesque verse and colourful dialogue, and many of his pieces met with popular success.

FREDRIC WOODBRIDGE WILSON

**Hood, George** (*b* Topsfield, MA, 10 Feb 1808; *d* Minneapolis, 24 Sept 1882). American writer on music and composer. He studied in singing-schools in Topsfield and with Lowell Mason in Boston, and in 1848 was ordained at Lawrenceville, New Jersey. He worked as a pastor at Bath, New York (1849–50) and Southport, New York (1851–3), and as a 'teacher' or 'agent' in Chester, Pennsylvania, and at Princeton, New Jersey; at the time of his death he was superintendent of Shakopee Mission, Minnesota. Hood's fame rests on his *History of Music in New England* (1846/*R*), which has been quoted extensively by every believer in American musical progress from John Weeks Moore (*Complete Encyclopedia of Music*, 1852) to Ralph T. Daniel (*The Anthem in New England before 1800*, 1966). Its continuing value lies chiefly in the long extracts that he gathered from pronouncements on regular singing in early New England. He included only one musical example, 'York', in John Tufts's letter notation. 'We know that our music was mean', said Hood in his preface; but it was his desire to 'gather it carefully up, and set it with the future that the

contrast may appear the more bright and beautiful'. Hood was also a composer of congregational hymn tunes.

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ROBERT STEVENSON

**Hood, Ki Mantle** (*b* Springfield, IL, 24 June 1918). American ethnomusicologist and composer. After studying composition privately with Ernst Toch (1945–50), he completed the AB in music (1951) and the MA in composition (1952) at UCLA. He took the doctorate on a Fulbright fellowship at the University of Amsterdam with Jaap Kunst with a dissertation on the Javanese modal system (1954). During the same year he became an instructor at UCLA, where he initiated the first formal programme in ethnomusicology. Following fieldwork in Indonesia on a Ford Fellowship (1956–8), he returned to UCLA and was appointed assistant professor (1956), associate professor (1959) and full professor (1962); he also founded the Institute of Ethnomusicology in 1961. He has been visiting professor at universities in the USA and abroad, including the University of Ghana (1963–4), the University of Beijing (1983), Queen's University, Belfast (1985), and the Schola Tinggi Seni Indonesia (1998). Although he retired from UCLA as professor emeritus in 1974, he continued to teach as distinguished senior professor of music at the universities of Maryland (1980–96) and West Virginia (1996–). He was president of the Society for Ethnomusicology (1965–7) and was made an honorary life member of the European Seminar in Ethnomusicology in 1985.

Hood was the first scholar to offer training in the performance of non-Western music (in Javanese and Balinese gamelan), a practice now common at most large Western universities. His emphasis on performance participation or 'bi-musicality' as an essential aspect of research is a major contribution to the field; his breadth of approach is outlined in the writings *Music the Unknown* (1963), 'Ethnomusicology' (*HDM*) and *The Ethnomusicologist* (1971), which are germane to the understanding of his work. His findings on Javanese and Balinese music, which resulted in landmark studies on tuning and modal systems, improvisation and polyphonic stratification, have served as a foundation for studies in other musical cultures of Southeast Asia. He also made many important recordings of gamelan music and contributed to the development of the Seeger melograph in the 1960s and the 1980s. Inspired by the complexity of Southeast Asian musics, his latest writings on the 'quantum theory' of music challenge traditional theories of sound as a continual process. Hood's hypothesis is that there is a smallest time scale unit of sound (as the quanta are fixed elemental units of radiating energy), setting forward a research model that includes musicology in the processes of thinking of 20th-century physics. Many of his compositions have been published and recorded, including *Implosion* (1982, for percussion quartet) and *Udan Bostan* (1996, for gamelan). In honour of his achievements, the Indonesian government conferred on him the title 'Ki' in 1986 and elected him to the *Dharma kusuma* ('Society of National Heroes') in 1992.

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GIOVANNI GIURIATI

**Hoof, Jef Van** (*b* Antwerp, 8 May 1886; *d* Antwerp, 24 April 1959). Belgian composer. He studied composition at the Antwerp Conservatory with Mortelmans and Gilson. He competed twice for the Prix de Rome (1909; 1911, second prize). In 1916 he succeeded his father as organist at the church of St Michiel in Antwerp. As a composer he was influenced by Peter Benoit, later achieving outstanding technical virtuosity, particularly in his works for brass, for example the Sinfonietta. He became well known for his espousal of Flemish nationalism, seen in his song *Groeninge*, an evocation of the Battle of the Golden Spurs (1302). After World War I he was imprisoned for eight months, suspected of sympathy with the Germans; these suspicions later led to ostracization. In 1933 he founded the Flemish National Song Festival and from 1936 taught harmony at the Royal Flemish Conservatory, becoming its director during World War II (1942–4). He wrote some programmatic orchestral works, for example the overture *Willem de Zwijger*. The six symphonies of his late years epitomize his essentially romantic style, in which tragic, heroic and ironic elements alternate with an exuberant, festive mood.

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1922, NIR (Radio Antwerp), 26 Feb 1937; Jonker Lichthart (comical-dramatical op, 1, E. Denhaene), 1928, Antwerp, Koninklijke Vlaamse Opera, 11 Nov 1961

Inst: Perseus, ov., 1908; Landelijke stemming, 1910; Willem de Zwijger, ov., 1910; Sym. Suite no.1, 1918; Nietigheden, str qt, 1922; Sinfonietta, brass ens, 1932; Sym. no.1, 1938; Sym. no.2, 1941; Sym. no.3, 1944–5; Sym. no.4, 1951; Sym. Suite no.2, 1952; Sym. no.5, 1956; Sym. no.6, 1958 [inc.]; works for pf, carillon, org, chbr ens

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CORNEEL MERTENS/YVES KNOCKAERT

**Hoofdwerk** (Dut.). *See* HAUPTWERK.

**Hooghuys.** Belgian family of organ builders. The firm was founded in Geraardsbergen (Grammont) in 1867 by Francis Bernard Hooghuys (*b* Bruges, 15 Sept 1830; *d* Geraardsbergen, 30 Nov 1888) and his brother Simon Gerard Hooghuys (*b* Bruges, 21 March 1822; *d* Bruges, 1885). They built a number of organs in Belgian churches and also began to build barrel organs for use in all kinds of public places. The son of Francis, Louis François Hooghuys (*b* Bruges, 14 May 1856; *d* Geraardsbergen, 16 Nov 1924) expanded this aspect of the business, and from 1880 the firm concentrated exclusively on the production of street, dance and fairground organs. Large numbers were produced, and in 1895 they switched to the production of organs with Louis's own system of rapid-repetition pneumatic action operated by punched-cardboard music-books. Louis's sons Edouard Joseph, Charles François Edmond and Edgard George continued in the mechanical organ business well into the 1950s, although they ceased building new ones in the 1930s.

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ARTHUR W.J.G. ORD-HUME

**Hook, James** (*b* Norwich, ? 3 June 1746; *d* Boulogne, 1827). English composer. He was born in the parish of St John, Maddermarket, the son of James Hook, razor-grinder and cutler. He was born with a club foot; early surgical operations improved the condition and, according to Parke, 'he could walk in a limping manner tolerably well'. Hook showed remarkable musical talent at an early age, being able to play the harpsichord at the age of four and performing concertos in public at six. For a time he was taught by Thomas Garland, the Cathedral organist, and before he was eight he had composed songs and his first opera. This was considered by connoisseurs as an 'extraordinary instance of infantine genius' (Mann, 75), but the music is lost. Hook's father died in 1758 and his mother carried on the cutlery business. From 13 November 1756 fairly regular advertisments appeared in the *Norwich Mercury* for concerts at which Hook performed concertos, many of which were benefit concerts. Hook employed his talents in various ways at this time, including teaching, composing, transcribing music and tuning keyboard instruments.

At some time between June 1763 and February 1764 Hook moved to London. His first position was that of organist at White Conduit House, Pentonville, one of the many tea gardens that abounded in 18th-century London. He began to make a name for himself as an organist, teacher and composer of light, attractive music, particularly songs. In 1765 his catch, *I wish you all good night* (*GB-Cu**), was awarded the Catch Club's gold medal; and on 9 September 1765 some of his songs (published as op.1) were performed in the New Theatre, Richmond, at a benefit concert for John Fawcett, with Hook performing a harpsichord concerto. The following year, on 12 July, Thomas Arne's *The Sacrifice of Iphigenia*, the overture of which was composed by Hook, was performed at the same theatre. On 29 May 1766 Hook married Elizabeth Jane Madden at St Pancras Old Church. His wife was both talented and artistic. She was a painter, provided the libretto for Hook's opera *The Double Disguise* (1784) and the verses for some Vauxhall songs, and produced the designs and floral decorations for the pillars in the orchestra at Vauxhall's Jubilee celebrations in 1786.

Hook's songs began to be regularly performed at the main London pleasure gardens and the first of his many song collections for the gardens at Marylebone and Vauxhall was published in 1767. In 1768 he was appointed organist and composer to Marylebone Gardens. In addition to his performances on the organ, and occasionally on the harpsichord, he was now invited to perform concertos between the main works in the theatres. On 28 August 1772, at Hook's Annual Festival at Marylebone Gardens, he performed a concerto on the pianoforte, the first occasion this instrument had been played at Marylebone, though earlier, on 12 April 1771, at a benefit concert for the soprano Frederica Weichsell at the Little Theatre in the Haymarket, Hook had used the pianoforte to accompany one of his new songs. 1769 saw the beginning of Hook's many short musical entertainments for the pleasure gardens and on 24 July 1771 his first comic opera, *Dido*, was performed as an afterpiece at the Little Theatre in the Haymarket, followed a year later, on 27 July 1772, by *Cupid's Revenge*. On 11 May 1772 the Society of Artists gave their first exhibition in their new Exhibition Rooms, near the Exeter Exchange in the Strand; Hook set to music an ode specially written for the occasion.

In May 1767 he had applied unsuccessfully for the post of organist for the united parishes of St Matthew Friday Street and St Peter Westcheap, but before 6 September 1772 he had been appointed organist of St Johns Horselydown, Bermondsey. He was also in demand to open new organs, both in London and in nearby counties. Contemporary Norwich newspapers show him to have been still performing in concerts around Norwich, frequently playing many of his own compositions. He continued his keyboard teaching and it is said that his income from this source alone amounted to over £600



*James Hook: engraving by J. (or ?T.) Blood after Samuel Drummond, from the 'European Magazine', lxvi (1813)*

per annum. Hook remained at Marylebone Gardens until the end of the 1773 season and in 1774 was engaged in a similar capacity at Vauxhall Gardens, a position he retained until 1820. Throughout this time he composed operas, the majority of which were produced at Drury Lane and Covent Garden Theatres. His son James (*b* 1772; *d* 5 Feb 1828) provided the librettos for *Jack of Newbury* (1795) and *Diamond Cut Diamond* (1797). On 20 March 1776 Hook's only oratorio, *The Ascension*, was performed at Covent Garden. His second son, Theodore Edward (*b* 22 Sept 1788; *d* 24 Aug 1841), wrote the words for many of Hook's songs and between 1805 and 1809 provided the librettos for eight of Hook's operas.

Hook later became the ghost writer for Michael Kelly's *Reminiscences* (1826). On 18 October 1805 Hook's wife died, and a year later, on 4 November 1806, he married his second wife, Harriet Horncastle James (*d* 5 April 1873). It is not known why Hook left his position at Vauxhall after almost a half century of service there; his departure was sudden and surprising: 'so little was his abrupt retirement expected or understood, that the proprietor of the [gardens] kept his station in the band open for him, during one entire season' (Busby, 93). He died in Boulogne in 1827 and his music library was sold at auction at Puttick & Simpson's, London, on 30 January 1874.

Hook wrote over 2000 songs, the majority of which were composed for specific singers at the London pleasure gardens, notably Vauxhall. Their catchy melodies would have been immediately appealing to the Vauxhall crowds. Annual collections and single copies were published. The collections tend to contain the simpler songs, frequently strophic ballads; many of the songs contained on single copies are far more operatic in style, with coloratura passages, clearly written for more experienced singers. The autograph manuscripts contain many Vauxhall songs and show the meticulous care which Hook displayed in writing the name of the singer for whom the song was intended, the place of performance and the date of composition. From about 1808 the day and month are included and these give some indication of how quickly Hook composed.

The autographs are also invaluable in providing the orchestral accompaniments; most of the printed editions have a keyboard reduction. The Vauxhall concerts concluded with a concerted item, often a short dramatic piece, in which all the soloists participated, sometimes with additional singers. It was for these finales, and for similar occasions at Marylebone Gardens, that many of Hook's musical entertainments and serenatas were written: the stage at Marylebone was large enough to allow for some dramatic interpretation. Although Hook was active in the theatre, contributing music to the dramatic works of contemporary composers in addition to composing his own, this was not an area in which he was particularly successful. Despite much of the music being appealing, these works have not stood the test of time. His theatre and Vauxhall music became intermixed. The opera overtures became standard items in the Vauxhall concerts. Vauxhall songs and musical entertainments were sometimes performed between the main works in the theatres, and some of his popular Vauxhall songs were introduced into the dramatic works of contemporary authors.

Hook was conversant with the musical styles of his day and successfully exploited the *style galant*. His first overture of 1766, written in the Mannheim style, is indicative of the orchestral music that was to follow. Six years of Vauxhall programmes are known and these identify some instrumental music that is now lost; the works cannot be accurately dated since they may have been in the Vauxhall repertory for some years, but much of his printed music can be accurately dated from the Entry Book of Copies at Stationer's Hall, London.

The concerto was an important form for Hook since it was part of his duties to perform an organ concerto each evening at the Vauxhall concert. Despite the number of concertos that were performed, relatively few were published. Chamber music, sonatas for keyboard instruments, with or without accompaniment, are included in Hook's vast output. Two-movement works give way to three-movement structures with the usual fast-slow-fast order of movements; first movements in embryonic sonata form emerge as fully-fledged sonata form movements before the end of the 18th century. Scotch snaps and Alberti bass figures are prominent. Much of his keyboard music was written for his pupils, which possibly accounts for the wide range of difficulty encountered. His *Guida di musica*, too, was probably an outcome of his teaching. With such an enormous output it is inevitable that Hook's works are of variable quality. Much of his music, however, particularly the keyboard works, is charming and can bear revival.

WORKS

(*selective list*)

*autograph MSS, primarily of Vauxhall material, in GB-Cu, Lbl, Lcm, Lmt, Ob; other material in J-Tn, US-Wc; printed works published in London unless otherwise stated*

STAGE

*all first performed in London; published in vocal score shortly after first performance unless otherwise stated*

LCG – *Covent Garden*
LDL – *Drury Lane*
LLH – *Little Theatre, Haymarket*
LMG – *Marylebone Gardens*
LSW – *Sadler's Wells*
LVG – *Vauxhall Gardens*
me – *musical entertainment*

| op. | |
|---|---|
| — | Love and Innocence (pastoral serenata, 2), LMG, 10 Aug 1769, ?unpubd |
| — | Dido (comic op, ? T. Bridges), LLH, 24 July 1771, ?unpubd |
| 3 | Trick Upon Trick (pantomime, 3), LSW, 17 July 1772 (1772), possibly based on entertainment of same name given at Yeates, Warner and Rosoman's Great Theatrical Booth, May Fair, 9–16 May 1743 |
| 8 | Cupid's Revenge (pastoral farce, 2, F. Gentleman), LLH, 27 July 1772 (1772) |
| — | The Divorce (me, 2, D. Dubois), LMG, 28 July 1772 [first documented perf.], ?unpubd |
| — | Il dilettante (burletta), LMG, 28 Aug 1772, ?unpubd |
| — | Apollo and Daphne (serenata, J. Hughes), LMG, 27 Aug 1773, ?unpubd |
| — | The Dutchman (me, 2, T. Brydges [Bridges]), LLH, 21 Aug 1775, ?unpubd |
| 20 | The Lady of the Manor (comic op, 3, W. Kenrick, after C. Johnson: *The Country Lasses*), LCG, 23 Nov 1778, *GB-Cu** [incl. revisions dated 1815–17], vs (1778); rev. LCG, 28 Jan 1788, addl songs (1788); rev. LDL, 23 April 1818 |
| — | The Volunteers, or Taylors to Arms! (musical prelude, 1, G. Downing), LCG, 19 April 1780, ?unpubd |
| 25 | Too Civil by Half (farce, 2, J. Dent), LDL, 5 Nov 1782 (1783) |
| — | The Cryer [The Crier of Vauxhall] (interlude, 1, M.P. Andrews), LVG, 12 June 1783 (1783) |
| 32 | The Double Disguise (farce, 2, Mrs E.J. Hook), LDL, 8 March 1784, song *Cu**, song *Ob** (Harding Mus.c.16); (1784) |
| — | The Love Wrangle, 1783 (pastoral interlude, 1), LVG, 20 May 1784, *Lbl**; 4 songs in Hook: Favourite Songs (1784) |
| 36 | The Country Wake (interlude, 1, Andrews), LSW, 21 June 1784 (1784) |
| 34 | The Poll Booth (me, 1), LVG, 29 June 1784 (1784) |
| 41 | A Word to Wives, or The Cryer's Sequel (me, 1), LVG, 19 May 1785 (1785) |
| 45 | The Fair Peruvian [The Peruvian] (comic op, 3, after J.F. Marmontel: *L'amitié à l'épreuve*), LCG, 18 March 1786, glee *Cu**; (1786) |
| 46 | The Triumph of Beauty (me, 1, Mrs Hook), LVG, 1 June 1786 (1786) |
| — | The Queen of the May (me, 1), LVG, 22 May 1787 (1787) |
| 53 | The Feast of Anacreon (serenata, 1), LVG, 24 May 1788 (1788) |
| — | The Effusions of Loyalty (me, 1, Andrews), LVG, 19 May 1789, ?unpubd |
| — | The Shepherds Festival (me, 1), LVG, 18 May 1790, ?unpubd |
| — | The Man Millener (me, 1, Andrews), LVG, 14 Aug 1790, ?unpubd |
| — | The Village Festival (me), LVG, 1791, ?unpubd |
| 69 | Look ere you Leap (serenata, 1, Vint), LVG, 2 June 1792 (1792) |
| — | The Soldier's Adieu (finale, 1), LVG, 25 May 1793, glee (1793) |
| — | The Ladies in Haste (comic finale), LVG, 10 Aug 1793, ?unpubd |
| — | Great Britain Triumphant (finale, 1, R. Houlton), LVG, 1794, London, Shepherd's Bush Library, 2 sections pubd as dialogues : Sweet girl adieu, For thee my fair I'll brave the field (1794) |
| 80 | Jack of Newbury (comic op, 3 with masque, J. Hook jr), LDL, 6 May 1795, Act 1 finale *Cu**; (1795) |
| 89 | Diamond Cut Diamond, or Venetian Revels (comic op, 2, J. Hook jr), LCG, 23 May 1797 (1797) |
| — | Maids and Bachelors (finale), LVG, 1797, *Lbl**, ?unpubd |
| 94 | The Wreath of Loyalty, or British Volunteer (serenata, 1, Houlton), LVG, 31 July 1799 (1799) |
| — | May (finale, P. Pindar), LVG, 1800, *Lbl**, ?unpubd |
| — | The Suitors (finale), LVG, 1800, *Lbl**, ?unpubd |
| 96 | Wilmore Castle (comic op, Houlton), LDL, 21 Oct 1800 (1800) |
| — | The Fane of Pleasure (finale), LVG, 6 Aug 1801, ?unpubd |
| — | Summer (finale), LVG, 1801, ?unpubd |
| — | Britannia's Invocation (finale), LVG, 1803, ?unpubd |
| 108 | The Soldier's Return, or What can Beauty Do? (comic op, 2, T.E. Hook), LDL, 23 April 1805, ov. *Cu**, duet *Ob** (Harding Mus.c.16); (1805) |
| 112 | The Invisible Girl (operatic farce, 1, T.E. Hook), LDL, 28 April 1806 (1806) |
| 113 | Catch him who Can (farce, 2, T.E. Hook), LLH, 12 June 1806, chorus, song and finale *Cu**, song *Ob** (Harding Mus.c.15); (1806) |
| 114 | Tekeli, or the Siege of Montgatz (melodrama, 3, T.E. Hook, after R.C.G. de Pixérécourt: *Tékéli, ou Le siège de Montgatz*), LDL, 24 Nov 1806, *Cu**; (1806); rev. (2), Lyceum, 10 Aug 1809 |
| 117 | The Fortress (melodrama, 3, T.E. Hook, after Pixérécourt: *La forteresse du Danube*), LLH, 16 July 1807 (1807) |
| 119 | Music Mad (comic sketch, T.E. Hook), LLH, 27 Aug 1807 (1807) |
| 122 | The Siege of St Quintin, or Spanish Heroism (drama, 3, T.E. Hook, after Pixérécourt: *Les mines de Pologne*), LDL, 10 Nov 1808, *Cu**, recit and air *Ob** (Harding Mus.c.15); (1808) |
| 129 | Killing no Murder (farce, 2, T.E. Hook), LLH, 21 Aug [? 1 July] 1809, *Ob** (Harding Mus.c.13); (1809) |
| 130 | Safe and Sound (comic op, T.E. Hook), Lyceum, 28 Aug 1809 (1809) |
| — | The Jovial Crew, Lyceum, 15 July 1813, ?unpubd |
| 140 | Sharp and Flat (operatic farce, D. Lawler), Lyceum, 4 Aug 1813 (1813) |
| | 2 unnamed operas: inc. (Lawler), 1813, *Ob** (Harding Mus.c.14, 15); finale dated 5 Aug 1819, *Cu** |
| | Music in: Marriage a-la-mode, or Conjugal Douceurs, 1767; The Double Falsehood, 1770; St Patrick's Day, or The Scheming Lieutenant, 1775; She Stoops to Conquer, 1775; The Snuff Box, or A Trip to Bath, 1775; The Sheep-Shearing, 1777; The Fairy Tale, 1777; A Fete, 1781; The Sultan, or A Peep into the Seraglio, 1782; An Harmonic Jubilee, 1786; Love and War, 1787; Le matin, midi, et le soir, 1788; Comus, 1791; Tippoo Saib, or British Valour in India, 1791; The Union, or St Andrew's Day, 1791; Harlequin and Faustus, or The Devil will Have his Own, 1793; The Irishman in London, 1794; Inkle and Yarico, 1797; The Anacreontic Society Revived, 1798; Belle's Stratagem, 1799; Daphne and Amintor, *c*1800; The Lyric Novelist, 1804 |

OTHER LARGE-SCALE VOCAL

*† — published in Hook's Collection of New English Songs (1765) or annual song collections (1772–95)*

| op. | |
|---|---|
| — | Ode to Venus, New Theatre, Richmond, 1765 (1765)† |
| — | Thyrsis and Laura (pastorale dialogue), New Theatre, Richmond, 1765 (1765)† |
| — | Ode on the Opening of the New Exhibition Rooms (E. Lloyd), 11 May 1772, unpubd |
| 2 | The Country Courtship (pastorale dialogue, 1), LSW, 1772 (1772) |
| — | Ye tender pow'rs how shall I move (cant.), LMG, 1772 (1772)† |
| — | With fiery steeds, his sword and rattling carr (cant.), LVG, 1773 (1773)† |
| — | Amphitrion (cant.), LVG, 1773 (1773)† |
| — | Damon and Delia (cant.), LVG, 1774 (1774)† |
| — | While Corydon the lovely shepherd stray'd (cant.), LVG, 1774 (1774)† |
| — | The Ascension (orat, 3), LCG, 20 March 1776, recit and air *GB-Cu**, copy with corrections in Hook's hand *US-Wc* |
| — | The Soldier's Recantation (cant., Richard), LVG, 1776, words in *Morning Chronicle* (8 Aug 1776), music lost |

— Diana (cant.), LCG, 29 June 1777 (1777)
— Jamie and Sue (dialogue), LVG, 1777 (1777)†
— Know your Own Mind (cant.), LVG, 1777 (1777), words in *Morning Chronicle* (23 Aug 1777), music lost
— The Debtor Reliev'd (sacred ode, W. Dodd), *c*1777, *GB-Cu**, 'for the Benefit of the Society for the Relief of Debtors'
— The Nightingale (cant.), LVG, 1778 (1778)†
— Fancy (cant.), LVG, 1779 (1779)†
— King George and Old England for Ever (song and chorus), LVG, 1779 (1779)
— Love's the tyrant of the heart (cant.), LVG, 1780 (1780)†
— With joy and mirth our valleys ring (cant.), LVG, 1780 (1780)†
— Maids despise a sighing swain (cant.), LVG, 1781 (1781)
— As Gay as the Spring (cant.), LVG, 1781, *Cu**
— Nymphs be Kind (cant.), LVG, 1782 (1782)
24 The Hermit (O. Goldsmith), 1v, 2 vn, hpd (1783)
— The Return of Peace (ode), LVG, 13 May 1783 (1783)
— Celia Let not Pride Undo You (cant.), LVG, 1784 (1784)†
38 William and Nancy, or the Perjured Swains (pastorale), 1v, hpd/pf (1785)
39 The Search after Happiness (pastorale, H. Moore) (1785)
— Ode to May, LVG, 1786 (1786)†
— Virgins while your beauty's blooming (cant.), LVG, 1787 (1787)†
— Ode to Friendship, LVG, 2 July 1787; possibly the same as The Power of Friendship, LVG, 1786, ?unpubd
— The Musical Courtship (comic dialogue), LVG, 29 July 1788 (1788), *Lmt**
— Ode on the Happy Recovery of His Majesty, LVG, 25 May 1789, lost
— The Lover's Quarrel (comic dialogue), LVG, 14 July 1792, ?unpubd
— O Love 'tis thy Power (dialogue), LVG, 1793 (1793)†
— British Loyalty, or King, Lords and Commons (chorus, Vint), LVG, 1794 (1794)
— The Soldier's Farewell (dialogue, W. Upton), LVG, 1795 (1795)†
— The Nightingale (cant., Rannie), LVG, 1796 (1796) [different from *The Nightingale*, 1778]
— The Shield of Providence, or National Exultation (ode, R. Houlton), LVG, 10 June 1800, ?unpubd
— Your charms my dear Molly long since have subdued me (dialogue), LVG, 1800, *Lbl**

### OTHER VOCAL

1 A Collection of New English Songs Sung at the New Theatre at Richmond (1765)
18 Six English Canzonetts, 2–3vv (1777)
— The Hours of Love, a Collection of [4] Sonnets, 1v, hpd, vn/fl/gui (1781, 2/1783)
— The Aviary, a Collection of [6] Sonnets, 1v, hpd or hp, vn/fl (*c*1783)
29 The Seasons, a Collection of [4] Pastorals, 1v, 2 vn, va, hpd (1783)
31 The Minstrel, bk 1, 1v, 2 vn, hpd/pf (1783)
52 The Wreath ... [12] Arietts, 1v, hpd (1788)
60 [8] Petra[r]ch's Sonnets, 1v, kbd (1790)
69 The Anchoret, a favorite Collection of [12] Airs, 1v, pf (1791)
— The Monthly Banquet of Apollo (1795)
86 A Christmas Box, i–iii, bagatelles, 2–3vv (1796–*c*1799)
91 The New Hours of Love, a Collection of [4] Canzonetts, 1v, hp/pf, vn/fl (*c*1799)
93 Six Vocal Duetts, 2vv, hp/pf (*c*1799)
97 A New Year's Gift ... [6] Canzonetts, 1–3vv (1801)
98 The Days of Delight ... [4] Canzonetts, 1–2vv, hp/pf (*c*1802)
100 L'année ... 12 Ariettes, 1v, hp/pf (1802)
102 Love and Loyalty, A Musical Olio, 1–3vv, 2 vn, kbd (1804)
— Twelve Original Hibernian Melodies, 1v, pf (?1805)
115 Sunday Evening's Recreation consisting of Hymns and Sacred Songs, 1–2vv, pf (*c*1806)
116 Six Original Canzonets, 1v, hp/pf (*c*1807)
— Elegy in Commemoration of Her Royal Highness the Princess Amelia (E. Batchelor), 1–2vv, pf (1810)
— A Monody on the Death of the Right Honble. Spencer Perceval (J. Davies) v, pf (1813)

Numerous annual collections of songs for Marylebone and Vauxhall Gardens (1767–*c*1807). Other songs, cantatas, duets and glees pubd singly and in 18th-century anthologies.

### ORCHESTRAL

20 Ov. to The Lady of the Manor, pubd in parts (1778)
— Prince of Wales's March, military band, LVG, 11 August 1792, ?unpubd, arr. for hpd *c*1792
— Grand March for the South Lambeth Association, *GB-Lmt**, *c*1799
— Several ovs./syms., incl. fugal movements *Cu**, *c*1801–1812
— Adagio, E♭, orch, *Cu**

### CONCERTOS

[5] A Favourite Concerto [F] ... with 12 Variations to Lovely Nancy, hpd (1769)
— Six Concertos (C, E♭, E, B♭, D, A], hpd/pf, 2 vn, vc, no.1 pubd separately (? 1774); ? same as Six concertos, hpd/pf, 2 vn, vc, op.1 (Paris, n.d.)
— Two Favourite Concertos [F, G], org/hpd, insts (1777)
20 Three Grand Concertos [B♭, C, D], org/hpd/pf, orch (1783)
— Concerto, tpt, orch, 1st documented perf. LVG12 August 1786, lost
55 Six Grand Concertos [C, A, E♭, B♭, G, D], org/hpd (1790)
— Concerto per il organo et cembalo, F, org, orch, 1797, *US-Wc**
— Rondo, D, pf, orch, after 1802, *GB-Cu**
— Concerto, E♭, cl, orch, 1812, *J-Tn**

### CHAMBER

— Six Solos, fl, vc/hpd (?1774)
— Six Sonatas, 2fl/2vn, vc/hpd (*c*1775)
24 Six Solos, vc, bc (*c*1783)
42 Twelve Duettinos, 2 fl/2 vn (*c*1785), ed. D.J. Rhodes (Barrhill-by-Givan, 1995)
58 Six Duetts, 2 vc (*c*1790)
83 Six Trios, 3 fl/3 vn/fl, vn, va (1797)
133 Three [6] trios, 2 fl, patent fl (*c*1810)
— Menuetto, E, fl, 2 hn, str, after 1812, *GB-Cu**
— Sonatina, G, fl, pf, 1814, *Cu**
— Trio, 3 insts, 27 July 1816, *Cu**

### KEYBOARD WITH ACCOMPANIMENTS

*for harpsichord or piano with violin or flute unless otherwise stated*

[13] A Second Sett of Twelve Sonatinos (?1776)
16 Six Sonatas (?1776)
17 Six Sonatas (?1777)
25 A Third Set of Twelve Divertimentos (*c*1783)
30 Six Grand Lessons (1783)
33 Twelve Divertimentos (1784)
35 A Third Set of Twelve Divertimentos (1784)
40 Six Conversation Pieces (1785)
54 Six Sonatas (*c*1789)
71 Three Sonatas, pf/hpd, fl, vc (*c*1793)
72 Three Sonatas (1793)
77 Six Sonatas (1795)
78 Three Grand Sonatas ... in which are introduced ... Irish Airs, pf, vn (1795)
84 Three Grand Sonatas (1797)
92 Six Sonatas (*c*1799)
99 Three Sonatas (1803)
101 Masquerade Sonata, pf/hp, vn/fl (*c*1803)
104 Sonata (*c*1804)
106 Three Sonatas, pf/hp, fl/vn (*c*1805)
109 Three Sonatas, pf/hp, fl/vn (?1805)
— A Favorite Sonata, pf, vn/fl (1806), lost
126 Divertimento Polonese, pf/hp, fl/vn (*c*1809)
— A ... Rural Divertissement, pf/hp, fl/vn (?1810)
— Divertimento, pf, fl, vc (*c*1815)

### OTHER KEYBOARD

— Five Lessons and ... [the] Overture to the Pantomime of the Sacrifice of Iphigenia (1767)
[12] Twelve Sonatinos, hpd/pf (?1776)
— A Lesson, hpd/pf (*c*1785)
[44] A Duetto, hpd/pf (*c*1785)
— The Royal Chace, or Windsor Hunt, hpd/pf (*c*1792)
82 Three ... Duetts, pf/hpd (1797)

| | |
|---|---|
| [83] | Two English, Two Irish, Two Scotch and two Welch Airs ... Duetts pf (*c*1797) |
| — | Three favorite Duetts, pf/hpd (1797), lost |
| [85] | Duett, pf (*c*1797) |
| — | The British Tar, a Favorite Medley Sonata, pf/hpd (*c*1797) |
| — | Six Familiar Sonatas, pf, in *Pianoforte Magazine*, iv/10 (1798) |
| 107 | Three Duetts, pf (1805) |
| 118 | Gough House Tunes, pf (*c*1807) |
| 120 | La Fête Champêtre ... 8 Divertisements, hp/pf (*c*1807) |
| — | A Voluntary ... Composed and Dedicated to Charles Wesley, org/pf (?1810) |
| — | 4 Waltzes, pf, after 1810, *GB-Cu** |
| — | The Don Cossack's March & Rondo, pf (?1812) |
| 146 | Ten Voluntaries together with 50 Preludes & Interludes for Psalm & Hymn Tunes ... for the Royal Seraphine, org (*c*1815) |
| — | 12 Waltzes, pf, 1819, *Cu** |
| — | 12 Quadrilles, pf, *Cu** |
| — | Duet, pf, *Cu** |

Numerous sets of variations on popular airs, rondos, rural and military divertimentos etc., pubd without op. numbers

Arrs.: Six Grand Choruses from Mr. Handel's Oratorios, 5 sets, org/hpd (*c*1778–90); The Celebrated Chorusses, from Handel's Oratorios ... arr. Dr. Callcott, Mr. Hook, and other Esteemed Authors, i–iv, org/pf (*c*1814–19); op ovs., kbd

PEDAGOGICAL WORKS

| | |
|---|---|
| 37 | Guida di musica, Being a Complete Book of Instructions for Beginners on the Harpsichord or Piano Forte ... to which is added 24 Progressive Lessons (*c*1785) |
| 75 | Guida di musica, Second Part, Consisting of Several Hundred Examples of Fingering ... and Six Exercises ... to which is added, a Short ... Method of learning Thoro' bass ... (?1794) |
| — | The Preceptor for the Piano-Forte, Organ or harpsichord ... Favorite Airs ... a Collection of Progressive Lessons ... [and] Two Celebrated Lessons (?1795) |
| 81 | New Guida di musica, Being a Compleat Book of Instructions for Beginners on the Harpsichord or Piano Forte ... to which is added 24 Progressive Lessons (1796) |

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R.H. Dalton Barham: *The Life and Remains of Theodore Edward Hook* (London, 1849)

A.H. Mann: Notebooks on East Anglian Music and Musicians (MSS, *GB-NWr*)

C. Cudworth: 'The Vauxhall "Lists"', *GSJ*, xx (1967), 24–42

P. McGairl: 'The Vauxhall Jubilee, 1786', *MT*, cxxvii (1986), 611–15

PAMELA McGAIRL

**Hooke, Robert** (*b* Freshwater, Isle of Wight, 18 July 1635; *d* London, 3 March 1702). English physicist. He was educated at Westminster School and at Christ Church, Oxford, where he encountered leading natural philosophers associated with empirical learning, including Robert Boyle, whose assistant he became. In 1662 he became curator of experiments to the Royal Society, holding the post for 15 years. He was one of the six commissioners who supervised the rebuilding of London after the 1666 fire.

In his own day Hooke was most noted for his *Micrographia* (1665), concerned with his observations with the microscope; now he is most famous for having proclaimed a general law of elasticity. He is known in acoustics for having (unjustly) claimed to have proved that the vibrations of a simple spring are isochronous; for having shown the Royal Society in 1681 'a way of making *Musical and Other Sounds*, by the striking of the teeth of several Brass Wheels, proportionally cut as to their numbers, and turned very fast round; ... the equal or proportional stroaks of the Teeth ... made the musical notes, but the unequal stroaks ... more answer'd the sound of the Voice'; and for having written in his diary in 1675 that he 'would make all tunes [tones] by strokes of a hammer'.

*See also* PHYSICS OF MUSIC, §1.

WRITINGS

*The Posthumous Works of Robert Hooke*, ed. R. Waller (London, 1705/*R*); ed. T.M. Brown (London, 1971)

*The Life and Works of Robert Hooke*, Early Science in Oxford, vi–viii, x, xiii, ed. R.T. Gunther (London, 1923–45)

*The Diary of Robert Hooke*, ed. H.W. Robinson and W. Adams (London, 1935/*R*)

CLIVE GREATED

**Hooker, John Lee** [Delta John; John Lee Booker; Jonny Lee] (*b* Clarksdale, MS, 22 Aug 1917). American blues singer and guitarist. He worked in factories in Memphis and Cincinnati before moving to Detroit when he was in his 30s. His first recording, *Boogie Chillen'* (1948, Modern), was an outstanding success and prepared the way for pieces with faster rhythms, such as *Wobbling Baby* (1953 Chart). With a deep, rich voice, he made effective use of vibrato in slow blues, of which *Cold Chill all Over Me* (1952, Modern) is a good example; *Black Snake* (1959, Riv.), in which he uses suspended rhythm, hummed choruses, whispered lines and an extended, free-verse structure, is typical of his style. Hooker was also an original composer of lyrics, and has sometimes reworked his themes in several very different versions (as for example with *Wednesday Evening Blues*, 1960, Riv.); often irregular and non-rhyming, his stanzas are held together by an insistent beat and hypnotic rhythm. Hooker has been prolifically recorded, though some of his later recordings are lacklustre. *Birmingham Blues* (1963, Vee Jay) is among his most impressive recordings, its fierce indignation unimpaired by the support of a full band. Better known than most African American blues singers (his mediocre *Boom Boom* was a hit in 1961), he has been a popular performer at blues concerts and festivals since 1960. In 1983 he received a National Heritage Fellowship from the National Endowment for the Arts.

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J. Woodard: 'John Lee Hooker: Continuing Saga of the Boogie King', *Down Beat*, lvii/2 (1990), 20–1

PAUL OLIVER

**Hook harp.** A diatonic harp fitted with a row of j-shaped hooks set in the neck to permit the player to raise the pitch of each string by a semitone simply by turning its hook which, in turn, touch or 'stop' the string at a specified point thereby shortening its vibrating length. This device was apparently developed in Austria in the second half of the 17th century. By the early 18th century a further refinement had been introduced, a mechanism to enable the player to operate the hooks by means of a foot pedal. Some later 17th- and 18th-century harps are supplied with hooks only for the F and C strings. Harps with manually operated chromatizing devices are in use today on small harps, normally with 21 to 38 strings, but the mechanism was changed from hooks to levers in the

late 19th and early 20th centuries. For further information and illustration, *see* HARP, §V, 2(i), and fig.21.

SUE CAROLE DEVALE

**Hook & Hastings.** American firm of organ builders. It was founded in 1827 by Elias Hook (*b* Salem, MA, 1805; *d* Boston, 15 June 1881) and George Greenleaf Hook (*b* Salem, MA, 1807; *d* Boston, 15 Sept 1880), both sons of William Hook, a cabinet maker, and former apprentices of W.M. GOODRICH. In 1831 the Hook brothers moved from Salem to Boston, and in 1833 built their first three-manual organ for the First Baptist Church of Providence, Rhode Island. In 1845 they built what was considered the first concert organ in Boston, for Tremont Temple, and by the middle of the 19th century the firm of E. & G.G. Hook was acknowledged as the leading builder in New England. Their reputation during the following decades was solidly based on their outstanding reed and chorus voicing and the sound engineering of their actions. In 1855 Frank H. Hastings (*b* Weston, MA, 1836; *d* Kendal Green, MA, 23 Feb 1916) joined the Hook firm, soon becoming prominent in the design department. In 1871 he was made a full partner, and the name was changed to E. & G.G. Hook and Hastings. Hastings became president after the death of both founders, and in 1889 built a large new factory in Weston, Massachusetts. During the 1870s and 80s a series of 'stock' organs was introduced, and the success of these helped increase production to the point where by 1893 the firm, now known as Hook & Hastings, was producing more than one organ a week. As early as the 1860s the 'Barker lever' type of assisted action had been used in large organs, and by the turn of the century pneumatic and electro-pneumatic actions as well as tracker actions were being built. Competition from younger firms was keen, however, and a decline began even before the death of Hastings. He was succeeded by Arthur L. Coburn, the factory superintendent; Coburn died in 1931. As a result of the Depression, the firm went into liquidation in 1936. Hook & Hastings built many notable organs during the second half of the 19th century, including those for the Immaculate Conception Church and Holy Cross Cathedral, Boston (1863; 1875), Cincinnati Music Hall (1877) and St Francis Xavier Church, New York (1881).

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BARBARA OWEN

**Hooper, Edmund** (*b* North Halberton, Devon, *c*1553; *d* London, 14 July 1621). English organist and composer. He may have been a chorister at Exeter Cathedral. By 1582 he was a member of the choir of Westminster Abbey where, by patent dated 3 December 1588, he became Master of the Choristers. Hooper appears to have been the first regularly appointed organist of the abbey; his patent, dated 19 May 1606, was renewed for life in 1616. On 1 March 1604 Hooper became a Gentleman of the Chapel Royal. There are several references to Hooper in the Chapel Royal Cheque Book and in the Lord Chamberlain's Accounts for the period. These include allowances for mourning livery for the funerals of Queen Elizabeth I (1603), Prince Henry (1612) and Queen Anne (1618). By November 1615 Hooper had attained the prestigious position of joint Organist of the Chapel Royal with Orlando Gibbons. He held this position until his death. On 16 July 1621 Hooper was buried in the cloisters of Westminster Abbey; his widow, Margaret, was buried there on 7 March 1652. Hooper's eldest son, James, who died in December 1652, was a lay vicar of Westminster Abbey.

With the exception of a small quantity of keyboard music found in the Fitzwilliam Virginal Book (*GB-Cfm* 32.G.29) and in *US-NYp* Drexel 5120 and 5612, Hooper's surviving music consists entirely of settings of sacred or semi-sacred texts. Although not as prolific as many of his contemporaries he was one of the most respected composers of his generation. Almost every surviving pre-Restoration source of English liturgical music contains at least one composition by him. John Barnard selected three of Hooper's full anthems for inclusion in his *First Book of Selected Church Musick* (1641). Barnard's large and comprehensive manuscript collection (*GB-Lcm* 1045–51) contains a further six anthems in addition to a fragmentary text of one of Hooper's sets of Preces and two of his festal psalms. (The indexes to manuscirpts *Lcm* 1049 and 1051 list four full anthems which are missing from the manuscript themselves, including *O praise the Lord* for 'trebles'.) Hooper was commissioned by Sir William Leighton to contribute to his publication *The Teares or Lamentacions of a Sorrowfull Soule* (1614). Other music by Hooper printed in the composer's lifetime included psalm-tune harmonizations in the psalters of Thomas East (1592) and Thomas Ravenscroft (1621).

Much of Hooper's music is marked by a strong sense of tonal direction, sometimes combined with bold experiments in chromaticism. His full anthem *Behold, it is Christ*, one of the most popular anthems of its period, is notable in this respect. The style of some of the full anthems attributed to Hooper in contemporary sources is so characteristic of the 16th century, however, that such pieces would appear to be early works, if indeed they are by Hooper at all. The authenticity of no fewer than four of the eight surviving full anthems has been questioned on grounds of style. Of the verse anthems three exist in secular versions (with the same texts) for voices and viols in addition to the more usual sacred versions for voices and organ. Hooper's liturgical music includes examples of all three types of service composition favoured by composers of this period ('short', 'verse' and 'great').

The former popularity of Hooper's music is in sharp contrast to its present neglect. Only a very limited amount of his music is available in modern editions; this is probably due both to the poor quality of so many of the metrical texts which he set and to the incomplete state of many compositions. A further possible explanation of the current lack of interest in Hooper's music may lie in the restricted nature of his outputs if the surviving compositions are faithfully representative of the composer's works. He would appear to have been as uninspired by the secular vocal forms as by the instrumental ensemble

genres. This is regrettable, since his few pieces of keyboard music are characterized by a sense of poise and a feeling for balanced phrases seldom found in his more extended works.

WORKS

SACRED

Preces (associated with Ps xxiv and Ps cviii – Ascension Day Evensong, and Ps lvii – Easter Day Evensong), inc., *GB-Lcm*, *Ojc*
Preces (associated with the Flat Service), inc., *Ob*
Long, or Full Service (Mag, Nunc), 5vv, *Cp*, *Cpc*, *Cu*, *DRc*, *Ojc*
Short Service (Ven, TeD, Bs, Ky, Cr, San, Gl, Mag, Nunc), 5vv, *Cp*, *Cu*, *Llp*, *Ob*, *Ojc*
Verse Service (Mag, Nunc), 6/5vv, *Cp*, *DRc*, *Ob*
Flat Service (Ven, TeD, Jub, Mag, Nunc), inc., *Ob*
Te Deum and Benedictus, inc., *Ob*
7 full anthems, 4, 5vv, *Cfm*, *Cp*, *Cpc*, *Cu*, *DRc*, *GL*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *WRch*, *Y*, *US-BEm*, *NYp*, $1641^5$
5 verse anthems, 4/5vv, 5/5vv, 6/5vv, *GB-Cp*, *DRc*, *GL*, *Lbl*, *Lcm*, *Llp*, *Ob*, *Och*, *Ojc*, *WRch*, *Y*, *US-NYp*, $1641^5$
5 inc. anthems, *GB-DRc*, *Lbl*, *Lcm*, *Ob*, *Y*
Works in $1592^7$, $1614^7$, $1621^{11}$

KEYBOARD

4 Almans, hpd, *GB-Cfm*, *US-NYp*
Corranto, hpd, *GB-Cfm*
The First Part of the Old Year, *US-NYp* (doubtful)
The Last Part of the Old Year, *NYp* (doubtful)

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JOHN MOREHEN

**Hooton, Florence** (*b* Scarborough, 8 July 1912; *d* Sheffield, 18 May 1988). English cellist. She studied with Douglas Cameron both at the London School of Violoncello (1927–9) and the RAM (1929–34), and with Feuermann in Zürich after her Wigmore Hall début recital in 1934. She appeared regularly as a soloist and made her Proms début in Beethoven's Triple Concerto with Frederick Grinke, Dorothy Manley and the BBC SO conducted by Sir Henry Wood; she also played with Grinke and Manley in the Grinke Trio (1933–45), and in 1936 formed a duo with the pianist Kendall Taylor. From 1950 to 1976 Hooton played in the Loveridge-Martin-Hooton Trio with the violinist David Martin, whom she had married in 1938. She gave the premières of several works dedicated to her, including concertos by Gordon Jacob, Alan Bush and Kenneth Leighton, the Legend Sonata by Bax and the Divertimento for unaccompanied cello by Jacob. She also gave the première of Bridge's *Oration* (1936), a work originally written for Felix Salmond, who rejected it as being ungrateful for the cello. She was a much respected teacher who became a professor at the RAM in 1964 and after her final public concert appearance in 1978 devoted herself entirely to teaching. Hooton played a Rogerius cello dated 1699. She was made an OBE in 1982.

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MARGARET CAMPBELL

**Hoover, Cynthia Adams** (*b* Lexington, NE, 16 Dec 1934). American organologist and musicologist. She studied at Wellesley College (BA 1957), Harvard University (MAT 1958), and Brandeis University (MFA 1961). She taught at Wellesley (1958–60) before becoming a curator in the Division of Musical Instruments of the Smithsonian Institution in 1961. Hoover has been the curator of numerous exhibitions at the Smithsonian and at the Museum of Fine Arts, Boston. She was president of the Comité International des Musées et Collections d'Instruments de Musique (1989–95). Her research interests include musical instruments made and used in America, with special focus upon the social, cultural and technological history of the piano. She has also written on music and theatre in 18th-century America.

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PAULA MORGAN

**Hoover, Katherine** (*b* Elkins, WV, 2 Dec 1937). American composer and flautist. She attended the Eastman School (BM 1959), Bryn Mawr, Yale Summer Session and the Manhattan School of Music (MM 1974). She taught at the Manhattan School and at Juilliard Preparatory, and has performed widely as a flautist. From 1978 to 1981 she organized the Women's Interart Center music festivals in New York. She has received many commissions, residencies and awards, including an Academy of Arts and Letters Award in Composition in 1994.

Although her output includes works for solo voice and chorus, her major works are instrumental. Extra-musical references include Barbara Tuchman's *A Distant Mirror* (in *Medieval Suite*) and Amerindian myths (in *Kokopeli* and *Stitch-te Naku*). *Da pacem* takes its name from the 16th-century cantus firmus on which it is based. Her musical rhetoric is clear and eloquent; moments of startling beauty emerge from her sometimes acerbic harmonies. The commissioning, rehearsal and première of her *Dances and Variations* is the subject of a 1996 documentary.

WORKS
(*selective list*)

Orch: Summer Night, fl, hn, str, 1986 (1986); Cl Conc., 1987; Eleni: a Greek Tragedy, 1987; Double Conc., 2 vn, str, 1989; 2 Sketches, 1989; Night Skies, 1992; Stitch-te Naku, vc, orch, 1994; Bounce, orch, 1997
Chbr and solo inst: Homage to Bartók, wind qnt, 1975; Divertimento, fl, vn, va, vc, 1975; Sinfonia, 4 bn, 1976; Trio, cl, vn, pf, 1978; Medieval Suite, fl, pf, 1979–80 (1986), orchd 1987; Images, cl, vn, pf, 1981; Lyric Trio, fl, vc, pf, 1983; Qwindtet, wind qnt, 1987; Da pacem, pf qnt, 1988; Kokopeli, fl, 1990; Ob Sonata, 1991; Canyon Echoes, fl, gui, 1991; Dances & Variations, fl, hp, 1996; Winter Spirits, fl, 1997; Kyrie, 12 fl, 1998; str qt,

1998; Canyon Shadows, native fl, fl, perc, 1999; Trio, 3 fl, 1999; Suite, fl, gui, bn, 2000
Pf: Piano Book, 1977–82; Allegro e andante, 1983; Sonata mvt, 1999
Choral: Songs of Joy, SATB, 2 tpt, 2 trbn, 1974; Ps xxiii, SATB, org, 1981; Songs of Celebration, SATB, kbd/brass qnt, 1983; Ps c, SATB, kbd, 1997; Ps c, SATB, org, 1997; Echo, SATB, 1998
Other vocal: To Many a Well, Mez/S, pf, 1977; Selima, or Ode on the Death of a Favourite Cat, Drowned in a Tub of Goldfishes, S, cl, pf, 1979; From the Testament of François Villon, B-Bar, bn, str qt, 1982; Central American Songs, v, fl, perc, pf, 1995; The Heart Speaks, 7 songs for S, pf, 1997; 3 songs, Bar, 1999

MSS in *US-NYamc*

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CATHERINE PARSONS SMITH

**Hopak** [gopak]. A Ukrainian folkdance and folksong. It is danced by one person or by a group of people dancing the same steps, and is in strongly marked duple metre with a robust character. Musorgsky's *hopak* music in his *Sorochintsy Fair* (1874–80) is a good example of its style; one of his satirical songs is entitled *Hopak* (1866).

□

**Hope-Jones, Robert** (*b* Hooton Grange, nr Hooton, Cheshire, 9 Feb 1859; *d* Rochester, NY, 13 Sept 1914). English electrical engineer and organ builder. In 1892, abandoning a career as a telephone engineer, he created the Hope-Jones Electric Organ Co. Ltd (36737) and in 1895 its successor the Electric Organ Co. Ltd (44344); based in Birkenhead and from 1898 Norwich, the companies built a total of about 100 organs. Hope-Jones's magnum opus, his organ at Worcester Cathedral (1896), had a detached console with stop keys instead of stop knobs and a sophisticated (but unreliable) electro-pneumatic action. It had no mixtures or mutations and only three registers above 4′. The Pedal included a heavily-blown open wood flute (Tibia Profunda) and a valvular reed thought to have been invented by Hope-Jones (Diaphone; *see* ORGAN, §III, 4). On the manuals, novel voices included a large-scale open Diapason (Diapason Phonon) with high cut-ups and leathered upper lips, voiced on heavy wind (250 mm); wooden flutes of similar treatment (Tibia Plena, Tibia Clausa); and an exceptionally narrow string (a Viol d'Orchestre with a diameter at C of 27 mm). In a letter in *Musical Opinion* (Nov 1896), Hope-Jones said 'the 8ft. instrument commonly called an orchestra possesses sufficient brilliancy ... [to make unnecessary the addition of] "chorus work" in the form of a few hundred piccolos playing fifths, thirds and octaves': he believed that the exaggerated scales, heavy pressures, quintadenas and octave couplers compensated for absent choruses. The organs at the McEwan Hall, Edinburgh (one of a number of examples of brewers' patronage), St Mary's, Warwick, and St George's, Hanover Square, London (all 1897), were characteristic examples of Hope-Jones's mature style. From 1899 he increasingly used extension and duplexing (*see* EXTENSION ORGAN): the organs at St Modwen's, Burton upon Trent (1899), and Warwick Castle (1902) exemplified this markedly different approach. In 1899 Norman & Beard bought the second company and occasionally made electric organs under Hope-Jones's supervision (e.g. Battersea Town Hall, London, 1900). In 1901 Hope-Jones went into partnership with Eustace Ingram, but in 1903 he emigrated to America where he worked briefly for Austin, L.C. Harrison and Skinner before forming his own firm in 1907. His increasing difficulties with Wurlitzer, to whom he sold his interests in 1910, brought about his suicide. Major instruments in America included those at Park Church, Elmira, New York (1906), and the Auditorium, Ocean Grove, New Jersey (1908).

Hope-Jones was important for grasping the potential of electricity in organ design. He was the first to adopt extensively the 'unit' principle (the basis of the Wurlitzer–Hope-Jones Unit Orchestra, and, later, the CINEMA ORGAN) and his voicing style influenced John Compton, Arthur Harrison and others. The organs at St Mary's, West Croydon; Battersea; Scofton, Nottingham; Llanrhaeadr, near Denbigh; and Alwalton, Peterborough, are among the few reasonably intact survivors, mechanical unreliability having led to the rebuilding of most of the others. The Worcester organ retains Hope-Jones's Viol and the 32′ octave of the Diaphone (now disconnected).

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R. Clark: *Robert Hope-Jones, MIEE: an Interim Account of his Work in the British Isles* (diss., U. of Reading, 1993)

RELF CLARK

**Hopekirk** [Wilson], **Helen** (*b* Edinburgh, 20 May 1856; *d* Cambridge, MA, 19 Nov 1945). American pianist, composer and teacher of Scottish origin. Following early studies in piano and composition in Edinburgh, she attended the Leipzig Conservatory from 1876 until 1878. There she studied with Carl Reinecke, Salomon Jadassohn (composition), Louis Maas (piano) and E.F. Richter (counterpoint), and formed lifelong friendships with fellow students Carl Muck and George Chadwick. Following successful débuts with the Leipzig Gewandhaus (28 Nov 1878) and at the Crystal Palace (15 March 1879), London, she toured England and Scotland. She married the music critic, painter and businessman William A. Wilson in 1882, and, with her husband as manager, made her American début on 7 December 1883 with the Boston SO. Following three highly successful years touring the USA, she felt the need for further development; in Vienna she studied the piano with Theodor Leschetizky and composition with Karel Navrátil. In 1892 they moved to Paris to enable further composition study with Richard Mandl. After her husband's severe injury in a traffic accident, Hopekirk accepted Chadwick's offer of a teaching post at the New England Conservatory in 1897. She became involved at every level of music-making in Boston, and promoted Edward MacDowell's piano works as well as introducing works by Fauré, Debussy and d'Indy. In 1901 she left the Conservatory to teach privately. She continued to perform, making her last appearance in April 1939 playing only her own compositions. Her music is characterized by Gaelic folk music, neoclassical tendencies and strong formal organization.

WORKS
(*selective list*)

Orch: Conzertstück, pf, orch, 1894; Pastorale, 1899; Pf Conc., 1900; Légende, 1910
Vocal: 100 songs, incl. 5 Songs (F. Macleod) (New York, 1903), 6 Songs (Macleod) (New York, 1907), 70 Scottish Songs (arrs.) (Boston, 1905); choral works
Other inst: Suite, pf (Boston, 1917); A Norland Eve, pf (Boston, 1919); 2 sonatas, vn, pf, e, 1891, D, 1893

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PAMELA FOX

**Hopf, Hans** (*b* Nuremberg, 2 Aug 1916; *d* Munich, 25 June 1993). German tenor. He studied in Munich with Paul Bender and in Oslo with Ragnvald Bjärne. In 1936 he made his début as Pinkerton with the Bayerische Landesbühnen, a touring ensemble; engagements followed in Augsburg (1939–42), Dresden (1942–3) and Oslo (1943–4). He joined the Berlin Staatsoper in 1946 and in 1949 was engaged by the Staatsoper in Munich. Hopf sang the tenor part in the performance of Beethoven's Ninth Symphony under Furtwängler that reopened Bayreuth in 1951, and also sang Walther; between 1961 and 1966 he returned as Siegfried, Tannhäuser and Parsifal. At the 1954 Salzburg Festival he sang Max (*Der Freischütz*). He appeared at Covent Garden (1951–3) as Radames and Walther and at the Metropolitan, where he made his début in 1952 as Walther and sang mostly in the Wagner repertory. He made his La Scala début in 1963 as Siegfried and first appeared at the Teatro Colón in 1958 as Walther. His repertory also included Otello and the Emperor (*Die Frau ohne Schatten*), which he recorded under Böhm. His strong, reliable voice can also be heard as Walther on Karajan's recording of *Die Meistersinger* from Bayreuth.

HAROLD ROSENTHAL/R

**Höpken, Arvid Niclas,** Freiherr **von** (*b* Stockholm, 7 July 1710; *d* Stralsund, 28 July 1778). Swedish officer and composer. The eldest son of the politician Daniel Niclas von Höpken, he possibly had composition lessons from the Kassel Kapellmeister Fortunato Chelleri during his military service in Hesse (1730–35). There are uncertainties over the authenticity of some compositions attributed to him, and his output appears to have survived only in part (*S-Skma*). The apparently genuine items show a thorough technical competence, though they sometimes tend to monotony in both harmony and melody. His music often has a tender melodic sweetness but can also express great dramatic intensity. His most important works are the two serious operas *Il re pastore* (1752) and *Catone in Utica* (1753), both to librettos by Metastasio, and the comic intermezzo *Il bevitore* (1755): they were possibly intended for Mingiotti's troupe, which periodically visited Stockholm. Höpken adhered to the style of Italian opera – the influence of Pergolesi is obvious – but he had also learnt from contemporary German composers, especially C.H. Graun and Hasse. His pastoral oratorio *Försök af en pastoral på Wår Herres ock Frålsares Jesu Christi nådericka födelse* (1751), based on a text by his wife Helena Hummerhielm, takes Handel as its model, as is particularly evident in the final choral fugue. His other works include *O! rene Guds lamb* for two solo voices and orchestra, several arias and a symphony, as well as a solo cantata *Teseo* and two other symphonies, possibly spurious.

Despite his long period of military service in Finland (1739–41; in Russian captivity 1741–3) and in Swedish Pomerania (1749–55, 1756–78), through his brother, the State Councillor, he maintained close connections with Stockholm, where some of his compositions were performed. Apart from Ferdinand Zellbell the younger, Höpken is the only native composer in the history of Swedish music to have composed operas in the Italian style.

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EVA HELENIUS/R

**Hopkins, Antony** (*b* London, 21 March 1921). English composer, broadcaster and writer on music. He studied with Cyril Smith (piano) and Gordon Jacob at the RCM (1939–42). After a brief spell lecturing at Morley College, he began to compose music for the theatre, radio and films, and quickly achieved success with in 1944 his incidental music for MacNeice's productions of *The Golden Ass* and *Cupid and Psyche*. He subsequently earned himself a reputation as one of the most brilliant composers in this field. His radio work has included scores for *The Oresteia* and *The Song of Roland*, and he contributed music to the BBC programmes that won the Italia Prize in 1951 and 1957. He has written music for 15 of Shakespeare's plays and for the Old Vic production of *Oedipus rex*, while his numerous film scores include those for *The Pickwick Papers*, *Decameron Night*, *Cast a Dark Shadow* and *Billy Budd*. At the same time he has been particularly active in composing for children. His works of this type include *A Time for Growing* (1967), which traces the story of the evolution of the world and the growth of mankind, *Rich Man, Poor Man, Beggar Man, Saint*, an operatic life of St Francis, and *John and the Magic Music Man*, of which a film version was made (1976). These may be seen as extensions of his work with Intimate Opera, for which he wrote, among other one-act operas, *Hands Across the Sky* and *Three's Company*: the latter has been performed in the USA, Canada and Argentina. A more ambitious opera, *Lady Rohesia*, was produced at Sadler's Wells in 1948. Impelled, above all, by a desire to communicate, he is a master of pastiche, used aptly to create atmosphere or colour.

However, it is as a broadcaster and lecturer on music that Hopkins is best known. His weekly radio programme 'Talking about Music', in which he engagingly discussed the history, content and structure of a major work, ran for 36 years. He has also written a number of books and has introduced and conducted concerts, for children especially, in Britain, Australia and East Asia. As a tribute to his manifold activities the city of Tokyo in 1973 made him a special award. He was made CBE in 1976 and a Fellow of Robinson College, Cambridge, in 1980.

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(*selective list*)

STAGE

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Ballet: Etude, 1947; Café des sports, 1954

OTHER WORKS

Orch: John and the Magic Music Man, nar, orch, 1974
Choral: The Just Vengeance (D.L. Sayers), acc., 1946; Carillon, unacc., 1948; Studies, 1952; Ps xlii, SATB, org, 1954; Mag and Nunc, female vv, org, 1961; 5 Studies, chorus, pf (1979), Early One Morning, spkr, Mez, female vv, orch, 1980; The Lord's Prayer, unison vv, org, 1983
Solo vocal: A Humble Song to the Birds (F. Harris, after C. Rosencrantz), cant., S/T, pf, 1945; 2 French Folksongs, Mez/Bar, pf, 1947; A Melancholy Song, 1v, pf, 1949; Recueillement, 1v, pf, 1952
Chbr: Fantasy, cl, pf, 1952; Partita, vn, 1947
Piano: Toccata, 1943; Sonata, d, 1945; 5 Short Preludes, 1948; Tango, 1949; Sonata no.3, 1949
Music for radio and films

Principal publishers: Chester, Josef Weinberger

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*Talking about Concertos* (London, 1964); repr. in *Talking about Music* (London, 1977)
*Music all around me* (London, 1968)
with A. Previn: *Music Face to Face* (London, 1971)
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*The Nine Symphonies of Beethoven* (London, 1981/*R*)
*Beating Time* (London, 1982) [autobiography]
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*Pathway to Music* (London, 1983)
*The Concertgoer's Companion* (London, 1984–6)
*The Seven Concertos of Beethoven* (Aldershot, 1996)

RICHARD COOKE/R

**Hopkins, Asa** (*b* Litchfield, CT, 2 Feb 1779; *d* New Haven, CT, 27 Oct 1838). American maker of woodwind instruments. He worked in a section of Litchfield, Connecticut, later known as Fluteville. A clockmaker from before 1810 to 1825, Hopkins had briefly located in 1809 to Prince Edward, Virginia, where he advertised in Richmond newspapers that he made not only clocks but also 'Piano Forte-Organs, both finger and barrel, of every description, made to order'. Returning within a year to Litchfield, he resumed clockmaking until 1825, when he sold that workshop and began acquiring the property on which he would begin to make woodwind instruments in 1828, using water power provided by a waterwheel (fed by a 'sluice-way' from the adjacent Naugatuck river) in the cellar of his new workshop. In 1832 Hopkins encouraged his former apprentice Jabez McCall Camp (*b* 1811) to become one of five special partners, with Hopkins as general partner. In June 1837, apparently because of Hopkins's deteriorating health, Camp became the general partner, and for two years all instruments bore his stamp. The Camp firm sold the majority of its stock in 1839 to Firth & Hall of New York, which by 1846 (then as Firth, Hall & Pond) owned all shares, evidently stamping its woodwind instruments with that firm's name and N. YORK even though they were produced in the Litchfield factory. The firm was sold once again in 1867 to Frederick S. Porter, their plant superintendent, who sold it in 1875 to John A. Hall. Not long after, the factory went over to the manufacture of cutlery.

Among the earliest woodwind instrument makers in the USA, Hopkins is noted for producing finely crafted instruments that met the needs of the provincial American musical community. Some of his flutes and clarinets are at the Library of Congress (Dayton Miller Flute Collection), Smithsonian Institution, Yale University and in various other American collections. The instruments, usually made of boxwood with ivory mounts, have conservative key systems: the clarinets often have five flat brass keys; the flutes one to nine brass, cupped or plug-type silver keys. As musical taste (and American protective tariff regulations) changed, Firth, Hall & Pond began the manufacture of guitars, castanets, bones and drumsticks.

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CYNTHIA ADAMS HOOVER, PHILLIP T. YOUNG

**Hopkins, Bill** [G(eorge) W(illiam)] (*b* Prestbury, Cheshire, 5 June 1943; *d* Newcastle, 10 March 1981). English composer and writer on music. He studied with Nono at Dartington during the two summers before his undergraduate studies at Oxford (1961–4), where he had composition lessons with Rubbra and Wellesz. From Oxford he went to Paris for a year, officially to attend Messiaen's classes at the Conservatoire, but with the real purpose of meeting Barraqué, whose Piano Sonata had made an enormous impression on him. He duly had lessons with Barraqué during the first half of 1965; contact with Heinz-Klaus Metzger at this time was also important. He returned to England and lived first in London (1965–7), then on the Isle of Man for several years before taking successive lecturing posts at the universities of Birmingham and Newcastle.

His early death extinguished a musical mind of remarkable originality and resource, though his creative career had effectively stalled some years before, and the struggle against stalling – made on behalf of a high ideal of the artist's vocation – was part of what gave his work its energy and personality. Barraqué's influence was crucial, but rapidly assimilated, through the process of writing *Sensation*, which moves from ecstatic tension into a keen chillness as it encounters Beckett (another formative influence) after Rimbaud. In his subsequent and principal work, the cycle of nine *Etudes en série* for piano, he established his authority: the music is teeming, brilliant and at times massive, but also intimate and firm in its imaginative command, its only lack being that of sentimentality. A grand and cogent harmonic movement propels each of the studies, which range from the miniature (notably the seventh, which plays for little more than a minute in the high treble) to the masterwork (the eighth, with a duration of almost a quarter of an hour), but which are in a sense all fragments, following narratives of interior conversation through passages of searching, disillusionment, frustration and renewed energy. Highly typical is the moment of numbed simplicity: a lullaby-like passage towards the end of the eighth study and a dumb tune in the violin solo *Pendant*, which is a pendant to the *Etudes*. (The punning title was another characteristic.) Any remaining debts to Barraqué are overwhelmed by a

larger sense of the piano literature, embracing such favourite composers as Schumann and Dukas.

Hopkins's discouragement, after completing the *Etudes*, was partly caused by neglect: during his lifetime only the *Two Pomes* (studies for *Sensation*) and the first book of *Etudes* were published, and performances were rare. But there were also internal reasons. He felt confined by problems of communication that had absolutely nothing to do with technical facility, and in the mid-1970s was consumed with a projected work addressed to the performer who, singing the piece, would be its whole audience: *Voix privée*. *En attendant* was a curious spurt: his only commission. But in the last months of life he seemed to be on the verge of a new creative fulfilment.

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Orch of C. Debussy: Lindaraja, 1975

Principal publishers: Schott, Universal

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'Jean Barraqué', *MT*, cvii (1966), 952–4

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N. Hodges: 'The Music of Bill Hopkins: a Preliminary Approach', *Tempo*, no.186 (1993), 4–12

N. Hodges: 'Bill Hopkins's Orchestration of Debussy's "Lindaraja"', *Tempo*, no.201 (1997), 28–31

PAUL GRIFFITHS

**Hopkins, Edward (John)** (*b* London, 30 June 1818; *d* London, 4 Feb 1901). English organist and composer. He belonged to a large family of musicians (see *Grove's Dictionary*, 5th edn). His father George Hopkins (1789–1869) was a clarinettist and bandmaster. His younger brother John (1822–1900) was organist of Rochester Cathedral from 1856 until his death, and a composer of church music and songs. His first cousin, John Larkin Hopkins (1819–73), was organist at Rochester from 1841 to 1856 and thereafter at Trinity College, Cambridge, and was also a composer of church music.

Edward Hopkins was a chorister of the Chapel Royal from 1826 to 1833, and thereafter was a pupil of T.F. Walmisley. He became organist of St Peter and St Paul, Mitcham, in 1834, and after other church positions he was elected organist at the Temple Church in 1843. Here he soon acquired a notable reputation, not only as organist but even more as choirmaster. The church had just been restored, and the benchers had decided to introduce a surpliced choir of men and boys and a fully choral service. Through his great ability as a choir trainer Hopkins soon made the music at the Temple Church a model for the choral services that were rapidly becoming established in parish churches throughout the country. He remained at the church until his retirement in 1898, having received a testimonial from the two Honourable Societies of the Temple on the completion of 50 years' service in 1893.

Hopkins was one of the founders of the College of Organists (1869) and of the Musical Association (1874). He was awarded the Lambeth MusD in 1882. He was a prolific composer of church and organ music of all kinds, and his anthems and services were once in great demand; of his hymn tunes, only one is really well known today, 'Ellers' (1869), which he conceived as being 'in the Mixolydian mode' because it began and ended on the fifth degree of the scale. His reputation rests chiefly on his excellent treatise *The Organ: its History and Construction*, published with Rimbault's *History of the Organ* (1855/*R*). This is still an indispensable tool for research on the organ. He also compiled a number of hymnbooks, and edited madrigals by Bennet and Weelkes for the Musical Antiquarian Society, and Purcell's organ music for Novello. He founded a periodical *The Organist and Choirmaster* in 1894, and edited it until his death.

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N. Temperley: *The Music of the English Parish Church* (Cambridge, 1979/*R*)

NICHOLAS TEMPERLEY

**Hopkins, (Charles) Jerome** (*b* Burlington, VT, 4 April 1836; *d* Athenia [now Clifton], NJ, 4 Nov 1898). American composer, pianist and music educator. He moved to New York in about 1853, where he performed and lectured, and in 1861 he founded the Orpheon Free Schools to teach sight-singing and basic musicianship to working-class children, shortly afterwards issuing his *Method for Teaching Orpheon Singing Classes*; he claimed to have educated over 30,000 pupils. In 1864 he began an annual series of concerts to help fund the schools, and founded the *Orpheonist and Philharmonic Journal*, partly to promote his schools and concerts, and partly to provide a forum for his trenchant musical and social criticism. In 1871 he introduced 'Piano-lecture Concerts', which mixed criticism and aesthetic theory with performance. His niece, and his closest companion after the death of his wife in 1876, was the pianist Amy Fay.

Hopkins was a curious amalgam of the traditional singing-school master and the progressive composer and virtuoso performer. His articles, letters and pamphlets (including *Music and Snobs*, 1888), display a scathing wit; at the same time his pedagogical works and collections of church music were conventional, even staid. He was a champion of American composers as early as 1856, and remained a polemical partisan of native music to the end of his life. As a performer, Hopkins was essentially self-taught, but he was evidently an excellent pianist and organist. His compositions include choral works and operas (many of which were performed repeatedly in his lifetime), concert music, and short piano pieces and songs. He sometimes wrote for unusual ensembles – as in the *Dramatic Caprice* for five pianos, and the *Vespers Service* (1875) for three choirs, soloists, two organs, harp, and

orchestra. His more conventional pieces, such as the Piano Trio (1857–8), the Serenade in E (1870) and the Symphony (performed under Theodore Thomas), are often idiomatic and engaging. Hopkins's music manuscripts are at Harvard University, and the New York Public Library has a collection of his letters.

WORKS
*(selective list)*

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Stage: Dumb Love (op), 1878; Taffy and Old Munch (op), 1882

Other vocal: 'Victory' Te Deum, 1862; Vespers Service, 1875, *US-Wc*; Samuel (orat), 1877; songs, incl. The Vermont Farmer's Song, 1859, pubd

Inst: Rip Van Winkle Polka, pf, 1855, pubd; Pf Trio, 1857–8; The Wind Demon, pf, 1865, pubd; Serenade, E, orch, 1870; Pf Conc. no.1, 1872; Sym., 'Life', A; Dramatic Caprice, 5 pf

Editions: A Collection of Sacred Song (1859); Canticles of the Church (1861); Jerome Hopkins' Second Collection of Church Music (1870)

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WILLIAM BROOKS

**Hopkins, John (Raymond)** (*b* Preston, Lancs., 19 July 1927). English conductor and music administrator. He studied the cello at the RMCM (1943–6) and conducting at the GSM, London (1947–8), also taking a course at the Mozarteum in Salzburg (1949). His first appointment was as apprentice conductor to the Yorkshire SO, 1948–9; then he was appointed assistant conductor of the BBC Scottish Orchestra and conductor of the BBC Scottish Singers, a post he held until 1952 when he became chief conductor of the BBC Northern Orchestra. In 1957 he moved to New Zealand as conductor of the National Orchestra, remaining in that post until 1963 when he moved to Australia as director of music of the ABC. He relinquished that post in 1973 to become dean of the School of Music in the Victorian College of the Arts, Melbourne, where he remained until 1986, when he became director of the NSW Conservatorium (now Sydney Conservatorium). He has appeared widely in Europe (including the USSR), North America and Japan as a guest conductor, and in Australia he has played a prominent part in national music camps and training orchestras. He inaugurated Prom series in Sydney and Melbourne, and has been active in introducing new music to Australian audiences. Hopkins became principal conductor of the Auckland PO in 1983. He was made OBE in 1970.

□

**Hopkins, Lightnin'** [Sam] (*b* Centerville, TX, 15 March 1912; *d* Houston, 30 Jan 1982). American blues singer and guitarist. He was a farm worker in Texas and became acquainted with the blues there through Blind Lemon Jefferson and his cousin Texas Alexander, whom he accompanied in the 1940s. He made his first recordings in Los Angeles in 1946 with pianist Willie 'Thunder' Smith, and performed in New York and Chicago before settling in Houston in the 1950s. At the end of the decade many of his earlier recordings were reissued on long-playing discs, and in 1959 he began a series of albums for a number of record labels including Folkways and Arhoolie that made him known to a wide public. Thereafter he performed in clubs and festivals and became one of the most frequently recorded African American blues singers of the postwar era.

Hopkins was among the most consistent blues performers. The arpeggio playing on *Short Haired Woman* and boogie-woogie rhythms on *Big Mama Jump* (both 1947, Gold Star) are major facets of his work to which he repeatedly returned. His *Tim Moore's Farm* (1947, Gold Star) was one of the few direct protest blues issued on a commercial 78 r.p.m. record, but *Coffee Blues* (1950, Jax) was his first nationally successful recording. Many of his works reflect his immediate milieu, such as the gambling theme of *Policy Game* (1953, Decca) and his moving slow blues *Lonesome in your Home* (1954, Herald). Among his finest recordings are *Penitentiary Blues* and *Bad Luck and Trouble* (both 1959, FW), which clearly display his rough voice with its marked vibrato and his arpeggiated guitar technique. A large proportion of Hopkins's blues are extemporized. Many have startling imagery, as in *Have you ever seen a one-eyed woman cry* (1959, '77'); others, such as *California Showers* (1961, Arhoolie), comment on his experiences, or are autobiographical, such as *I worked down on the chain gang* (1963 Prst.). He recorded with his brothers John Henry Hopkins and Joel Hopkins, both blues guitarists, and with Brownie McGhee, Big Joe Williams and Sonny Terry on *Wimmin from Coast to Coast* (1960, WP). Although Hopkins's mannerisms of playing led to a certain repetitiveness, his original turns of phrase and profound feeling for the blues mean that his recordings are always interesting and are often masterpieces of the blues idiom.

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C. Bentley: 'Lightnin' Hopkins: Last of the Great Blues Singers', *Juke Blues*, no.40 (1998), 36–40

PAUL OLIVER

**Hopkinson.** English firm of piano makers. In 1837 John Hopkinson (*b* Chatham, 5 Dec 1811; *d* Criccieth, 4 April 1886) became a music professor in Leeds; his brother James joined him in new premises at 6 Commercial Street by 1841. The 1842 directory also lists them as music sellers and publishers; by 1845 they were advertising their own microchordon, cottage, semi-cabinet and cabinet pianos. Piano making became their sole activity by 1900.

In 1846 John opened a factory in London, James staying in Leeds until 1856, when another brother took over. Business flourished, and in 1851 they advertised in London (at 6 and 7 Store Street), claiming that their pianos were 30–40% cheaper than most other first-class instruments. In 1851 Hopkinson patented a grand piano action, whereby a 'tremolo' like that on a violin could be produced (patent no.13,652); such an instrument with $6\frac{7}{8}$ octaves 'in a neat plain mahogany case' cost 110 guineas.

John retired in 1869, having established a reputable firm and won prizes at various exhibitions. The firm moved many times in the area of New Bond Street, London. In Leeds (*c*1860–70), the firm changed its name to Hopkinson Bros., and to Hopkinson Bros. & Co. (*c*1870). James Hopkinson retired in 1883, and in 1940 the family lost control over the firm when Hopkinsons' Successors Ltd took over at the same premises (5 and 6 Commercial Street). In London, the Hopkinson firm amalgamated with Rogers thereby forming the Vincent

Piano Co. Ltd shortly after World War I. In 1963 H.B. Lowry and I.D. Zender took over the manufacture of pianos under both names at George Rogers & Sons (Tottenham) Ltd. In 1993, following the liquidation of the Bentley Piano Co. in Gloucestershire, Whelpdale Maxwell & Codd took over the manufacture of Hopkinson, Rogers, and Knight pianos. These brands are handcrafted to different specifications.

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MARGARET CRANMER

**Hopkinson, Cecil** (*b* Neath, Glam., 3 July 1898; *d* Albury, Surrey, 28 April 1977). English music bibliographer and bookseller. He was a civil engineer until 1931, when he founded the First Edition Bookshop. In 1934 his firm issued the first of a series of some 70 catalogues of antiquarian music editions, manuscripts, and books on music; these catalogues are of permanent interest for bibliographical reference. His major contributions to scholarship are his bibliographies of the first and early editions of Berlioz, Gluck, Field, Puccini and Verdi – pioneering works of reference and essential for scholarly work on these composers – as is his *Dictionary of Parisian Music Publishers* in dating French musical publications. His article 'The Fundamentals of Music Bibliography' provides a definition and a historical survey of music bibliography and a summary of his own principles. Hopkinson served on the Technical Consultative Committee of the *British Union-Catalogue of Early Music* from its inception in 1946, on its council from 1948, and as its treasurer from 1952. He formed a fine Berlioz collection which he gave to the National Library of Scotland in 1952; the same library holds his Verdi collection.

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RICHARD MACNUTT

**Hopkinson, Francis** (*b* Philadelphia, 21 Sept 1737; *d* Philadelphia, 9 May 1791). American statesman and musician. A graduate of the College of Philadelphia (1757; later the University of Pennsylvania), Hopkinson was admitted to the Pennsylvania Bar in 1761. At the outset of the Revolutionary War he allied himself with the patriot cause as a delegate to the Continental Congress (1776) and a signer of the Declaration of Independence. From 1779 until his death he served as a judge. Hopkinson's interests were varied and his talents many. Besides his musical activities, he wrote essays, poetry and pamphlets; he was skilled at design and drawing, and his inventions included a shaded candlestick and a new method of quilling a harpsichord.

Deeply interested in music from an early age, Hopkinson began to play the harpsichord at 17. Manuscript music he copied in the 1750s shows that his musical preference ran to the Anglo-Italian repertory favoured in mid-18th-century London drawing-rooms: arias, songs and instrumental pieces by composers including Handel, Corelli, Geminiani, Stamitz, Galuppi and Arne. As a performer Hopkinson played an important role in Philadelphia's musical life during the 1760s and early 70s. A gentleman amateur, he occasionally joined with professional musicians to present concerts, a situation that reflects the participatory atmosphere of music-making in colonial Philadelphia. Hopkinson was also active in sacred music, teaching psalmody, compiling tune books for congregational singing and serving for a time as organist in Philadelphia's Christ Church (*c*1770).

Although Hopkinson was not the only American of his time to perform in public with immigrant European professionals, he seems to have been the only one to compose the type of music played and sung at these concerts. His song for voice and harpsichord, *My Days have been so Wondrous Free* (1759), modelled after the British songs he had copied, is the earliest surviving American secular composition. Nearly three decades after composing that song Hopkinson issued *Seven Songs* (Philadelphia, 1788), for which he wrote both text and music. The dedication sets forth his assertion, 'I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition'. Hopkinson's claim, based on *Seven Songs* (rather than on his 1759 piece, which he never published), is accurate if one takes 'musical composition' to mean secular piece, and if one recognizes that Hopkinson's publication followed by less than six months the ratification of the Federal Constitution, which established the United States as a political entity.

In addition to the music already mentioned Hopkinson composed an anthem, two psalm settings and a number of secular occasional pieces. He also compiled *A Collection of Psalm Tunes* (Philadelphia, 1763) and *The Psalms of David … for the Use of the Reformed Protestant Dutch Church* (New York, 1767), and selected the music for the eight-page tune supplement bound with the American

Protestant Episcopal Church's revision of *The Book of Common Prayer* (Philadelphia, 1786).

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RICHARD CRAWFORD/NYM COOKE

**Höpner, Stephan.** *See* HOEPNER, STEPHAN.

**Hopp, Julius** (*b* Graz, 18 May 1819; *d* Vienna, 28 Aug 1885). Austrian composer and translator. He was the son of the actor and dramatist Friedrich Hopp (1789–1869). He first appeared as a composer in 1836 at the Theater an der Wien with music to his father's play *Die Bekanntschaft im Paradeisgartel*. He wrote three more scores for the Theater an der Wien in 1837–8, but there followed a long gap before other scores by him were heard in Vienna. In 1858 he established a regular connection with the Theater in der Josefstadt, furnishing some two dozen scores in six or seven years; he composed regularly for the Theater an der Wien from 1863 to 1868, and occasionally in the mid- and late 1870s. In the mid-1860s he wrote for the Carl, Strampfer and Fürst theatres, and in 1879–80 produced a final flurry of scores for the Josefstadt.

The most important of Hopp's achievements is the series of 16 Offenbach translations and adaptations he made, mostly for the Theater an der Wien but some for the Carltheater, between 1865 and his death (one, *Tulipatan* – after *L'île de Tulipatan* – was not staged until 1888). These Offenbach versions include, in descending order of their success, *La belle Hélène* (as *Die schöne Helena*, 1865), *Barbe-bleue* (as *Blaubart*, 1866), *La Grande-Duchesse de Gérolstein* (as *Die Grossherzogin von Gerolstein*, 1867), *Le voyage dans la lune* (as *Die Reise in den Mond*, 1876) and *Madame l'archiduc* (as *Madame Herzog*, 1875).

Among Hopp's successful original works (for a number of which he wrote both words and music) are the operettas *Ein Deutschmeister* (1, K. Elmar; Vienna, Fürst's Singspiel-Halle, 1864) and *Das Donauweibchen und der Ritter vom Kahlenberg* (3, Hopp and P. Krone; Vienna, An der Wien, 14 April 1866), and a series of burlesques and parodies including *Fäustling und Margarethl* (1864), *Der Freischütz* (1867) and *Hammlet* (1874), for all of which he wrote both words and music. He provided Suppé with the libretto for *Der Teufel auf Erden* (1878), and he also arranged and published potpourris, quadrilles, etc.

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PETER BRANSCOMBE

**Hopper** [grasshopper, jack flyer, fly lever, flyer]. Part of the action of a piano. It consists of a pivoted or hinged jack that permits a hammer to 'escape' and fall back from the string while the key remains depressed. *See* PIANOFORTE, §I, esp. fig.12.

**Hoppertanz** (Ger.). *See* SALTARELLO.

**Hoppin, Richard H(allowell)** (*b* Northfield, MN, 22 Feb 1913; *d* Columbus, OH, 1 Nov 1991). American musicologist. He received the BA from Carleton College in 1936, interrupting his undergraduate education with two years at the Ecole Normale de Musique in Paris. His graduate studies at Harvard University were particularly influenced by Archibald T. Davison; he took the MA in 1938, then taught for four years at Mount Union College. Following military service he resumed graduate work at Harvard in 1945, taking the doctorate in 1952. He was on the faculty at the University of Texas from 1949 to 1961, when he was appointed professor of music history at Ohio State University. His main area of study was the music of the 14th and early 15th centuries, particularly the Cypriot repertory. His articles, facsimile edition and transcriptions from the manuscript J.II.9 in the Biblioteca Nazionale of Turin provide a clear picture of musical life at the Cypriot court in the early 15th century and its relation to contemporary musical activity in western Europe. His book *Medieval Music* (1978) has become a standard reference work.

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PAULA MORGAN

**Hopwood & Crew.** One of the music publishing companies that amalgamated to form ASCHERBERG, HOPWOOD & CREW.

**Hoquet** [hoquetus]. *See* HOCKET.

**Hör, Clemens** (*b* St Gallen, *c*1515; *d* 1572). Swiss humanist. He was a school teacher in St Gallen from 1546 to 1553. Later he was a preacher in Grub, Trogen and (from 1563 until his death) in Arbon. Of his works, four partbooks survive (*CH-Zz* Car.V. 169a–d) and an organ tablature (*Zz* Z.XI.301, ed. in SMd, vii, 1970). According to the partbooks' dedication he had 'studied and practised compositions'. They contain Isaac's *Missa in tempore pascali*, with simple four-part settings added by Hör for the parts of the text not set polyphonically by Isaac. The tablature book is musicologically more interesting. Hör devised it for his own use and it is found as an appendix to a printed treatise on medicine. Written in German organ tablature it contains 47 intabulations, of which 13 are probably *unica*. For his vocal models Hör used lied settings by Adam von Fulda, Josquin, Sixt Dietrich, Greiter, Hofhaimer, Isaac, Senfl and Zwingli.

HANS JOACHIM MARX

**Hora, Jan** (*b* Prague, 7 Dec 1936). Czech organist and teacher. He studied the organ from 1951 to 1956 at the Prague Conservatory with J.B. Krajs and at the Prague Academy of Musical Arts from 1956 to 1960 with Jiří Reinberger, and undertook postgraduate study in 1965 at the Franz Liszt Hochschule in Weimar with J.-E. Köhler. A début recital in 1955 at the church of St Martín in Prague led to a distinguished performing career specializing in Baroque music, old Czech music and Czech composers of the 20th century. Among his premières are works by Jiří Teml (1972, 1977, 1984) and Milan Slavický (1988, 1994). In 1965 Hora was appointed to teach the organ at the Prague Conservatory, and in 1977 was appointed professor of organ at the Prague Academy of Musical Arts. Significant recordings include the organ concertos of Brixi and the organ part of Janáček's *Glagolitic Mass* with the Czech PO. He has also edited Czech music and written scholarly articles.

PAUL HALE

**Horace** [Quintus Horatius Flaccus] (*b* 8 Dec 65 BCE; *d* 27–8 Nov 8 BCE). Roman lyric poet. After secondary schooling at Rome, Horace went to Athens for higher studies. He enlisted in Brutus's forces and shared their defeat at Philippi. Pardoned and once more back in Rome, he began to write poetry. Some of his works secured him an introduction to Maecenas, patron of Virgil and other poets. This marked the beginning of his success; he was esteemed and sought after by prominent men, including the Emperor Augustus.

The works of Horace include four books of odes, predominantly sapphic and alcaic in metre; two books each of satires and epistles, in hexameters; a book of epodes, almost entirely iambic or dactylic-iambic; and a commissioned festival work, the *Carmen saeculare*, written in sapphic strophes. References to music and the Muses abound in his poetry, although they are very seldom technical. There can be no doubt of his wish to ally himself with the great tradition of Greek lyric poetry written on the island of Lesbos, in particular the work of SAPPHO and ALCAEUS. He made his intention clear in the odes by a preferential use of their characteristic metres and by direct allusions to them or to their art, especially in book 1. It is the 'barbitos of Lesbos' that he mentioned at the close of the dedicatory ode (1.i.34–6), when he voiced the hope that he would be ranked with the nine lyric poets of the Greek canon.

There is unassailable literary and epigraphical evidence that the *Carmen saeculare* was sung; no comparable proof can be cited for sung performance of the odes. Many factors, however, combine to suggest that such performance was possible and indeed probable. Horace would have heard Greek lyric poetry sung on many occasions during his student years at Athens. Moreover, it is now known that the level of musical sophistication among upper-class Romans would easily have ensured an intelligent and appreciative reception of lyrics with a musical setting. Horace's many allusions to music, particularly to the lyre, take on much greater naturalness and force under such a suggestion than a merely decorative or symbolic role allows.

The hypothesis that the odes were sung also suggests an explanation of the poet's self-description as 'the first to have composed Aeolian poetry to the [?]melodies [*modos*] of Italy' (*Odes*, 3.xxx.13–14). These words, long a puzzle, have usually been taken to refer to metre. Such an interpretation strains the sense of *modos*, and it is in some measure contradicted by Catullus's metrical experimentation, most notably with sapphics. Horace may actually be referring to the birth of a new art form, the Latin lyric poem as a unified combination of text and music.

In his *Ars poetica* (written *c*20 BCE and published a few years later), Horace aligns himself with the conservative tradition and is particularly biting in his association of the aulos (tibia) with the new style, which he decries as vulgar: 'So to the early art the aulete added movement and display, and, strutting o'er the stage, trailed a robe in train. So, too, to the sober lyre new tones were given, and an impetuous style brought in an unwonted diction; and the thought, full of wise saws and prophetic of the future, was attuned to the oracles of Delphi' (*Ars poetica*, 202–19; Fairclough, 466–9). Horace also confirms the central dramatic role of the chorus (cf EURIPIDES) and states that it should 'sing nothing between acts that does not advance and aptly fit the plot' (*Ars poetica*, 194–5; Fairclough, 466).

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WARREN ANDERSON/THOMAS J. MATHIESEN

**Horák, Josef** (*b* Znojmo, 24 March 1931). Czech bass clarinettist. He studied the clarinet at the Brno Conservatory under František Horák and Doležal (1945–51), and was a member of the radio orchestra and the State Philharmonic in Brno until 1963. In 1955 he began his career as a bass clarinet soloist. Hindemith wrote a bass clarinet version of his Bassoon Sonata for him, and he has played similar arrangements of works by Martinů and Frank Martin. In 1959 he gave the première of Sláva Vorlová's Concerto no.1 for bass clarinet and orchestra. In 1960 he was co-founder of Musica Nova in Brno; in 1963 he founded a similar group, Sonatori di Praga, and at the same time began to appear with the pianist Ema Kovárnová (*b* 1930) under the name Due Boemi di Praga. He performs and gives masterclasses with Kovárnová throughout the world, playing music of various periods, but particularly the many works written specially for him by Pousseur, Gubaydulina, Logothetis and numerous Czech composers. From 1972 to 1976 Horák taught at the Prague Conservatory. He made his US début in 1976, and in 1984 Due Boemi performed for the first time in London. Horák helped to establish the bass clarinet as a solo instrument and to develop its repertory; he extended its compass to four and a half octaves, devised a method of chordal playing and introduced a wider range of colour and expression. He performs works with tape, aleatory compositions (he is a talented improviser) and music of the 'third stream'. In 2000 his repertory numbered over 2000 works.

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ALENA NĚMCOVÁ

**Horák, Václav** [Wenzel] **(Emanuel)** (*b* Lobeč, nr Mělník, 1 Jan 1800; *d* Prague, 3 Sept 1871). Czech conductor, composer, teacher and writer on music. His first music lessons were with Josef Schubert. In 1813 he moved to Prague, continuing his schooling at the Gymnasium, and then studying philosophy and law. He pursued his musical education alone, only later taking a few lessons in music theory from Jan Kuchař (1829) and from Tomášek (*c*1831), as well as receiving some guidance from František Kolešovský. He supported himself through singing and private teaching, and soon became renowned as an excellent organist and improviser. From about 1828 he devoted himself entirely to music, occupying a succession of church appointments and teaching posts, including teacher of song (*c*1834) and later of harmony (1837–8) at the Prague Organ School, and of singing at the teacher-training institute (1838–55). His most important appointment was that of director of the pro-Mozart Žofín Academy (1851–3).

During much of his career Horák was regarded in Czech lands as the leading native composer of church music; his output includes 11 masses, three requiem settings, two *Te Deum* settings, Passion music and other Latin settings. The popularity of his works, many of which were published in Prague and some in Breslau and Vienna, arose from their simple yet appealing lyricism, restrained use of counterpoint, and direct expressive content. Although his style derived from Classical models, particularly Mozart, he also represented a link with the early Romantics; his melodic writing is sometimes reminiscent of Schubert. He composed some Czech solo songs and many German and Czech secular choruses; the latter were particular favourites during the national revival of the late 1850s and 60s. His only instrumental work is a string quartet. After his death his music was eclipsed as Czech tastes changed; only a few of his choruses lingered in the repertory, together with the popular *Missa pastoralis* (Prague, *c*1858)

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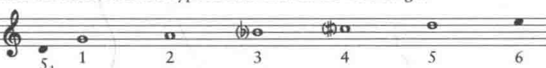
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KARL STAPLETON

**Hora lunga** [doina, cântec lung]. A vocal and instrumental idiom of vernacular music-making recorded in Maramureş, an upland region ceded to Romania from Hungary in 1918. BÉLA BARTÓK's documentation of this genre (1923) began during a two-week visit in March 1913. He collected 12 renditions from eight Romanian-language villages (eight vocal examples and four on *tilinca*, wooden flute) and typologized a tonal ambit as shown in ex.1.

Ex.1 The most common type of scale used in the *hora lunga*.
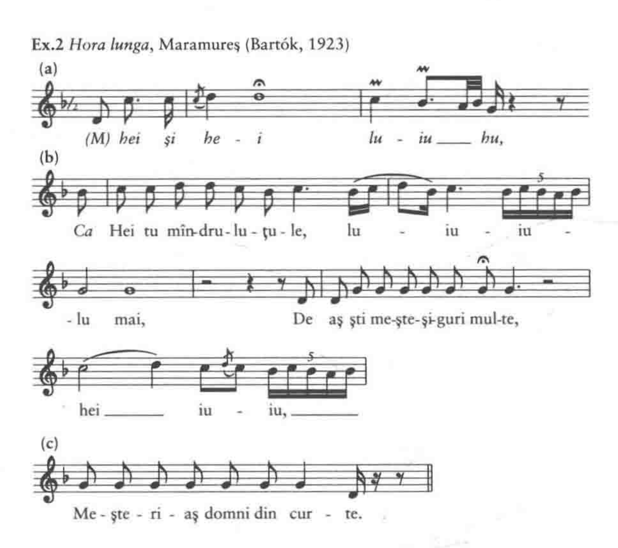



Bartók noted tendencies for the third and fourth degrees of the scale to fluctuate in pitch, sometimes flatter, sometimes sharper; the lower fifth degree d′ might be no more than a soft anacrusis, what he termed a whispered upbeat to a phrase, or it might figure in a slide down from the final tone g′; he regarded e″ as an appoggiatura confirming the significance of d″. He believed that *hora lunga* figuration was primarily instrumental and observed that interpretations were subject to the mood of performers and their capacity for momentary invention. Three distinctive sections were perceived: a prolonged c″ or d″ opening formula, as in ex.2, an ornamented middle section and concluding motifs.

'Long song' was the local term for intensive personal enunciations distinguished by protracted lines of parlando delivery. Formulaic inventiveness around a skeletal structure, with stabilized cadences terminating recitative on single tones, these were the aspects that captivated Bartók. Unmodulated octosyllabic lines were characterized by non-semantic interjections (e.g. *hei*, *şi*, *că*, *măi*, *dainale*) as well as by glottal clucking sounds, choked sobbing effects expressed by women. Examples were performed by one person at a time. Virtuoso flute renditions were compared by Bartók with dramatic extemporizations elsewhere symbolizing stories such as 'When the shepherd lost/found his sheep.'

In 1934, perusing recordings archived in Bucharest at the Society for Romanian Composers (by Constantin

Ex.2 *Hora lunga*, Maramureş (Bartók, 1923)




Brăiloiu and colleagues), Bartók encountered florid bel canto idioms from zones of Oltenia, Wallachia, Dobrudja and Moldavia. Delivered in styles specific to their region, these were commonly known as *cântec lung* or *doina*. Similar to 'prolonged melody' witnessed in Maramureş, their texts treated of amorous sentiments, celebrations of nature, peasant self-assertion or complaint, fugitives from prosecution; or they reflected bitter aspects of life as regrets were shared with birds or flowers, or resigned faith addressed to God to help ease pains of estrangement. Ballad verse *doina* melody was documented south and east of the Carpathians. In some regions collectors found that *doina* carried customary wedding, funeral and rainmaking songs.

Recognizing the power of freely rendered declamatory performance, Bartók opined that epic narratives were once delivered by such means. The conjecture was uninformed by long-drawn expressiveness recorded elsewhere, in Bulgaria, Serbia, Croatia, parts of Macedonia, Greece and Albania. Likewise his journeys in specific Romanian-speaking territories left him unaware that *doina*-style performance was known in Bucovina, in Năsăud, as well as along the Mureş, Someş and Târnava rivers of Transylvania, and around Sibiu. But learning of structural similarities distinguishing Arabic *maqamat* variations of the Middle East, and from central Algeria, as well as dramatic laments (*dumy*) performed by Ukrainians, by 1935 he asserted expansively that *hora lunga* was a most significant folk music discovery, formerly perhaps a widespread idiom and wholly unlike Hungarian music-making with which he was familiar. Unable to account for its origins, he suggested that Maramureş villagers had learnt the style from contact with others across the Carpathians.

Romanian musicologists such as Alexandru, Cernea, Cocişiu, Comişel, Dinu and Kahane have enlarged the technical focus of Bartók's and Brăiloiu's recordings, ably transcribing the fruits of indigenous 1930s collecting and occasionally drawing attention to similarities perceived in music-making idioms from Turkey, Persia, Tibet and Indochina. Moreover, distinctive Romanian recorded examples from the period between World War I and World War II, appropriated by the communist state in 1948, received idealizing and often biased attention in official publications and sound recordings issued between the 1950s and 80s. Praising regional techniques and coloration once noted in village *doina* repertories, researchers were subject to political control and were not free to address realistic details of human involvement, especially unwanted dynamics of changing lifestyles and how enforced social levelling impinged on vernacular expression. Static exemplary qualities were evoked suggesting stable rural settlements and harmonious social relations during a period of appropriation of village lands, mass industrialization and violent persecution. Song texts at large were purged of non-Marxist sentiment and religious reference. Documentation supported by staff at the post-1989 Museum of the Romanian Peasant, Bucharest, constitutes a step towards remedying previous suppressions (see Sound Recordings C559036, and HM83).

*Doina* performance was long aired in the Gurghiu Valley, upper Mureş. Bartók had recorded there in 1914 but had not documented Gypsy music-making. Contrary to Bartók's reservations concerning Gypsy command of peasant repertories, *doina* variants were long associated with a stigmatized community. Present-day commentary acknowledges that Bartók's observations on rural *hora lunga* or *doina* do not take adequate account of cross-fertilizing influences from town-based professional musicians across Romania – namely fiddle and bass ensembles, sometimes with wind players performing solos on panpipes or single-reed instruments such as clarinet or taragot, with hammer-dulcimer (ţambal), accordion, and sometimes fretted-string accompaniment. Early 20th-century Gypsy orchestras elaborated *doina* in concerted form, with solo lines supported by pedal tones and sustained harmonies, often embellished by virtuoso ripples and cascades.

Further, the interplay of declamatory Jewish prayer cantillation with metrically free vernacular performance styles merits attention– Jewish music traditions were an



*Moldovan Victor (violin) with Cismaş Toader (ţambal), 1979. Performers of doina in the Gurghiu Valley, upper Mureş.*

unpropitious research topic in Romania during the anti-Semitic 1930s and postwar militant atheism. Instrumental *doina* extemporization was shared between stigmatized groups, as attested by the long-run practice of *klezmorim* providing music together with Gypsies for Christian weddings across the territories of central and eastern Europe. And it is known that examples of the genre travelled abroad with exiles and emigrants: for example, *doine* were performed by East European New York city *klezmer* ensembles, documented from around 1910; likewise they were appreciated in Israeli immigrant settlements.

Commercial recordings from the early decades of the century helped diffuse *doina* idioms associated with *Lautari*, Gypsy ensembles from (Turkish-influenced) southern Romania, some of whom performed for restaurant patrons in exuberant *de dragoste*, 'song-of-love' idiom, embellishing chromatic melodies associated with erotic texts.

When *doina* became harnessed for Romanian communist cultural management purposes, conservatory-trained arrangers shaped large-scale performances for radio and television, as well as recordings distributed by the state gramophone company and renditions in model-setting folk music competitions. 'Doina' was also adopted as a State-industry trade name. The genre was propagated in the service of mass indoctrination as in the Cîntarea României, Song to Romania festivals (Nixon 1998). Approved examples were taught by instructors answerable to the centrally directed Amateur Artistic Movement, and in Schools for Popular Art where folk musicians were trained and examined in music and politics before being licensed to practise. These institutions elevated and produced accomplished performers of *doina*, a few of whom sought to resist the stylistic standardization that official promotion often entailed. In Maramureş, attitudes at large were not always amenable to the authorities' attempts to reinstate interpretative features associated with earlier lifestyles: from 1978–9 it became known that village residents, perforce factory commuters over recent decades, were reluctant to enact tutored *hora lunga* singing with glottal sobbing effects as noted by Bartók in the more rustic circumstances of 1913 (Nixon 1998). Meanwhile in expanding industrial complexes professional ensembles in peasant uniform routinely performed glittering state-emblematic renditions such as Doina Oltului (Doina of the River Olt).

It remains to be seen what enduring impact centralized didacticism and broadcasting have had on diversities of regional *doina* once noted; and, following the collapse of dictatorial structures in 1989, on research and teaching by Romanian musicologists who may have access to contextual information concerning the many thousands of *doine* reportedly archived under communist direction. Nowadays there is a propensity for broadcasters and concert promoters loosely to apply the appellation 'doina' to relatively free forms of musical expression.

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PAUL NIXON

**Hora nona** (Lat.). *See* NONE.

**Hora prima** (Lat.). *See* PRIME (i).

**Hora sexta** (Lat.). *See* SEXT.

**Hora tertia** (Lat.). *See* TERCE.

**Horbowski, Mieczysław Apolinary** (*b* Doleck, 23 July 1849; *d* Vienna, 26 Jan 1937). Polish baritone and teacher. He studied in Warsaw with Francesco Ciaffei, in Florence with Vanucini, in Milan with Nava, Alba and Lamperti, and in Paris with Roger. In 1872 he appeared in Italy under the stage name Francesco Ranieri, and in the following year made his Warsaw début in *Il barbiere di Siviglia*; subsequently he sang in Warsaw, Poznań, Lemberg, Kraków and at La Scala. His repertory centred on lyrical roles in operas by Moniuszko, Gounod, Meyerbeer, Donizetti, Verdi and Flotow. In 1886 he took over the singing class of the Warsaw Institute of Music, which he expanded to 29 pupils, including Smirnov; he was also professor of singing at the Moscow Conservatory (1895–1906). From 1906 he taught at the Kraków Conservatory and from 1912 at the Vienna Conservatory. He contributed articles to *Echo muzyczne i teatralne* (1884) and *Słowo*, and edited collections of 18th-century Italian vocal music: *Fleurs mélodiques* and *Perły i kwiaty* ('Pearls and flowers'). He also published the two-volume *Szkoła śpiewu teoretyczno-praktycznego* ('Theoretical and practical teaching methods in singing', Warsaw, n.d.) and composed the song *Dziewczę z buzią jak malina* ('The girl with lips like raspberries').

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IRENA PONIATOWSKA

**Hordisch, Lucas** (*b* Radeberg, *c*1503; *d* after 1538). German composer. After matriculating at the University of Leipzig in 1524, he received the baccalaureate in 1526. He became a doctor of jurisprudence in 1534 and joined the faculty of the university in the following year. His contribution to music consists of 14 compositions in *Melodiae prudentiana* (RISM 1533[3]), a collection of sacred and secular hymns for four voices on poems by Prudentius, Sedulius and Virgil. The music, which observes the poetic metres and is set in strictly chordal style, follows the model established by Tritonius's humanistic odes (1507). This type of composition was very popular among Catholic and Protestant musicians for daily use in schools.

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CLEMENT A. MILLER

**Horecki** [Horetzky, Janowski, Yanowski], **Feliks** (*b* Horyszów Ruski, nr Lublin, 1 Jan 1796; *d* Edinburgh, 6 Oct 1870). Polish guitarist and composer. In about 1815 he worked as a clerk in the Treasury in Warsaw. He travelled to Vienna about 1818 to further his studies with Mauro Giuliani, and in a short time he acquired a considerable reputation in Austria as a virtuoso and teacher of the guitar; among his pupils was the archduchess in the imperial court. In about 1823 he lived in Frankfurt, where he published a series of his own compositions. During the next two years he gave concerts with great success in German towns and in the courts of the aristocracy; he also appeared in Belgium, Paris, and then London, where his fortune dramatically changed. As a consequence of an injury to the fingers of his right hand he was forced to cease his activities as an artist. He changed his name to Janowski (Yanowski) and moved to Edinburgh, where he taught guitar (his pupils there included S. Szczepanowski) as well as composing studies for the instrument. After treatment his hand recovered, and he reinstated his former name, but by this stage it was already impossible to resurrect his virtuoso career. After some time he moved to Glasgow and married his pupil Sofie Roberton. From 1834 he resided in Dublin, later returning to Edinburgh, where he died.

Horecki's playing was characterized by its captivating tone, his precision and good artistic taste. In England he occasionally performed duets with the Austrian guitarist L. Schulz, which gave rise to his compositions for two guitars. He composed about 150 works for guitar, which comprise original works (polonaises, mazurkas, waltzes, rondos, études, marches, quadrilles) and transcriptions and fashionable arrangements of songs, of popular and opera themes. Written in a simple classical style, many were reprinted in collections, often under altered titles. About 20 of his original compositions and transcriptions are in the British Library, London.

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BARBARA CHMARA-ŻACZKIEWICZ

**Horenstein, Jascha** (*b* Kiev, 24 April/6 May 1899; *d* London, 2 April 1973). Russian-Austrian conductor, naturalized American. He left Russia for Königsberg at the age of six and studied there with Max Brode. In 1911 he moved to Vienna (his mother was Austrian), where he studied philosophy at the university, the violin with Adolf Busch and, from 1917, music theory with Joseph Marx and composition with Schreker at the Music Academy. In 1920 he followed Schreker to Berlin, where he conducted choral societies, and became assistant to Furtwängler. His orchestral début was with the Vienna SO in 1923. After guest appearances with the Berlin PO and the Blüthner Orchestra he became conductor of the Berlin SO in 1925. In 1928 he became chief conductor and later director of music at the Düsseldorf Opera, where his repertory included *Wozzeck*, given in 1930 under Berg's supervision. Horenstein remained at Düsseldorf until the Nazis forced him to leave in 1933. For some years he led a wandering existence, conducting in France, Belgium, Poland, the USSR, Australia and New Zealand (1937), Scandinavia (with the Ballets Russes de Monte Carlo, 1937) and Palestine (1938).



*Jascha Horenstein*

He went to the USA in 1940, conducting the New York PO and other orchestras in both the Americas; subsequently he took American citizenship. After the war, his widespread activity included some notable concert performances of modern operas: in this way he introduced *Wozzeck* (1950) and Janáček's *From the House of the Dead* (1951) to Paris, and Busoni's *Doktor Faust* to the USA (American Opera Society, 1964). He conducted at the Städtische (later Deutsche) Oper in West Berlin and at Covent Garden (*Fidelio* in 1961 and *Parsifal* shortly before his death in 1973). During the last years of his life he lived in Lausanne.

Although he disliked being labelled a specialist, Horenstein was an admired interpreter of Bruckner and Mahler. The programme of his Viennese début included Mahler's First Symphony; his performance of the Eighth with the LSO in 1959 (Royal Albert Hall) remains a landmark in the recognition of Mahler in Britain. To this composer's music Horenstein brought sharp intensity and burning clarity. He started making recordings in the late 1920s, and his gramophone repertory (which included early recordings of Bruckner and Mahler) reveals a versatility he did not always have the opportunity to show in the concert hall.

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RONALD CRICHTON/R

**Horetzky, Feliks.** *See* HORECKI, FELIKS.

**Horghanista de Florentia.** *See* ANDREAS DE FLORENTIA.

**Horheim, Bernger von.** *See* BERNGER VON HORHEIM.

**Horicius, Erasmus** [Erasmus of Höritz] (*b* Hořice, nr Budweis [now České Budějovice], *c*1465). Bohemian mathematician and music theorist. He was the first in the Renaissance extensively to apply Euclidian geometry to solve problems in music theory. University registers show that he studied or taught at Ingolstadt (1484), Erfurt (1486), Cologne (1488, receiving the Magister degree), Kraków (1494), Tübingen (1499) and Vienna (1501). He was probably in Vienna also in 1498 when Andreas Perlach recorded his music lectures. Horicius established a reputation as a mathematician in Vienna, but he must have left there well before 1510. Two of his works, *Musica* and *Tractatus de sphera*, are dedicated to the humanist book collector Cardinal Domenico Grimani, patriarch of Aquileia (north-east of Venice); they must date from after 1503, because the dedication of both works refers to Grimani as Cardinal of S Marco, a title conferred in that year, and probably from before 1508, when he was named Espiscopus Albanensis. Horicus referred to himself in the dedications as 'Germanus', mathematician, and doctor of arts and medicine. He addressed Grimani as his 'prince and patron', which suggests that Horicus settled in the Venetian-Paduan area, where he perhaps practised medicine.

In his *Musica* Horicius aimed to emulate the method of the ancient Greeks in applying geometry and mathematics to study sense phenomena. He based his work on Euclid's *Elements*. Whereas in the first, second and fourth books Horicius explored musical systems from the standpoint of sense perception and conventional theory, in the third, fifth, sixth and seventh he applied geometric constructions, Euclidian theorems and numerical calculations to the observations of the other books. These propositions constitute a departure in music theory and take a new look at classical problems such as the equal division of intervals of superparticular proportion, which Boethius held was impossible. For example, Horicius demonstrated that the 5th (3:2) and the whole tone (9:8) could be divided by a mean proportional through geometric construction, and mathematically, which involved irrational numbers.

Although Horicius depended on Boethius for his knowledge of Greek theory, he recognized that the Latin (Gregorian) modes were distinct from the Greek. He modelled a modern *scala ficta universalis* that included six flats on the Greek system of tetrachords and modes (*tonoi*) . *Musica* was cited by Mersenne, Gerhard Vossius and Conrad Matthaei, and was known also to N.-C. Peiresc and G.B. Doni.

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CLAUDE V. PALISCA

**Horký, Karel** (*b* Štěměchy u Třebíče, 4 Sept 1909; *d* Brno, 27 Nov 1988). Czech composer. At the age of 14 he joined the army band in Znojmo as a bassoonist. He then played in various orchestras before joining the theatre orchestra in Brno in 1937. After studying composition with Haas (1937–9) and taking part in Křička's masterclasses at the Prague Conservatory (1941–4), Horký taught composition at the Brno Conservatory (as professor from 1961 and director, 1964–7) and at the Janáček Academy of Music. His command of orchestral writing and of individual instruments equipped him to compose in large forms, especially opera, in which he showed a natural sense of drama. The music in his operas is essentially written to lend support to the text. He was interested in stories with a strong social-ethical content and often sought parallels between past and present. The quasi-oratorio *Jan Hus* is a broad fresco expressing opposition to the subjugation of the Czech nation by the Nazis. The exigencies of cultural politics during the 1950s led Horký to compose the romantic folk opera *Hejtman Šarovec* and, later, *Svítání* ('Daybreak'), which is about the birth of the workers' movement in Czechoslovakia.

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JIŘÍ FUKAČ

**Horlay** (*fl* ?*c*1450). Composer. Four three-voice rondeau settings by him appear together in the Escorial Chansonnier (*E-E* IV.a.24, ff.52*v*–56). The ascriptions are all written in a broad and rough hand that is not found elsewhere in the manuscript and may well be that of the writer (perhaps the composer himself) who added accidentals to all four songs. (See M.K. Hanen: *The Chansonnier El Escorial IV.a.24*, Henryville, PA, 1983, i, pp.80–81 and nos.44–7.)

DAVID FALLOWS

**Hörmann, Johann Heinrich** (*b* 1694; *d* 1763). German composer. His one surviving publication, *Alauda coelestis* (Augsburg, 1750), contains six masses which are typical of much church music being published in the mid-18th century, when such music was becoming rather more elaborate than had been usual in the 1720s and 30s. There are also some manuscsript instrumental pieces, some of them scored with the participation of unusual instruments like hurdy-gurdy or jew's harp as the middle part of the score. An account of his career is given in W. Senn: 'Der Innsbrucker Hofmusiker Johann Heinrich Hörmann', *Tiroler Heimatblätter* [Innsbruck] l (1975), 85–94.

ELIZABETH ROCHE

**Horn** (Fr. *cor*, *cor d'harmonie*; *cor à pistons* [valve horn]; *cor simple*, *cor à main* [hand horn]; *cor de chasse*, *huchet*, *trompe de chasse* [hunting horn]. Ger. *Horn*; *Ventilhorn* [valve horn]; *Naturhorn* [hand horn]; *Hiefhorn*, *Hifthorn*, *Jagdhorn*, *Waldhorn* [hunting horn]. It. *corno*; *corno a macchina* [valve horn]; *corno a mano*, *corno naturale* [hand horn]; *corno da caccia*, *tromba da caccia* [hunting horn]. Sp. *trompa*; *trompa da caza* [hunting horn]). A term that refers, in its broadest sense, to a variety of wind instruments usually of the lip-reed class. A distinction often drawn between horns and trumpets is that the bore of a trumpet is mainly cylindrical, that of a horn mainly conical. In the Hornbostel-Sachs classification system, however, horns are considered to be within the family of trumpets (*see* AEROPHONE). Horns used for signalling (and sounding perhaps only one note) have been fashioned from conches, animal horns etc., as well as metal. Horns capable of playing many notes usually consist of a conical brass (or other metal) tube in a curved, coiled or hooped shape. By virtue of its length and slender proportions the horn can be made to sound a larger number of notes in its natural harmonic series than can other brass instruments.

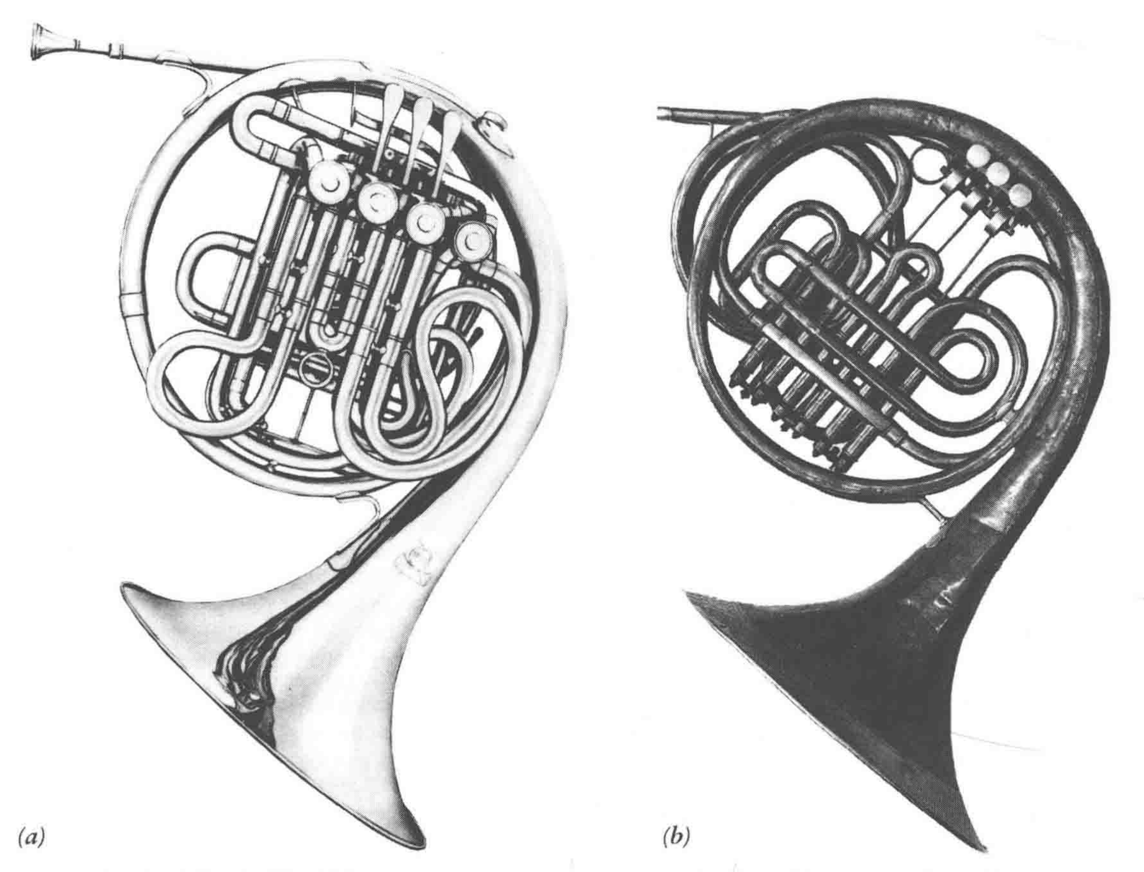
This article is concerned with the European orchestral horn, often referred to as the 'french horn', probably in recognition of its country of origin, but nowadays the adjective is normally omitted. For a discussion of non-European horns and further details relating to horns as members of the trumpet family *see* TRUMPET, §§1–2.

*See also* ORGAN STOP.

1. General: (i) Construction of the modern horn (ii) The double horn (iii) Types of single horn. 2. History to *c*1800: (i) Development of the natural horn (ii) Ensemble and orchestral use (iii) Crooks and hand technique. 3. History from *c*1800: (i) Keyed and omnitonic horns (ii) Valve horns. 4. Notation and transposition. 5. Repertory.

## 1. GENERAL.

*(i) Construction of the modern horn.* The modern horn comprises five parts: the body, bell, mouthpiece, mouthpipe and valve system. The instrument may be made of brass alloy (copper and zinc in varying proportions) or nickel silver (brass with a small amount of nickel), and consists mainly of a tube in the form of a circle. The bore is slightly conical beginning at the hole for the mouthpiece, with a cylindrical central section (the valve system) followed by a fairly pronounced dilation of the tubing terminating in the wide flare of the bell, which reaches a diameter of about 30 cm. This profile influences the intonation of the instrument's natural harmonics, its timbre and the power of sound produced. Since the second half of the 19th century, makers and players have tended to favour a wider bore in order to obtain a more vigorous



*(a)* *(b)*

*1. (a) Modern double horn in F/B♭ with four rotary valves by Paxman, London (modern form of the instrument designed by Kruspe, 1897); (b) horn with three Vienna valves and F crook by Leopold Uhlmann, Vienna, c1850 (Boosey & Hawkes Museum, London)*

sound. The bell, which is held facing downwards and to the back, is either fixed, or may be unscrewed for ease of transport. The player's right hand is held inside the bell to support the instrument, adjust the intonation, or to obtain particular timbral effects.

The mouthpiece is generally made out of a single piece of metal (or sometimes another material, such as plastic). It is in the form of an inverse cone, with the cavity ('cup') sometimes slightly concave, tapering down to a narrow opening ('throat'; between 3·1 and 5·1 mm) out of which comes an inversely conical tube ('backbore') which is inserted in to the mouthpipe (for illustration *see* MOUTHPIECE). In some cases the modern mouthpiece has a rim that can be screwed on or else pressed in by means of rubber packing, which means that its lower part can be replaced and the dimensions of the internal cavity varied without necessitating a change in the rim favoured by the performer. The horn mouthpiece produces a softer and more mellow tone than the shallow, cup-shaped trumpet mouthpiece, which favours a brilliant tone. The mouthpipe constitutes the initial part of the tubing, and connects to a section with a slightly conical bore (the conicity varies depending on the model of instrument); this section usually includes the general tuning-slide (a piece of U-shaped tubing with two tenon connections, or, more rarely, one tenon and the other mortise). This in turn connects to the valve system, which fills up the area inside the circular body of the instrument and comprises the valves with their corresponding removable loops (the 'valve loops'); the valves are worked by the player's left hand. The whole tubing in this part of the instrument, unlike the remainder, has a cylindrical bore.

The valves may be of various types (*see* VALVE (i)), but in the modern horn it is normal to use rotary valves, more rarely pistons and rarer still double pistons (such as are found in the 'Vienna' horn). The normal purpose of these devices is to lengthen (in exceptional cases, to shorten), the tubing of the horn. Modern horns generally have four valves, although there can be as many as six. 'Single' horns, which have three valves, are pitched in B♭ or F; on 'double' horns the fourth valve transforms the instrument from one pitch to another. Most of the notes within the compass of the double horn are common to several series, which gives the performer a liberal choice of alternative fingerings. The usual range of the horn is from *B♭′* to *f″* (with some further notes available in the upper and lower registers). On shorter horns (above F) notes above the 12th partial sound with difficulty, but the fundamental (1st partial) is more easily obtainable than on the longer horns. (For illustration of the series of partials available on natural and three-valve brass instruments, *see* VALVE (i), ex.1 and ex.2.)

*(ii) The double horn.* Of the several varieties of valve horn in use, the most common is the double horn in F/B♭ with four valves (fig.1*a*). This is the model normally employed in the orchestra, and the one which players customarily use when they first begin to learn the instrument. The double horn has two independent sections of tubing of different lengths, one in F and the other a 4th

higher in B♭ (referred to respectively as 'F horn' and 'B♭ horn'), in the central part of the body containing the valves. With the use of the thumb valve it is possible to select either of the two sections (on many models depressing the thumb key brings on the B♭ section and releasing it causes the switch back to F). The B♭ horn is the one most used by modern horn players (to the extent that the section in F has become almost an unused accessory), although the horn was traditionally pitched in F. Increasing demands on players' technical and artistic abilities have led many to adopt the B♭ tubing as an acceptable compromise between security and precision of intonation (which is more easily obtainable with the shorter tube length) and beauty of sound. The B♭ horn is approximately 270 cm in length (based on the modern pitch of *a′* = 440), and the F horn measures approximately 369 cm.

Depressing the first of the three finger valves lowers the instrument by a tone, the second by a semitone and the third lowers the horn by one and a half tones. However, while with the application of the individual valves the column of air is correctly lengthened, when two or more valves are combined the overall length of tubing engaged is shorter than required (whether the horn is in B♭ or F) and the intonation consequently sharpens. The most problematic combinations are the first and third valves and (even more so) all three together; these combinations are so sharp on the F horn that in practice they are only used to obtain *C* and *B′* (notes that can be corrected by lip technique). On the B♭ horn these fingerings can be completely avoided since the notes they obtain can be played more accurately in alternative positions on the F horn. From the many alternative fingerings available to the player, two principal systems have emerged: the first employs the B♭ horn for most of the range, making use of the F horn for the missing notes in the low register (*B′–F*) or else to pitch more accurately those notes which on certain instruments can be particularly out of tune (e.g. *b* or *c′*); in the second the B♭ horn is used from *G♭′* to *B♭′* (in practice, the notes obtainable with the various combinations of valves starting from the fundamental *B♭′*), the F horn from *B′* to *c′*, and the B♭ horn for the remainder of the range (Table 1).

Various other double-horn systems have been devised, each of which have some specific advantages. Before the conventional type became established there was considerable experimentation with 'compensating systems'. On one such type the F set of (which attempt to 'compensate' for the intonation problems inherent in the valve combinations) is 'dependent' on the B♭ set: when the player uses the B♭ section the air passes through the B♭ valve loops only, but the F horn uses the B♭ valve loops in addition to its own set in order to correct the intonation. This system uses a smaller amount of tubing and therefore the instrument is lighter and cheaper; however, since the air has to follow a more tortuous route the sound obtained is much less satisfactory, and the instrument is consequently less popular with professional players.

In the wake of the double horn, to help with playing high-lying parts typical of the Baroque and some Classical repertory, the horn in B♭/F alto (an octave above the normal F) was developed, probably by Kalison in Milan in 1955 and soon after experimented with by German makers such as Alexander (Mainz) and Helmut Finke (Herford). This instrument is constructed on the same principle as the conventional double horn, but often with an extra valve in the B♭ section to lower the range of the instrument by three-quarters of a tone to correct the intonation of hand-stopped notes (see §1(iii) below) which would otherwise sound sharp. Other models were devised according to the preferences of particular players. There are, for example, double horns in B♭/B♭ soprano and F/F alto, as well as the triple horn in F/B♭/F alto (see §3(ii) below; for illustration see fig.2*a*) which, though heavier than the others, works more effectively and has been quite popular with professional players. There have been further attempts to improve performance of the instrument in the more awkward keys. One of these was the 'omnitonic' horn (see §2(i) below and fig.10 below) invented by Hermann Prager in 1918 and built by Knopf of Markneukirchen (mostly between 1933 and 1937), based on a complicated mechanism of six ascending and descending valves which made the instrument very heavy (see Morley-Pegge, 1973, pp.66–8). Another model was patented by Paul Geyer of Schwerin in 1924: this has an additional semitone valve which allows the basic tuning to be lowered from B♭ to A and from F to E, and has had a certain amount of success. This instrument is useful both for playing difficult passages in sharp keys as well as for 'compensating' on the B♭ horn for the otherwise sharp intonation of stopped notes.

*(iii) Types of single horn.* Long before the modern double horn became established, the instrument that was widely used by professional players was pitched in a single key, either F, or, later, B♭. The single course of tubing made it very light and easy to handle and, because the tubing was less twisted and there was a well-balanced relationship between its diameter and the expansion of the bell, a good sound was easier to produce. The single horn, particularly the version in B♭, therefore survived for a long time, even after the establishment of the double horn. One problem with the single horn is the tendency for the pitch of hand-stopped notes to rise because of the effective shortening of the tubing that results. While on the horn in F the pitch rises by a semitone, on the B♭ instrument this shortening is quite excessive, and a correcting valve to lower the pitch by three-quarters of a tone is required. Eventually some makers preferred to add a further section of tubing (and the corresponding valve) to the B♭ instrument, to obtain the partials of a horn in F.

Of the various types of single horn that were widely used in the past, the most common type of F horn from the second half of the 19th century until the 1920s was the 'German' horn. This had a slide-crook which also served as a master tuning-slide, a particularly broad bell, a strictly conical mouthpiece with a flat-edged rim and a bore which measured up to 11·5 mm in the cylindrical valve section (thus wider than all other models).

The 'Vienna' horn (fig.1*b*) is essentially a type of natural orchestral horn with characteristic double-piston Vienna valves of the type developed by Josef Kail and Joseph Riedl in 1823 (*see* VALVE (i)); with some improvements patented in 1830 by Leopold Uhlmann, it is still used, uniquely, by the Vienna PO. It has a much larger bell with a greater flare than average, but the bore is reduced to an average of about 10·7 mm; the instrument still uses detachable crooks, which have been abandoned on all other valve horns. The F crook is completely conical, while the B♭ one is a simple short tube which, once

TABLE 1: Harmonic series chart

Fundamental
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

| Length of horn (cm) | ft | in | Horn in | Transposes down | Depress valves (double horn) |
|---|---|---|---|---|---|
| '8′—C' | | | Harmonic Series | | |
| 280.7 | 9 | 2½ | Bb alto | maj. 2nd | T(thumb) |
| 297.2 | 9 | 9 | A | min. 3rd | T + 2 |
| 315.0 | 10 | 4 | Ab | maj. 3rd | T + 1 |
| 332.7 | 10 | 11 | G | perf. 4th | T + 1 + 2 or T + 3 |
| 353.1 | 11 | 7 | F# (Gb) | dim. 5th | T + 2 + 3 |
| 374.7 | 12 | 3½ | F | perf. 5th | 0, or T + 1 + 3 |
| 396.2 | 13 | 0 | E | min. 6th | 2, or T + 1 + 2 + 3 |
| 420.4 | 13 | 9½ | Eb | maj. 6th | 1 |
| 445.8 | 14 | 7½ | D | min. 7th | 1 + 2, or 3 |
| 471.2 | 15 | 5½ | Db | maj. 7th | 2 + 3 |
| 499.1 | 16 | 4½ | C basso | octave | 1 + 3 |
| 528.3 | 17 | 4 | B♮ basso | min. 9th | 1 + 2 + 3 |
| 561.3 | 18 | 5 | Bb basso | maj. 9th | Not available |

Tube lengths calculated for diapason normal: $a'$ = 435

Valve 1 lowers pitch by 2 semitones, valve 2 by 1 semitone, valve 3 by 3 semitones; T (thumb valve) raises pitch by 5 semitones.

(i) The top stave shows the natural harmonic series. The remainder show the actual sound of each harmonic with any given crook.
(ii) Harmonics 7, 11, 13 and 14 are out of tune with the tempered scale and are not used in modern horn technique.
(iii) The extreme notes shown are possible for most good professional players, at least when practising. Some have greater natural facility for one end of the register, but they are likely to have more trouble with the other. In the days of the hand horn players specialised in the higher or lower register according to natural aptitude, but modern technique and instruments have greatly extended the range of the average player.

inserted, necessitates replacing the slides of the valves with other, shorter ones.

The French preferred a model which preserved the characteristic structure of the natural (valveless) horn that had been built from the 18th century onwards by Raoux of Paris. It has crooks at the mouthpipe, and a piston machine which can sometimes be replaced with a simple slide to transform it into a genuine hand horn. Another characteristic feature is the 'ascending third valve' (invented by Halary (iii) in about 1847) which in normal position allows the air to pass through the corresponding slide, but when depressed cuts out the slide so as to raise the pitch of the instrument by a tone. The bore varies from 10·8 to 11 mm; the tone is clear and balanced, but rather sour in the bass register, in the region of the 3rd partial. This instrument faithfully reflects the characteristics of the *cor solo* (see §2(iii) below), and was often played with hand-horn technique (the pistons then serving exclusively to alter the basic pitch); the famous solo in Ravel's *Pavane pour une infante défunte* (1910) was intended for this usage. The same model, but with a normal third valve lowering the pitch by three semitones was particularly widely used in Britain up until the 1930s (fig.2*b*).

The various innovations made to help horn players tackle particularly high-lying pieces led instrument makers to construct valve horns in higher keys than normal. At the end of the 19th century the horn player F.A. Gumbert [Gumpert] used a horn in F alto for Siegfried's horn call (Wagner's *Ring*) and subsequently horns in G alto (some with an additional slide in F) and B♭ soprano were also made. In addition, a curious model (probably invented by the firm of Riedl in Vienna) was particularly widespread in Italy and Austria during the 19th century. This instrument had the valves turned round 180° (i.e. ranged close to the bell) so that they could be worked by the right hand, which made it quite impossible for the player to place a hand inside the bell. Single horns in E♭ (or sometimes in F) with a right-hand action and the bell on the left are still widely found in bands. They replicate the

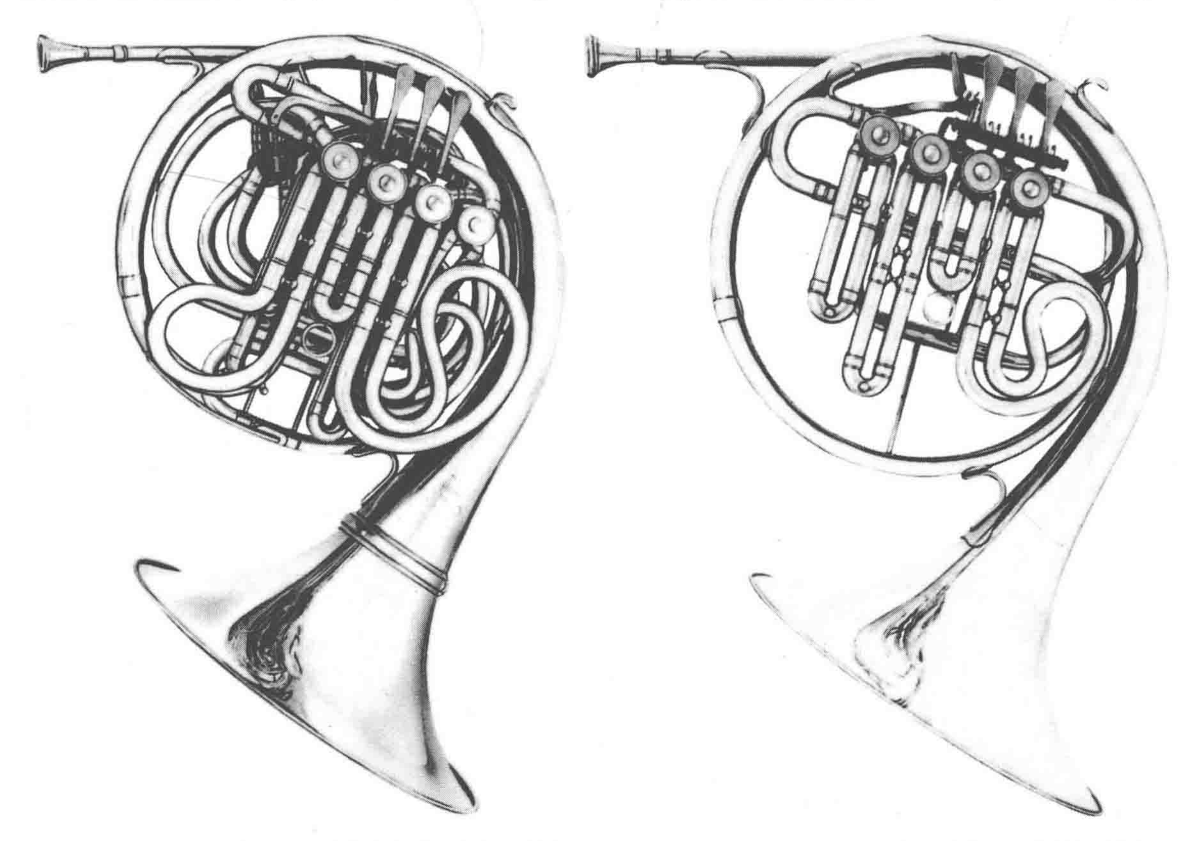
normal fingering of all the other brass band instruments and are generally given to the youngest recruits.

## 2. History to *c*1800.

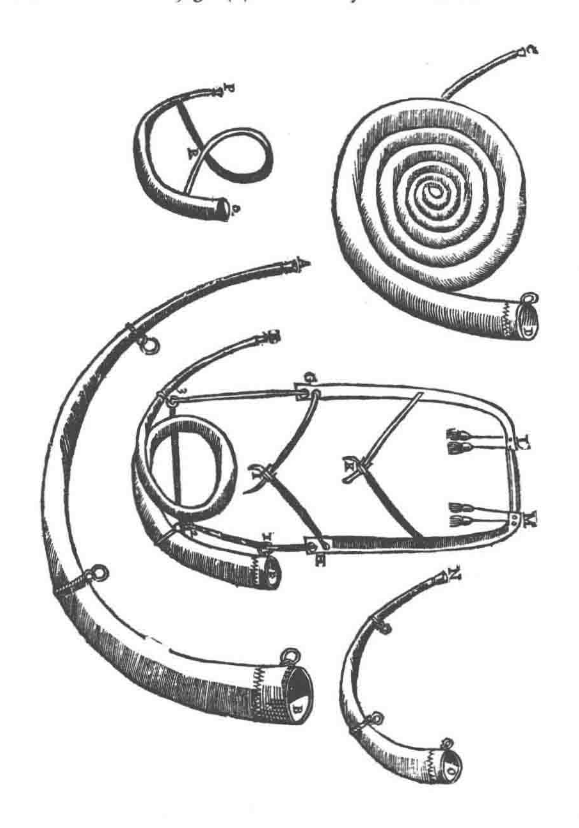
*(i) Development of the natural horn.* The many types of horn used in Europe prior to the emergence in 17th-century France of the broad circle, or hooped, horn (on which future developments of the orchestral horn were based) are illustrated in Mersenne's *Harmonie universelle* of 1636–7 (fig.3). Two of these models had a dominant role in the subsequent history of the instrument: the *trompe*, a hunting horn made in a crescent shape with a single coil in the tubing, used throughout Europe, and the *cor à plusieurs tours*, being much longer and close-coiled in spiral form. The *trompe*, which is also illustrated in Jacques du Fouilloux's treatise *La vénerie* (?1561) and Praetorius's *Theatrum instrumentorum* (1620, pl.xxii), was described by Mersenne as the horn most commonly used for hunting (it was later replaced by the hooped horn in France), although there seem to be only two examples extant, one dating from the first half of the 17th century, now in the Historisches Museum, Dresden, the other dating from 1604 (now in Mechelen, fig.4; there is a copy in the Museum of Musical Instruments, Brussels Conservatory). Mersenne declared (clearly referring to France) that the spiral model was little used. However, there is evidence of such a model in Virdung (*Musica getutscht*, Basle, 1511) and other documentation referring to the region around upper Saxony and northern Bohemia where the instrument was associated with the trumpet repertory heard in the courts. Iconographic sources for the spiral horn, again with reference to hunting, include engravings by Wenceslaus Hollar (1607–77; for illustration see Morley-Pegge, 1973, pl.I, 2) and *The Bath of Diana* by Hendrick van Balen (*c*1574/5–1632). Among the surviving examples of horns, the oldest is by Valentin Springer and dates from about 1570 (see Heyde, 1986, pl.86); another was made in Dresden before 1668 (Heyde, 1986, pl.87), and there is a third by Haas, dating from 1688 (formerly in the Trompetenmuseum, Bad Säckingen, no.21401).

The spiral horn raises a difficult question of terminology. This instrument was sometimes referred to as a 'horn' ('Jeger horn', Virdung, 1511), sometimes a 'trumpet' ('Jägertrommet', *PraetoriousTM*, pl.viii), and sometimes either, indiscriminately. Although Mersenne termed the spiral model a *cor* and the single-coil one a *trompe*, he was not always careful to differentiate between the two, seeming to use *cor* in a more generic sense than *trompe*. Notwithstanding, therefore, the lively modern debate among some scholars as to which category, horn or trumpet, some surviving examples of the helical instrument belong, there was no clear distinction between the two at the time. Nevertheless, according to modern criteria, the spiral instruments should generally be classified as horns (see Tarr, 1988, p.8). Praetorius himself maintained that 'some trumpets built like post horns, that is coiled like a serpent, do not give the same sort of sound as a trumpet' (*PraetoriusSM*, ii, p.33).

Both the *trompe* and the spiral horn seem to have played fundamental, though different roles in the adoption during the first half of the 17th century of hunting signals



*2. Horns by Paxman, London: (a) triple horn in F/B♭/F alto (with 5 rotary valves), first manufactured 1965; (b) single horn in B♭(A) (with 4 rotary valves), modern form of the instrument first produced in the late 19th century*



*3. 'Cors de chasse': (a) grand cor; (b) cor à plusiers tours; (c) trompe; (d) 'le Huchet'; (e) cornet de poste; woodcuts from Mersenne's 'Harmonie universelle' (Paris, 1636–7)*

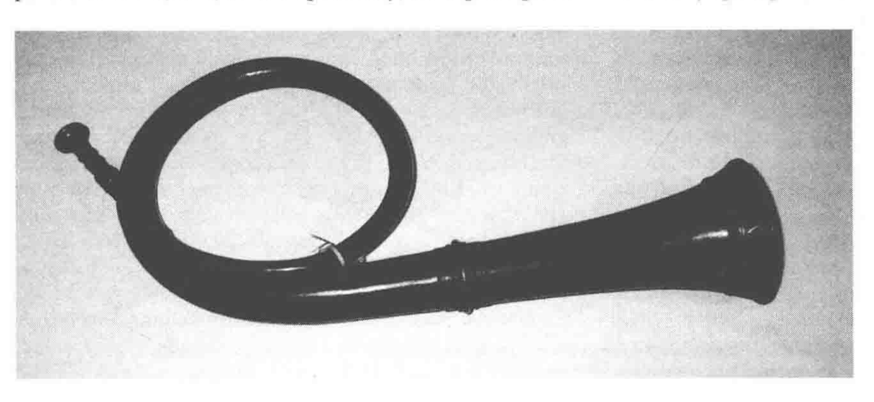
with more elaborate melodic lines than used previously. In France, for example, the signal for the sighting of the stag given by Du Fouilloux and Mersenne consisted of three short notes followed by one long one; by 1705 Philidor could notate signals with melodic fragments based on the notes of a major chord (*see* SIGNAL (i), §2). This may have been the result of the introduction of the *trompe* which, due to its longer tubing, was able to sound the fifth partial (i.e. the 3rd of the chord). In Germany and Bohemia it seems that the tradition of horn signals developed in a similar way, but was influenced by the repertory of court trumpeters. Typically, the French hunting signals utilized triple time (particularly suited to the trot of a horse), while in Germany and Bohemia the pace was faster, and, most importantly, the signals given in duple time, similar to that of contemporary trumpet repertory.

Mersenne gave some advice about the formation of a hunting horn ensemble, plainly referring to the use of older forms of horn:

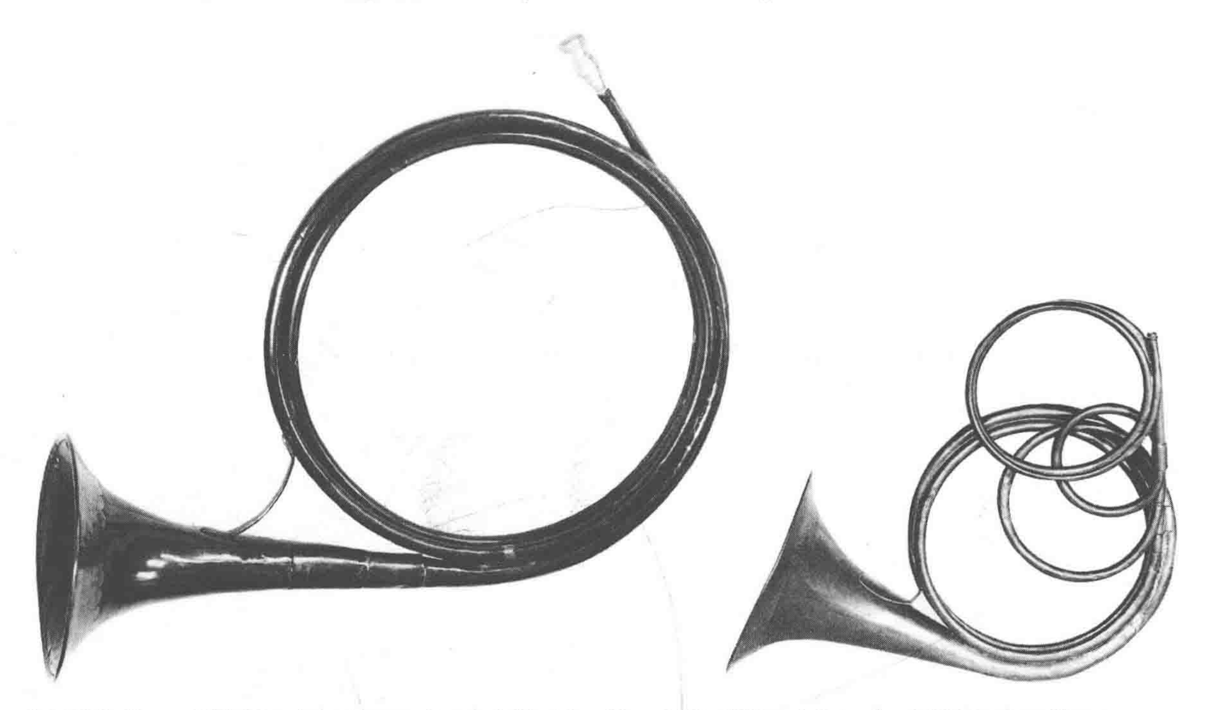
> If hunters wish to have the pleasure of playing together in four or more parts with their horns, it is fairly easy, as long as they are able to play the right notes, and adjust the length and breadth of their *trompes* observing the same ratios as organ pipes: for example, if the largest horn is six feet long, it will play a 5th lower against the one which is 4 feet long. I write elsewhere that their breadth must be in the ratio of 3:2. And if one adds a third horn, three foot in length, it will play a 4th above the second, so that the three will make a perfect trio, and play the three main notes of the first mode: and it will be easy to add three or four others to them to play the other chords.

Partly on the basis of this valuable piece of documentation, it is necessary to reconsider some deeply-held convictions on the earliest music for natural horn, whereby a role is mistakenly attributed to Italy which in fact it did not play. Firstly, the presence of a horn in Michelangelo Rossi's *Erminia sul Giordano* of 1633 has to be ruled out, since the score makes reference only to a 'chorus of hunters', with no explicit quotation of identifiable hunting signals (see Fitzpatrick, 1970, p.5). On the other hand, the term 'chiamata alla caccia' in Cavalli's *Le nozze di Teti e di Peleo* (1639) might indeed be a reference to a group of horns (*see* CHIAMATA), although, given the date of composition, it cannot be assumed that hooped horns were used. The piece is written for strings rather than horns, although it obviously mimics music for a hunting horn ensemble of the type described by Mersenne but with the parts written in the lower octave to make them suit the string tessitura. Only one iconographic source supports a possible tradition of hooped horns in early 17th-century Italy, the anonymous *Figure con strumenti musicali e boscarecci* (attributed to Giovanni Battista Bracelli, *fl* 1616–50; see Heinitz, 1929, pl.III, 1); this seems rather suspect, not least as it shows a close affinity with the bizarre illustrations by the famous French engraver Jacques Callot (1592–1635). Otherwise the only models of which there is evidence in Italy seem in fact to have been semicircular (made of animal horn or metal), or of the *trompe* type.

Some odd representations of hooped horns which appear in some very old iconographic sources are worthy of mention. One example is carved on a choir stall at Worcester Cathedral, dating from the end of the 14th century, and another is depicted in the Grüninger edition of Virgil (Strasbourg, 1502). While it is difficult to arrive at a totally convincing explanation for them, it is likely that they sprang from the artist's imagination, or else that



*4. Trompe (hunting horn), 1604 (Stadsmuseum Hof van Busleyden, Mechelen)*



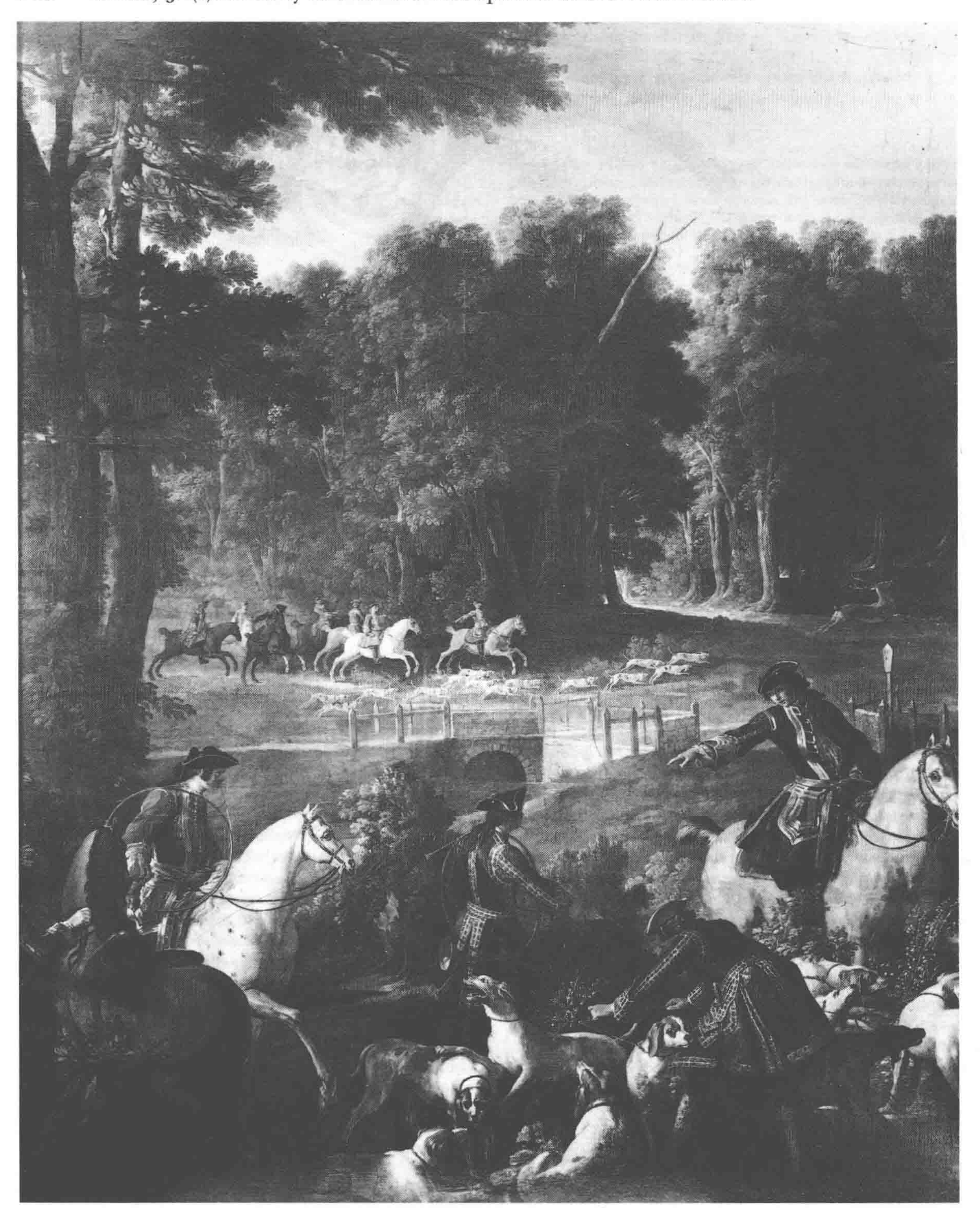
*5. (a) Helical horn, c1572 (Historisches Museum, Dresden); (b) triple-coil horn in F by William Bull, London, 1699 (Horniman Museum, London); (c) horn by George Henry Rodenbostel, London, late 18th century (City Museum and Art Gallery, Gloucester), shown with master crook and two couplers (mouthpiece missing)*

they were influenced by the iconography of the circular Roman *cornu* (such influence is obvious, for example, in Giulio Romano's frescoes of 1524–35 in the Palazzo del Te, Mantua).

The first fully circular horns (*trompes de chasse*) were probably used in a *comédie-ballet* by Lully, *La Princesse d'Elide*, given at Versailles in 1664. The score contains an *Air des valets des chiens et des chasseurs avec Cors de chasse*, while the libretto makes explicit reference both to *cors* and *trompes de chasses*; the appearance of the new instrument on this occasion, however, is also documented by an engraving by Israël Silvestre, *Les plaisirs de l'Isle enchantée, ou les festes et divertissemens du Roy à Versailles* (published *c*1676), which portrays a scene from the comedy, and is probably the earliest iconographic representation of true hooped horns. Another important source of documentation is provided by Cardinal Flavio Chigi, papal legate at the court of France, who in the same year, 1664, again at Versailles, attended a *curée* (feeding some of the prey to the hounds to the sound of instruments) during which his attention was caught by 'alcune trombe ritorte' ('some bent trumpets'; Lionnet, 1996). Also at Versailles, in the Salon de Diane, the hooped horn appeared on some hunting trophies carved between the end of the 1670s and 1682, while the earliest surviving example of the instrument is the one made by Hieronimus Starck of Nuremberg in 1667 (now in the Musikhistorisk Museum, Copenhagen). A hooped model was also built by Crétien of Paris from 1680 onwards. This had a broad body comprising one and a half coils of tubing (227 cm long, 48 cm in diameter), with a bore of 12 mm, a mouthpiece soldered to a long, removable shank and a bell of 14·5 cm reinforced with a covering decorated with designs typical of the Louis XIV period (D'Anterroches, 1992). Given this origin, the description 'French horn' should not be considered one of the many 'fantasies' in the terminology of musical instruments, but rather as an explicit and appropriate reference to its country of origin.

An instrument dating from 1689 attributed to Michel Koch of Dresden is an example of a later development (now in the Musikinstrumenten-Museum, University of Leipzig). The mouthpipe is soldered to the body and strengthened by a crosspiece, as is the bell (which is a good 21 cm in diameter); thus the instrument is more solid and suitable for hunting on horseback. A similar model, but with two coils of tubing, was still being used in 1710 by Augustus the Strong, king of Poland. From 1723 onwards, however, a model invented by the Marquis Marc-Antoine de Dampierre, the commander of Louis XV's hunters, was in widespread use. It had one and a half coils, and its dimensions were enormous (405 cm in length, with a diameter of 72 cm; fig.6). On the occasion of the birth of the Dauphin in 1729, Dampierre, in collaboration with the instrument maker Le Brun, created a new model, described as 'à la Dauphine', with two and a half coils of tubing (450 cm in length and 54 cm in diameter). This instrument was more manageable, and it remained in use for about 100 years, up until the appearance of the *trompe d'Orléans* at the turn of the 19th century with three and a half coils (about 40 cm in diameter) which is still in use (Marolles, 1930). These models have a repertory of signals, which are first documented in a collection assembled by A.D. Philidor in 1705 under the title *Tous les appels de trompe pour la chasse* (*F-V* 1163).

That the instrument which appeared at Versailles was completely new is clearly demonstrated by the fact that it was unknown in German-speaking countries, until its discovery by the Bohemian Count Franz Anton Sporck



*6. Large circular French trompe: 'Hunt in the Forest of Compiègne' by Jean-Baptiste Oudry, from the 'Royal Hunts of Louis XV' cycle, 1733–46 (Château de Fontainebleau)*

(1662–1738), who first heard it when he went to Paris in 1680. He was so fascinated by the new horn that he left behind two of his servants (Wenzel Sweda and Peter Röllig) to learn the technique of the instrument and bring it back to Prague and the rest of Bohemia. However, bearing in mind that Sporck came from an area where the spiral horn was much used, and that he was surrounded by representations of horns and apparently also by horn players who took part in the hunt, he might have had another reason to consider the French model to be new.

It is possible that during his visit to France he also encountered some unfamiliar way of playing it, and this might be the French style described above, traditionally in triple time. The existence of two parallel musical traditions, one French and the other Saxon and Bohemian, is borne out by the most famous horn works of the early 18th century, Vivaldi's concertos and Bach's First Brandenburg Concerto. These works, in which the triple rythms of the French style are juxtaposed with the duple time that was more common, east of the Rhine, have a further bearing on the subsequent history of the instrument, in that the pitch of F was adopted.

*(ii) Ensemble and orchestral use.* In addition to Cavalli's *Le nozze di Teti e di Peleo* cited above, an imitation by string instruments of a hunting ensemble is found in Lully's *Isis* (1677). It appears that a hunting ensemble was introduced into the orchestra in a performance of a ballet by J.H. Schmelzer, given in Linz for the name-day of Emperor Leopold I on 15 November 1680; according to the libretto (the music is lost), on that occasion an intrada was played by violins and hunting horns together (see Fitzpatrick, 1970, p.8). Similar evidence is found in the libretto of Georg Bronner's opera *Echo und Narcissus* (1693), the music of which is also lost (see McCredie, 1964, p.193). In all likelihood the presence of a horn ensemble in the orchestra may be ascertained in the score of Agostino Steffani's opera *I trionfi del fato* (Hanover, 1695) which calls for four *trompes*; here the term clearly indicates *trompes de chasse* (and not trumpets), as is borne out by the notation (similar to that of contemporary French scores) and the fact that many French musicians were then to be found in the court orchestra in Hanover.

Although the horn was still linked to the hunting tradition, it began to be used as a concertante instrument in ensembles by the end of the 17th century. A short, anonymous *Sonata da caccia con un cornu* dating from before 1680 and preserved in Kroměříž (Meyer, 1956) belongs to this repertory; the horn plays signal motives in a concertante relationship with two violins, two violas and basso continuo. Such a piece, which uses the 3rd to the 12th partials, must have been played by an 8′ spiral horn, since the hooped type was not known in the area before 1680, the year of Sporck's visit to France. The two *trombae breves* called for in a *Sonata venatoria* dating from 1684 by the Moravian composer P.J. Vejvanovský are perhaps again to be understood as spiral horns, but at that date the term could also refer to the hooped instrument. A more reliable piece of evidence for the use of the fully hooped horn is in a Concerto à 4 in B♭ by Johann Beer (1655–1700) for *corne de chasse*, *posthorn*, two violins and basso continuo. The surviving parts were transcribed by a later copyist (probably Peter Johann Fick) and the horn part is written in treble clef with one flat, for a transposing instrument in F playing a 5th lower than written (thereby in the 'classical' notation; see §4 below). C.A. Badia's *Diana rappacificata*, performed in Vienna in 1700, includes a hunting fanfare where two horns in F play music in triple time which displays features typical of music for horn ensemble and also contains melodic phrases characteristic of the later solo horn idiom (Haller, 1970, p.176). However, did the horn did not officially enter the orchestra of the imperial court in Vienna until 1712 (Köchel, 1867, p.80), a date which seems surprisingly late considering that the Leichamschneider brothers had acquired a considerable reputation in Vienna as horn makers a good ten years earlier, and that the small electoral and princely courts of northern Germany had taken the instrument permanently into their orchestras before 1706. This may be explained by the fact that there were no substantial modifications to the make-up of the imperial chapel during the final years of the reign of the elderly Joseph I, but as soon as Charles VI, a music and hunting enthusiast (like Sporck), ascended to the throne, changes were instituted.

Examples of the use of the horn in northern Germany include Reinhard Keiser's *Die römische Unruhe*, performed in Hamburg in 1705, where the instrument is used both in a concertante manner and as an integral part of the orchestra (Haller, loc. cit.). Further east, in Szczecin, horns also appeared in two cantatas by F.G. Klingenberg, one dating from 1704 (now lost), the other, *Die aus dem Markt nach Pommern wandernde Liebe*, composed in 1705. In Lübeck, also in 1705, Buxtehude used horns in his cantata *Templum honoris*, in which players from Hamburg took part, while in 1708 the Berlin court composer A.R. Stricker employed them in his opera *Alexanders und Roxanens Heirat*. In any case, by 1713 the instrument had become well-enough established that Johann Mattheson was able to declare in *Das neu-eröffnete Orchestre* (p.267) that 'the lovely, majestic hunting horns have now become very fashionable'. The fact that many horn players were taken on by the leading musical chapels further confirms the instrument's increasing diffusion throughout the German-speaking area. Following J.T. Zeddelmayer's appointment to Weissenfels in 1706, other players were engaged in Wolfenbüttel (1710), Dresden (1710), Düsseldorf (1711), Stuttgart (1715) and Darmstadt (1718). Dresden in particular was an important centre of horn playing throughout the 18th century; notable performers employed there included the Schindler brothers (from 1723 to 1733 and 1737 respectively), J.G. Knechtel (from 1733 or 1734 until about 1756), A.J. Hampel (from 1737 until about 1768) and Carl Haudek (1747–96).

The first occurrence in France of a part written specifically for the hooped instrument is likely to have been in the divertissement *La chasse du cerf* by J.-B. Morin, performed at Fontainebleau in 1708. An early example of the horn in a concertante role in an Italian score is found in Francesco Gasparini's *L'oracolo del fato* (Vienna, 1719), which calls for two 'trombe da caccia', while one of the first appearances of the horn in London must have been when German (possibly Bohemian) players appeared at Chelsea College in 1704. It seems that Handel did not adopt the horn on a permanent basis before 1720.

The official adoption of the horn into the Viennese court orchestra makes it possible to trace the route by which the instrument quickly came to take a permanent place in the most fashionable operatic repertory of the day, that of the Neapolitan school; here it assumed its characteristic 'harmonic' role which subsequently became habitual in orchestral use of the instrument. Between 1707 and 1719 the Neapolitan viceroyalty, then dominated by the Austrians, was represented by Count Johann Wenzel von Gallas, a member of a Bohemian family with a strong musical tradition. The family supported a sizable orchestra from which, in all probability, the count selected a core of players to take to Naples. There, on 28 August 1713, during the celebrations for the birthday of Empress

Elizabeth Christina, there was a performance of the serenata *Il genio austriaco: Il Sole, Flora, Zefiro, Partenope e Sebeto*, on a text by l'abbé G. Papis, with music by Alessandro Scarlatti: 'there were countless harmonious instruments, timpani, trumpets, hunting horns, as well as flutes and all sorts of strings and organ, and a great number of singers in the chorus' (D.A. Parrino, quoted in Prota-Giurleo, 1952, p.89). A few months later, on 19 November, Lotti's opera *Porsenna* was performed at the Teatro S Bartolomeo for the name day of the empress, 'adapted and directed' by Scarlatti; from that point onward, Scarlatti gave the horn a permanent place in almost all his operas. In view of this, the declaration in Heinrich Domnich's *Méthode* (1807, p.iii) that Scarlatti and Lotti were the very composers responsible for the introduction of the horn into the orchestra in Italy seems to be strongly supported by the evidence. According to Domnich, their principal pupils, Hasse (whose first Italian opera, *Tigrane*, was performed in Naples in 1729) and Domenico Alberti respectively, imitated and continued their teachers' use of the horn. The Neapolitan school appropriated the instrument on a permanent basis, and it regularly appears in the scores of Durante, Porpora, Vinci, Feo, Leo and Pergolesi from at least 1720 onwards.

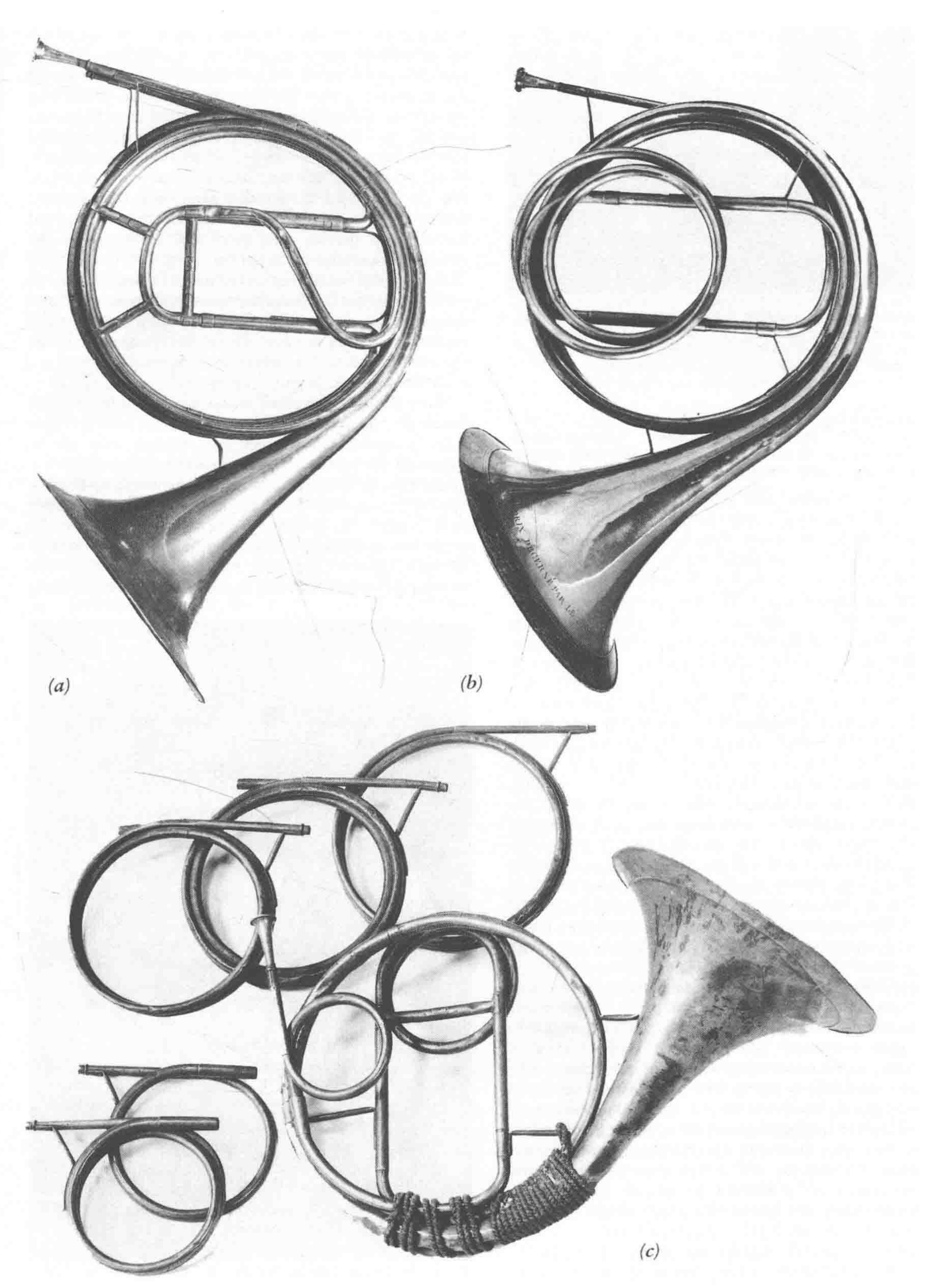
A terminological peculiarity of Neapolitan scores is the adoption of the name 'tromba da caccia', an Italianization fof the French *trompe de chasse*. This term distinguished the horn from the simple folded 'tromba' or trumpet, referred to elsewhere in Italy as 'tromba diritta' or 'tromba lunga' (the Italian language had not adopted the diminutive form 'trombetta' as was the case in the other principal European countries). The presence of a 'trombon da caccia' in two Vivaldi scores (the opera *Orlando finto pazzo*, 1714, and his Concerto in F for violin, 2 'trombon da caccia', 2 oboes and bassoon, RV574) probably stems from this same terminological tradition: the instrument was therefore a hooped horn. Further documentation of the reception of this model in Italy is provided by Filippo Bonanni who, in his *Gabinetto armonico* (1722), as well as referring to the still-common 'Corno per la Caccia' as being similar to an animal horn, mentioned an 'Altro Corno da Caccia' made of metal with a small central coil, adopted 'by Hunters and by Messengers', and lastly a hooped 'Corno raddoppiato' ('doubled horn') which was 'much larger and more resonant' and made 'a terrific sound, overpowering the other instruments'.

*(iii) Crooks and hand technique.* The crucial aspects of the evolution of a truly orchestral horn and its playing technique were the adoption of a more compact and manageable shape, and the introduction of crooks. Crooks were introduced in Austria as early as the beginning of the 18th century and were in common use by the 1740s. They consist of a piece of tubing turned back on itself and inserted at the mouthpipe or along the pipework, thus adding to the overall length of the instrument and effecting a change of pitch. The introduction of crooks represented substantial transformation of the horn's actual sound. Their use involved a considerable variation in tone colour from key to key, as the overall proportions of the tubing differed according to the crook. This variation was especially noticeable on the crooks at each end of the range (B♭ and C bass; A, B♭ and C alto), the tone being very different from that obtainable in the central keys (D, E♭, E, F, G). As far as is known, the earliest surviving example of a horn with crooks dates from 1721, and was made by Michael Leichnamschneider (for illustration see Fitzpatrick, 1970, fig.IV*a*). When crooks were inserted in the mouthpipe, players were obliged to change the way they held the instrument, so that the crooks did not fall out. The left hand, which in hunting on horseback had been used to hold the reins, now had to hold the crooks and the instrument securely, while the right hand could grasp a side of the bell, and not the body of the horn as had previously been the case.

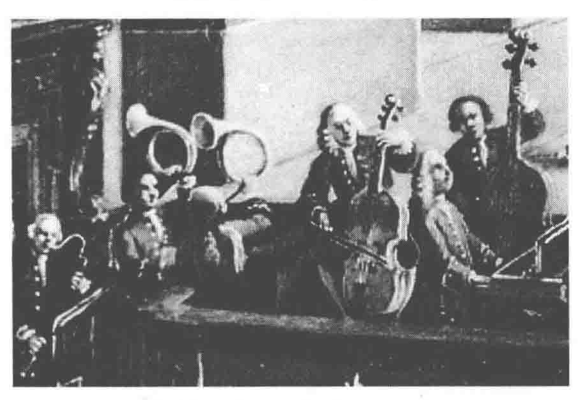
The earliest surviving sets of crooks belong to English-made horns and include two conical 'master crooks', to which cylindrical 'couplers' of various sizes were added to obtain the lowest pitches (see fig.5*c*). While on one hand this early system produced a considerable saving in the difficult construction of conical crooks, on the other it had the drawback of making the instrument heavier and quite awkward to hold when more than one coupler had to be used together. Couplers were abandoned after 1750 with the introduction of a complete series of nine or more crooks inserted in the mouthpipe, one for each key starting from B♭ or C alto (fig.7*c*). Another important invention, dating from 1753 at the latest and known as the *Inventionshorn*, was conceived by the famous horn player A.J. Hampel with the help of the instrument maker Johann Georg Werner of Dresden. This model has the distinctive features of a fixed mouthpipe and series of sliding crooks of cylindrical bore which are inserted into the body of the instrument to lower the pitch from E downwards, while from F upwards it is necessary to insert a new mouthpipe which also acts as a crook. The earliest surviving example of the *Inventionshorn* is by Johann Gottfried Haltenhof (1776, now in the Musée de la Musique, Paris; fig.7*a*). The most famous model of horn with sliding crooks, however, was the *cor solo*, invented by Raoux in Paris in about 1780 and adopted by many soloists in France (fig.7*b*). It was distinguished by the use of only five crooks (those most commonly used in solo compositions), G (a simple bend), F, E, E♭, and D.

In the mid-18th century, as crooked horns became increasingly common in orchestras, notes alien to the harmonic series began to appear in some scores, e.g. Durante's *Abigaile* (Rome, 1736; see Fitzpatrick, 1970, p.65). These notes probably required some use of the hand inside the bell, a technique which was made more easy by the reduced dimensions of the body of the instrument and the increased aperture of the bell. Before that time, according to Dauprat's *Méthode* (1824), horn parts were played in the same manner as the contemporary hunting instrument (probably with the 'natural' intonation of the 11th and 13th partials), held in one hand with the bell turned upwards. He also maintained that as late as 1800, in some theatres in Milan, the players (probably including the virtuoso Luigi Belloli) used to hold the bell upwards to play *forte*. This points to the survival of a much older technique and seems to confirm the many pictures showing the horn held in such a position even if some of them may be exaggerated for artistic or pictorial reasons (fig.8). In any case, Dauprat himself observed that some horn players were resistant to the direction to play with the 'pavillon en l'air', because the position rendered the quality of attack and intonation less reliable.

The first complete description of the use of hand technique is found in the *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* by Valentin Roeser (1764) who wrote:




7. *(a) Inventionshorn by Johann Gottfried Haltenhof, Hanau am Main, 1776, shown with crook for G; (b) cor solo by Lucien-Joseph Raoux, Paris, late 18th century, shown with crook for E♭ (both Musée de la Musique, Paris); (c) horn with tuning-slide and six terminal crooks by Carl Gottlieb Schuster, Markneukirchen, c1840 (Germanisches Nationalmuseum, Nuremberg)*



*8. Natural horns (held 'pavillons en l'air') in an 18th-century Italian orchestra pit: detail of a painting by Pietro Domenico Olivero, 1740–41 (Museo Civico d'Arte Antica, Turin), showing the interior of the Teatro Regio, Turin, during a performance of Feo's opera 'Arsace'*

The notes I have marked . . . are too high, but they can be played in tune by placing the hand in the bell of the horn . . .. There are a further four or five notes which can be played on the horn by using the hand. But care must be taken if one wishes to use them.
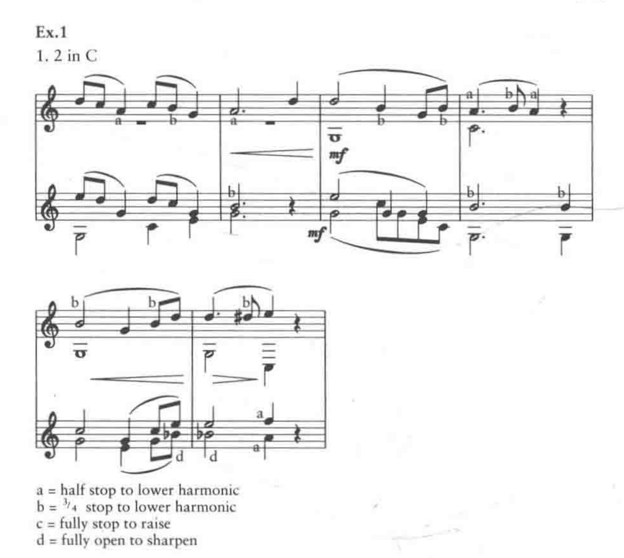
In practice, Roeser was referring to an elementary technique of playing using the hand, aimed as much towards tuning the sharp partials as to lowering of a semitone with a larger occlusion. In this technique the hand is inserted into the bell (the horn being held with the bell turned downwards, in the now customary position) with the fingers resting on the part furthest from the player's body, and slightly curled round fig.9. By bringing in the thumb to form a sort of 'spoon', the player can close the bell as much as is necessary to lower each harmonic by a semitone, thus obtaining a new series of pitches, but with a muffled tone. Another aspect of this technique is the complete closure of the bell, which results in an even duller and more 'metallic' timbre and obtains a further series of notes (but only from the 4th partial), one semitone higher than the natural ones. However, for some partials which have a tendency to sound particularly flat, it is necessary to open the hand completely, i.e. by stretching the palm towards the inside. This technique is required for *b♭′* (the 7th partial), *f♯″* (11th) and *a″* (13th) – both also possible with a closed hand – and finally *b♭″* (14th). The combination of these hand techniques mean that a chromatic scale can be played in a good part of the range, while a proper positioning of the hand gives a more well-blended tone. It seems that hand technique was at first used only by some virtuosos and it is impossible yet to establish with any certainty the place where it first took root. Domnich (1807) credited Hampel with its invention, but his testimony does not seem completely reliable (see Hiebert, *HBSJ*, 1992), although it is likely that Hampel was one of the first to use it when he played second horn in the Dresden orchestra, passing it on to his pupils, including Giovanni Punto. Another, older technique survived into the 18th century, having been known to Praetorius (1619). Known as 'falsetto' technique, it involved relaxing the lips to obtain an artificial lowering of the lowest partials.

During the whole hand-horn period there was a particularly marked distinction between the roles of 'first' and 'second' horn, referred to as *cor alto* and *cor basse* respectively. It was customary for the *cor alto* to specialize in playing only the top register (generally from the 5th to the 16th and sometimes up to the 24th partials), thanks to an embouchure derived from trumpet technique which helped with playing high notes. In contrast, the *cor basse* specialized in playing the low register which, because of the greater distance between the available harmonics, necessarily implied better development of hand technique and 'falsetto'. It is evident from various methods published by the Paris Conservatoire, which call for different mouthpieces and embouchures for the two categories, that players began to specialize early on in their careers, during their apprentice years. The mouthpiece required for *cor alto* playing was short and narrow, and the embouchure similar to that of the trumpet, with one-third of the mouthpiece resting on the upper lip and two-thirds on the lower; for *cor basse* the mouthpiece was broad and deep and leaned two-thirds on the upper lip and one-third on the lower. This division of roles has remained in use in the modern orchestra, where two distinct registers are normally assigned to pairs of players.

Hand technique evolved into a distinctive horn idiom which saw as desirable the varied timbre which results from the alternation of open and stopped notes, giving rise to all the 'classic' repertory for the instrument, from Mozart's and Haydn's concertos to the works by Beethoven (Horn Sonata in F) and Weber (Concertino in E minor op.45), and also the many solo horn passages in the orchestral and operatic repertory (e.g. the overtures to Weber's *Oberon* and *Der Freischütz*; see ex.1). The technique clearly left a considerable mark on later writing



*9. Horn (hand-stopped), cello, violin and oboe played by Jean Joseph Rodolphe, Jean-Pierre Duport, Pierre Vachon and Vernier: painting by Louis de Carmontelle, pencil and watercolour, late 1760s (Musée Condé, Chantilly)*




for the horn, so much so that Brahms's orchestral parts continued to be composed with the hand horn in mind, despite the fact that by the time they were written the instrument was fully mechanized. It is known that he hoped that his Trio op.40 would be played in such a way. Hand technique continued to be taught in the early years of study up until the 1920s and later in the 20th century it experienced a considerable revival in period instrument performances.

There is evidence that more unusual or unfamiliar timbres, produced by means of special techniques or mechanisms, were exploited as early as the mid-18th century. Hampel's insertion of a wad of cotton in the bell, to obtain a particular dampening effect preferable to that with the mute, is documented in Domnich's *Méthode* (p.iv). This technique must already have been in use for some time, since Vivaldi asked for it in his Concerto for viola d'amore, 2 oboes, 2 horns and bassoon RV97. The two horn parts in Beethoven's Rondino WOO25 (1743) calls for mutes to be inserted into the bell (for further details about horn mutes, *see* MUTE, §2.

3. HISTORY FROM *c*1800.

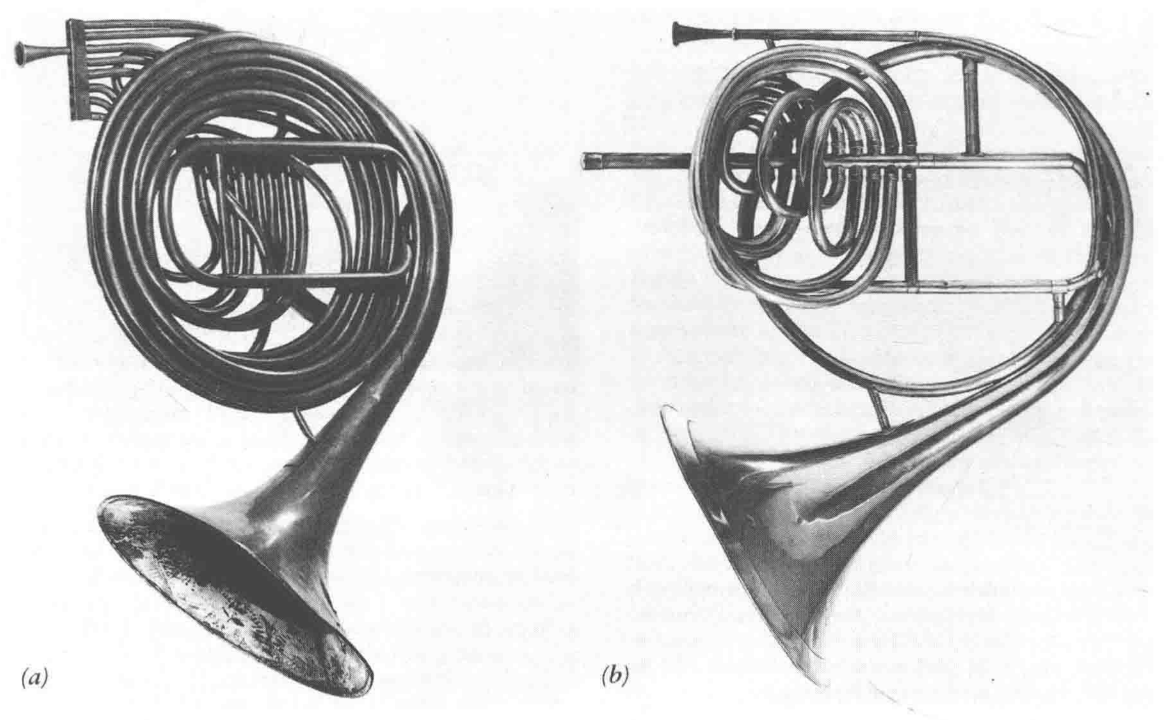
*(i) Keyed and omnitonic horns.* One of the various attempts to make the horn chromatic involved the addition of keys similar to those already in use on woodwind instruments. An instrument, known as an 'Amor-Schall', whose bell was covered by a hemispherical (*d'amore*) bell pierced with holes, invented in the second half of the 18th century by Ferdinand Kölbel, a horn player at the Russian court, was thought to be of such a type. In 1995, however, a pen and ink sketch of the instrument was found which shows that it was rather a kind of omnitonic valve horn (see Koshelev, 1998, pp.52–5, and Tarr, forthcoming). Much later, in 1822, the horn player Benedetto Bergonzi of Cremona added four keys to the natural horn, taking his lead from the KEYED BUGLE. These experiments were not developed any further and no example of either has survived.

The invention of 'omnitonic' horns probably arose from the desire to have all the crooks accessible at the same time and to be able to select them instantaneously. In these horns all the crooks were actually incorporated into the instrument, with a special device to enable the player to choose the one required. Although their success was rather limited (in the meantime valves had been invented, and these produced an almost identical result though incurring less expense and overall weight) a vast number of models were designed and built. The earliest was made by J.-B. Dupont (Paris, *c*1815), comprising eight independent tubes, each with its own mouthpipe into which the mouthpiece was inserted to obtain a different series of partials (fig.10*a*). In May 1818 Dupont obtained a patent for a second, more advanced model in which a single mouthpipe served for all the crooks and a long notched slide could be moved to select the desired key. A more conventional and efficient model was patented in 1824 by Charles Sax of Brussels, which was based on the *Inventionshorn* but placed all the crooks on a slide (fig.10*b*). There was a host of other experiments with omnitonic horns, almost all developed by French makers, with some exceptions, such as Embach in the Netherlands, Pelitti in Italy and Kruspe in Germany.

*(ii) Valve horns.* (For further discussion and illustration of the valve types discussed here, *see* VALVE (i)). The earliest documentation of the invention of a horn with valves (apart from a rudimentary valve device applied to a 'horn' by the Irishman Charles Clagget in 1788 – this was probably actually a trumpet) is a letter dated 6 December 1814 from Heinrich Stölzel addressed to King Friedrich Wilhelm II of Prussia, in which he requests recognition of his horn with two tubular piston valves which he had demonstrated by July 1814. However, Friedrich Blühmel claimed to have had the idea first (in 1811–12) – though his invention was a box valve (a piston valve of square section) – thus setting in motion a long-lasting battle which came to an end only with the issuing of a joint Prussian patent in April 1818 for a box valve (see Heyde, 1987, pp.14–21). Stölzel quickly paid off his competitor and thereafter was able to exploit the patent alone. In 1819 a third valve was added to the horn by C.F. Sattler, who in 1820–21 also experimented with a double-piston valve; the latter device, with various improvements, was particularly successful in Germany and Austria (after having been improved in 1830 by Leopold Uhlmann it became known as the 'Vienna valve').

In Italy in 1822 Luigi Pini invented a horn with two double rotating cylinders, set in motion by indented wheels worked by long rods, an example of which has survived (Museo Civico Medievale, Bologna, no.1847). A large number of experimental valves, both rotary and piston, were later invented for the horn. Important early examples of the rotary valve include one invented by Blühmel in 1828 and, in particular, one devised by J.F. Riedl in 1835 which, with a few improvements, is essentially the type still in use today. Horns have also been made with piston valves such as Wieprecht's 'Berlin' valve (1833) and the 'Périnet' valve (1838), named after its inventor, which was subsequently successfully applied to all types of brass instrument.

There is no doubt that there were band players, especially in Germany, who adopted the valve horn immediately after it was invented, using it chromatically in the manner still current today. Some soloists were also quick to take up the new model for concert use, but orchestral horn players, even if aware of the advantages of the invention, were slow to accept the new horn unconditionally, since hand technique and its associated variety of timbre was universally much in demand and




*10. Omnitonic horns: (a) by J.-B. Dupont, Paris, c1815; (b) by Charles Sax, Brussels, c1824 (both Musée de la Musique, Paris)*

much appreciated. The adoption of the valve horn involved not only the elimination of such differences in timbre, but also a drastic reduction of the keys in which the instrument was pitched, leaving almost only the horn in F (and later in B♭) with its characteristically dark, resonant tone colour. This meant that all the existing repertory when performed on this standardized model became tonally uniform. The transformation seems to have been encouraged by a general search for tonal uniformity which was then taking root, particularly in German-speaking areas and in Italy. There was great criticism of the increasing indifference to the old distinctions of tone colour. F.L. Schubert (*NZM*, 1865) suggested that conductors ought not to be tolerating players' neglect of the hand horn. Perhaps for similar reasons Henri Kling, in his *Populäre Instrumentationslehre* (*c*1882), recommended the use of a G crook for the third movement of Mozart's Symphony in G minor K550, without which, he felt, the special timbre of the passage was lost.

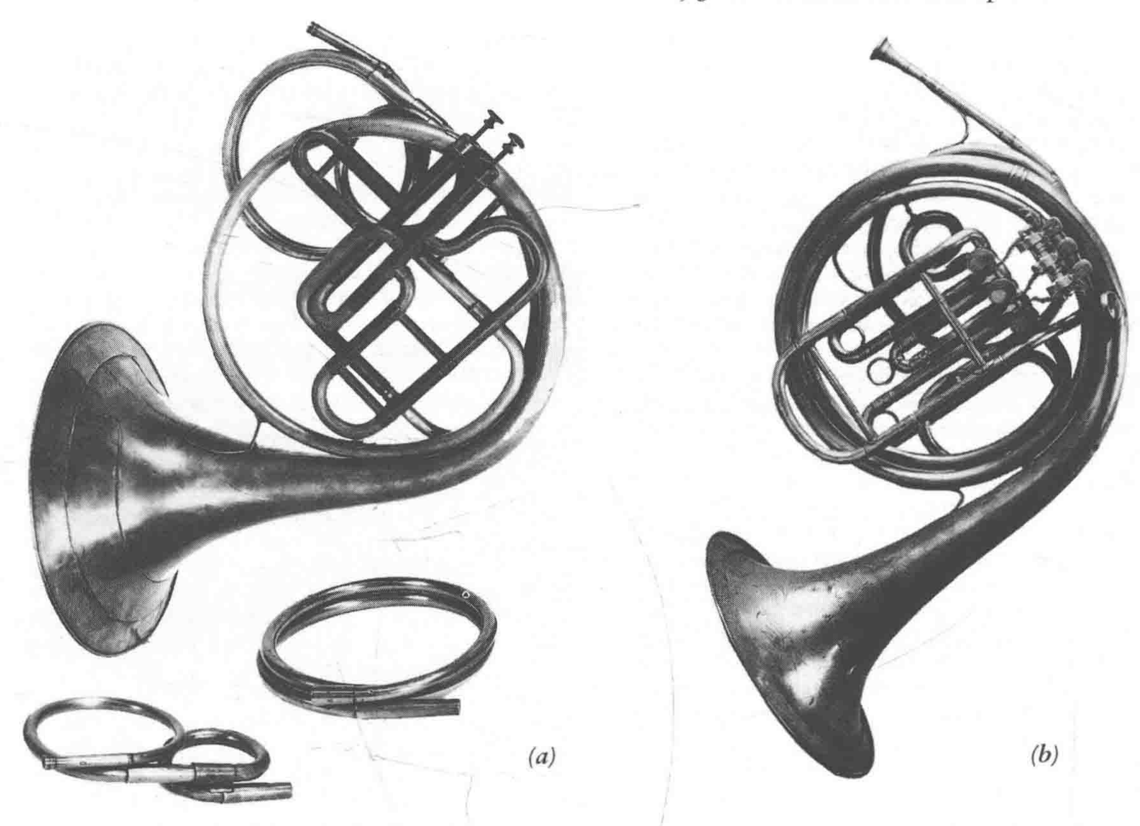
The earliest example of solo use of the new valved model is probably G.A. Schneider's *Concertino für drei Waldhörner und ein Chromatisches Horn* (first performed in Berlin in 1818), while its first known undisputed appearance in the orchestra was in Halévy's opera *La juive* (1835). As early as 1823 Spontini sent a large number of valved instruments from Berlin to Paris, some of which were destined for Dauprat (see Kastner, 1848, p.192). It seems that there were two hybrid techniques for playing the valve horn: one in which valves were used instead of crooks, playing in all other respects as if on a hand horn, and the other with an intermittent use of closed notes. Both these techniques were employed by Wagner: examples appear respectively in *Rienzi* (1842) and in *Tristan und Isolde* (1865) respectively. The second technique called for the adoption of new symbols ('+', countermanded by 'o'; see ex.2) to indicate the notes which were to be hand-stopped (Fr. *sons bouchés*; Ger.




*gestopft*; It. *chiuso*). These were probably devised by Wagner and his horn player in Dresden, J.R. Lewy. This technique seems to validate the adoption of F as the principal pitch for valve horns, as it is more comfortable and efficient than B♭ when hand technique and valves are used in combination.

A clear advantage the valve horn has over the hand horn is the ability to play a chromatic scale satisfactorily in the low register. Orchestral horn players therefore eventually moved over to the new instrument, an indication of this being the publication of numerous methods for valve horn alone, the earliest being by J.E. Meifred (Paris, 1840) and Antonio Tosoroni (Florence, *c*1846). In Austria, Joseph Farbach (whose method dates from about 1860) declared himself vehemently against the uneven effect of the 'old habit of suffocating the harmonics by means of the hand'. In contrast with other countries, in France the hand horn continued to be learned and used into the 20th century, with the exception of the period when Meifred taught valve horn at the Paris Conservatoire from 1833 to 1864. The French also continued to play instruments with both valves and crooks (examples of such horns are shown in fig.11) long after their use had ceased elsewhere. The French preference for the hand horn is evident even in 20th-century pieces, such as Dukas' famous *Villanelle* (1906).

The invention of the double horn is attributed to the 19th-century German maker Fritz Kruspe of Erfurt. It




*11. (a) Horn with two detachable valves by Thomas Key, London, c1840, shown crooked in F (G master crook and F coupler), with D coupler (below right) and B♭ master crook and A coupler (below left); (b) horn with three rotary valves and F crook by W. Glier, Warsaw, 1835 (both Bate Collection, University of Oxford)*

was designed in collaboration with a nephew of the horn player F.A. Gumbert and first introduced in Markneukirchen in 1897. However, similar experiments had already been carried out in France by the maker Pierre Louis Gautrot from 1858 onwards. His 'système équitonique' (patented in 1864) was originally conceived as a compensating system, but in effect worked on the same principle as that of the double horn. It consisted of three valves, each with a double set of additional tubing – a primary set tuned normally and a shorter auxiliary set whose length was added to that of the primary set by depressing a fourth valve. Although intended chiefly to correct the intonation of the lowest notes of the euphonium and the *bombardon*, the system was also applied to the horn, where it made possible the use of an E♭ or an F crook without having to reset the valve-slides after changing from one crook to the other. The object attained was not in this case worth the extra weight and cost, but the instrument was in essence a double horn. In 1912 D.J. Blaikley patented a piston-valve double horn in F/B♭ almost identical with the Gautrot 1864 layout, but it met with little favour among players. It nevertheless served in a measure as inspiration for the double horn in F/B♭ built on the ascending third-valve principle by the French firm Jérôme Thibouville-Lamy, in collaboration with the horn player Louis Vuillermoz (*c*1928).

In the second half of the 20th century, the designs of the London horn player Richard Merewether, in collaboration with the firm of Paxman, gave rise to various other combinations of double and triple horns, which have been increasingly adopted in many countries, along with the standard double horn in F/B♭ and single horns in B♭(A) (see fig.2*b*. Merewether's 'dual-bore' system (developed by 1960) introduced tapered lengths into the circuits carrying the valves and enabled double horns in B♭(A)/F alto, F/F alto and even B♭(A)/B♭ soprano to be built, with both horns in each combination of a quality that bears comparison with good single instruments ('B♭(A)' denotes that the horn is equipped with an additional valve that allows the instrument to be put into A; see §1(ii) above). For triple horns in F/B♭/F alto and F/B♭/B♭ soprano the same system adds a descant horn to the regular F/B♭ double horn without harmful acoustical compromise. The ascending third valve, still popular in France, may be employed in the longer parts of these horns, with the F alto carrying the usual three-semitone descent remaining the more useful device.
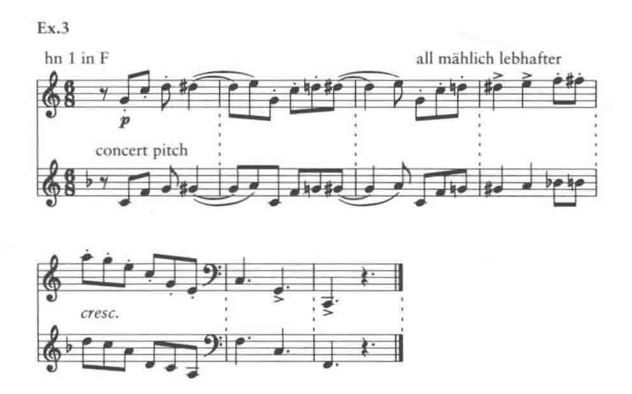
4. NOTATION AND TRANSPOSITION. Before a single system of notation, which may be usefully termed 'classical' notation, had emerged which was adopted by almost all composers, several systems had been used. The 'French' notation, such as is found in Steffani's *I trionfi del fato* (1695), utilized the old soprano, alto, tenor and bass clefs, with sometimes the treble clef for the highest part. This system was not widely used, and by 1729 J.-J. Mouret was already using the 'classical' notation in the second of his *Suites de symphonies*. The 'Saxon' notation (treble clef, with the notes written an octave higher than sounding pitch) was the principal system found in the early history of the horn in the orchestra. The use of this system meant that the most frequently used partials (from

the 4th to the 12th) remained as far as possible within the staff; in addition, this was the same notation as was then used by the trumpet. The favoured keys of the horn in this period, F (apparently the most frequent) and D, were differentiated by their respective key signatures. There is evidence that 'Saxon' notation was used for a certain time in Dresden and the surrounding area (the region where some of the earliest music for the horn is found). The same notation was adopted by Vivaldi in *Orlando finto pazzo* (1714), the earliest surviving work in which he calls for the horn ('trombon da caccia'); he subsequently adopted notation at pitch for the instrument (still in treble clef).

The earliest 'Neapolitan' notation was in bass clef with the notes written an octave below sounding pitch, possibly because it was felt to be more suited to the baritone register of the instrument, or perhaps to distinguish it from the corresponding treble clef notation used by the trumpet. The 'Saxon' and early 'Neapolitan' systems were perfectly functional as long as the horn remained tied to a single basic key, but decidedly inadequate (and inconvenient) in the era of crooks. However, in a group of Neapolitan scores dating from 1753 to 1763 (*GB-Lbl*) the C clef (particularly the alto clef) is used as well as the bass and treble clefs (see Carse, 1925, p.115). In this system, the harmonic series was indicated with a single series of positions on the staff, but was transposed to different keys by use of clefs. Thus the C major triad, C–E–G, could be read and played as D–F♯–A when preceded by the alto clef; the bass clef gave E–G♯–B, the mezzo-soprano clef, F–A–C, and so on (the distinction between keys with sharps or flats was established by altering the key signatures).

The 'classical' system, which with few exceptions has remained in use from the early 18th century, is based on the use of the treble clef (with rare interpolations of the bass clef), with no key signature whatsoever, and indicates the various partials of the natural series on C. These last are transposed according to indications to the player as to which key of instrument to use, or else which crook to insert. The player thinks of the part in terms of absolute pitches in the harmonic series on C, while the sounds produced correspond to those set by the key of the instrument or by the crook in use. If the player performs the sequence C–E–G with the D crook ('horn in D') the sounds produced will be D–F♯–A, with the E♭ crook, E♭–G–B♭, and so on. The earliest example of this notation which has so far come to light is found in Badia's *Diana rappacificata* (Vienna, 1700); this seems to confirm the Viennese origin of horn crooks, which made such notation necessary (see §2(iii) above). The next known example is that found in Keiser's opera *Diana* (Hamburg, 1712), showing that this functional method of notation soon became known and used over a wide geographical area.

For the lower part of the range the bass clef is used with the notes sounding an octave higher than written (e.g. in Strauss's *Till Eulenspiegel*; ex.3). The origins of such a notational incongruity merit some clarification. The earliest explanation, but at the same time possibly also the most contrived, is that given in Dauprat's *Méthode* (1824, p.30). He declared that the bass clef was to be taken as a point of arrival in the bass of the whole descending system of keys which could be obtained with the different clefs in use, corresponding to the various crooks adopted; it was therefore not to be understood as




a normal continuation downwards of the treble clef, but as the lowest clef of the entire tonal system (thus giving rise to the gap of an octave). Despite such an adroit interpretation, it is much more likely that this method of notation derives from the need to avoid any possible confusion with the use of the bass clef in the Neapolitan system (see Haller, 1970, p.277). In essence, then, this feature (which is also found in Italian notation for english horn and other middle- to low-pitched wind instruments) is a survival of Neapolitan bass-clef notation. When the third harmonic became playable with the use of valves this notation was rendered ambiguous, and so the lowest notes also began to be written in the treble clef, despite the fact that this involved the use of many ledger lines. Many authoritative voices have argued in favour of a bass clef corresponding to the treble (without the octave gap) ever since the time of Domnich's *Méthode* (1807, pp.6–7). Nevertheless, the classical system has survived to our own day, together with the transposed writing for the horn in F. Some 20th-century composers have adopted writing at pitch, eliminating the need for transposition once and for all. This would have had greater success were it not for the fact that almost all the standard repertory which involves the horn was originally written (and often published) in 'classical' notation.

5. Repertory. Although the repertory for the horn as a solo instrument is not extensive, it includes some fine compositions. 18th-century concertos for horn and orchestra include those by Telemann, Christoph Förster, Michael and Joseph Haydn, Leopold and W.A. Mozart and Carl Stamitz, in addition to Vivaldi's concertos for two horns and Bach's First Brandenburg Concerto. The horn also featured in chamber music, most notably Mozart's Quintets in E♭ K407/386*c* (horn, violin, two violas and cello) and K452 (piano, oboe, clarinet, bassoon and horn), Beethoven's Quintet op.16 for piano and wind, his Sextet op.81b for two horns and strings and his Septet op.20, and Schubert's Octet D803. There are also sets of duets by Mozart (K487/496*a*), Punto, Rossini and Schubert, among others. Beethoven's Horn Sonata in F op.17 was composed for Punto, while Weber was perhaps the first to explore the Romantic potential of the instrument in the overtures to *Oberon* and *Der Freischütz*, and his Concertino; the latter work contains an early use of the phenomenon of multiphonics. The association of the instrument with hunting is reflected in Rossini's *Rendez-vous de chasse* for four 'corni da caccia' and orchestra (1828). Other early 19th-century compositions for solo horn and orchestra were written by Cherubini and Danzi.

The influential French 19th-century teacher and performer L.F. Dauprat composed extensively for the horn, as did his pupil J.F. Gallay. Between them they produced a number of concertos and works for solo horn with piano accompaniment, as well as chamber music for horns alone, and for horns in combination with other instruments. A significant solo work for the valve horn was Schumann's Adagio and Allegro for horn and piano op.70 (1849); the composer's equally interesting *Concertstück* for four horns and orchestra dates from the same year. Other compositions for solo horn and orchestra from the second half of the 19th-century include those by Mercadunte and Franz Strauss, as well as the First Concerto (1882–3) of Richard Strauss, whose Second Horn Concerto is a much later work (1942), and Saint-Saëns's Romance op.36 (1874) and *Morceau de concert* op.94 (1887). Rimsky-Korsakov's Nocturne (*c*1888) is for a quartet of horns. Some examples of works for solo horn with piano accompaniment are Rossini's *Prélude, thème et variations* (1857), Saint-Saëns's Romance op.67 (1885), the Romance by Skryabin (1890), and Glazunov's *Rêeverie* (1890). The horn was also successfully combined with the violin and piano in J.L. Dussek's *Notturno concertante* op.68 (1809) and Brahms's Trio op.40 (1865). Schubert's song *Auf dem Strom* D943 (1828) includes an obbligato horn part, as does Richard Strauss's *Ein Alphorn hör' ich schallen* (1876).

The horn was quite well served by 20th-century composers. Hindemith wrote a sonata for horn and piano, and both he and Michael Tippett wrote sonatas for four horns. The playing of Dennis Brain inspired several fine works, including a concerto by Hindemith and two vocal works by Britten with horn obbligato, *Canticle III* ('Still falls the rain') and the Serenade op.31. Among younger composers Thea Musgrave made striking solo use of the horn in her *Night Music* (1969) and *Horn Concerto* (1971). Other works for solo horn include H.E. Apostel's Sonatina op.39b (1964), Malcolm Arnold's Fantasy op.88 (1966), *Sea Eagle* by Peter Maxwell Davies (1982), Hermann Baumann's *Elegia* (1984), *The Dying Deer* by Alun Francis (1989) and Oliver Knussen's Horn Concerto (1994). Poulenc's chamber works include three pieces incorporating the horn: the Sonata for horn, trumpet and trombone (1922, rev. 1945), a Sextet for wind quintet and piano (1932–9) and the *Elégie* for horn and piano (1957). There are also trios for horn, violin and piano by Lennox Berkeley (op.44, 1953) and Ligeti (1982).

Late Romantic and 20th-century horn parts increasingly explored a whole range of tone colours. Special effects include echoes (indicated by a cross within a circle; obtained by playing a stopped note pianissimo), glissandos, flutter-tonguing, *cuivrés* (loud, brassy notes), and so on. A common way of altering the sound is by using mutes. Those usually required in orchestral practice are conical ('straight'), and made from cardboard, fibre or synthetic materials, being closed at the wider end. These are non-transposing devices (i.e. they do not affect the pitch); other types of mute have the same effect as hand-muting (partially closing the bell with the hand), which raises the pitch a semitone (for which the player must compensate with the valves).

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RENATO MEUCCI (with GABRIELE ROCCHETTI)

**Horn, Charles Edward** (*b* London, 21 June 1786; *d* Boston, 21 Oct 1849). English composer and singer of German parentage. He was taught music by his father, the composer Karl Friedrich Horn, and Venanzio Rauzzini, and began his performing career as a double bass and cello player in the London theatres; as a singer he first

appeared on the stage on 26 June 1809, in Matthew King's opera *Up All Night* at the Lyceum Theatre. He studied singing with Thomas Welsh. He became known especially for his performances as Macheath, Artabanes (in Arne's *Artaxerxes*) and Caspar (in an English version of *Der Freischütz* in which the part was rewritten as a high baritone).

As a composer Horn was excelled in productivity only by his exact contemporary, Henry Bishop; and like Bishop he had several successes with songs which were originally introduced in dramatic pieces, notably 'On the banks of Allen Water' in *Rich and Poor* (1812), 'I know a bank' in *The Merry Wives of Windsor* (1823), 'The deep, deep sea' in *Honest Frauds* (1830) and, above all, 'Cherry Ripe', apparently first sung by Lucia Vestris in *Paul Pry* (1826), an opera with which Horn was not otherwise connected. He was accused of plagiarizing the last from Attwood, but cleared himself in court – according to one story by singing Attwood's song and his own to the jury.

In 1827 Horn sailed to New York, where he appeared in Storace's *The Siege of Belgrade* on 20 July. He directed his own opera *The Devil's Bridge* (already known in New York since 1820) on 22 December, and adapted *Le nozze di Figaro* and other works for the American stage. He was back in London in 1830 for the production of *Honest Frauds* on 29 July, and in 1831–2 was musical director at the Olympic Theatre. Returning to New York in 1832, he became musical director at the Park Theatre, where he conducted operas from the piano, adapted *La Cenerentola* and *Die Zauberflöte* and introduced several English operas with marked success. He lost his voice through an illness in 1835, but continued to compose and to play the piano and organ in public, and to give lessons in singing. In 1837 he went into partnership with W.J. Davis as a music publisher. After a year Davis withdrew, and Horn's Music Store at 411 Broadway prospered for several years. In 1839 he conducted a series of 'soirées musicales' in New York, and in 1842 he participated in the founding of the New York Philharmonic Society. Several of his operas were first performed in New York. His oratorio *The Remission of Sin*, performed at the New York Sacred Music Society on 7 May 1835, the first oratorio composed in the USA, greatly enhanced his reputation. It has been said that he was the first composer with a substantial reputation in the Old World who went to live in America.

In 1843 Horn returned once more to England, where his oratorio, revised under the title *Satan*, was performed by the Melophonic Society on 18 March 1845. For a time he was musical director at the Princess's Theatre, but in 1847 he returned to the USA, where on 23 July he was elected conductor of the Handel & Haydn Society of Boston. It is doubtful whether he returned to England again in 1848, as stated in *Grove's Dictionary* (5th edition) and elsewhere; Boston was his home for the last two years of his life. Horn was twice married, first to a Miss Rae, then to Maria Horton (*d* 1887), a sister of the singer Priscilla Horton (wife of Thomas German Reed). A son, Charles Edward Horn jr, was a tenor.

Horn's dramatic pieces cannot be taken seriously as operas: typically, they consist of a perfunctory overture, a string of a dozen independent songs with perhaps a duet and a glee, and a finale in one rondo movement. Most of the music is poor, but occasionally one or two of the songs are found to possess great charm, such as 'Cherry Ripe', in his favourite rondo form with coda. *Rich and Poor* (1812) is an astounding example of tasteless eclecticism. The overture incorporates the entire fugue in E♭ from book 2 of the '48' (which Horn's father had recently edited with Samuel Wesley), interspersed with Horn's less than sublime improvisations on the same subject. One song is lifted from Mozart (K596), another is based on *All through the night*, a third is a medley of Italian operatic songs and English folktunes; and the finale is an instrumental version of *Adeste fideles*; yet the same work contains one of his most charming songs, 'On the banks of Allen Water'. He had a gift for incorporating and imitating elements of folksong (or, as it was termed in his day, 'national song'), and it was this that gave many of his songs their appeal. In the USA he was quick to adopt local colour, most successfully in *National Melodies of America* (1839), which make use of black melodies as well as street songs of New York.

In his more ambitious efforts at composition Horn was unsuccessful. *Dirce* is now believed to have been the first all-sung English opera since *Artaxerxes* (1762); only one number from it has survived. His one attempt at 'grand opera', *Ahmed al Ramel* (1840), has not survived, nor has *The Remission of Sin*, apart from one short chorus. His second oratorio, *Daniel's Prediction*, reveals the inadequacy of his technique for large-scale composition; the contrapuntal choruses are painfully lacking in any sense of development, and the songs, in their 'sacred' tone, lack the freshness of his best work. There is no evidence of Mendelssohn's influence, presumably because of Horn's prolonged absence from England; the basis of the style is Mozartian. The orchestration is skilful, reflecting the composer's long experience in the theatre.

WORKS

STAGE

*first performed in London unless otherwise stated; music lost unless otherwise stated; all printed works published in city and year of first performance*

LDL – *Drury Lane*
LLY – *Lyceum (English Opera House)*
LVG – *Vauxhall Gardens*
† – *partly adapted*
†† – *wholly adapted*

Tricks upon Travellers (comic op, J.B. Burges), LLY, 9 July 1810; collab. Reeve

The Magic Bride (dramatic romance, L. St G. Skeffington), LLY, 26 Dec 1810

The Bee Hive (musical farce, 2, J.G. Millingen, after C.A.G. Pigault-Lebrun), LLY, 19 Jan 1811, vs pubd

The Boarding House, or Five Hours at Brighton (musical farce, S. Beazley the younger), LLY, 26 Aug 1811, vs pubd

M.P., or The Blue Stocking (comic op, 3, T. Moore), LLY, 9 Sept 1811, vs pubd; collab. M.P. King

The Devil's Bridge (operatic romance, 3, S.J. Arnold), LLY, 6 May 1812, *GB-Lcm*, vs pubd; collab. J. Braham, M.P. Corri

†Rich and Poor (comic op, M.G. Lewis), LLY, 22 July 1812, *D-Ha*, vs pubd

Godolphin, the Lion of the North (play, 5, B. Thompson), LDL, 12 Oct 1813

Narensky, or The Road to Yaroslaf (seriocomic op, 3, C.A. Brown), LDL, 11 Jan 1814; collab. Braham, Reeve

†The Woodman's Hut (melodramatic romance, 3, Arnold), LDL, 12 April 1814, vs pubd

The Ninth Statue, or The Irishman in Bagdad (musical romance, 2, after *The Thousand and One Nights*), LDL, 29 Nov 1814

Charles the Bold, or The Siege of Nantz (historical drama, 3, Arnold, from Fr.), LDL, 15 June 1815

The Election (op, Arnold, after J. Baillie), LLY, 7 June 1817

The Wizard, or The Brown Man of the Moor (melodramatic romance, Arnold, after W. Scott: *The Black Dwarf*), LLY, 26 July 1817

The Persian Hunters, or The Rose of Gurgistan (seriocomic op, T. Noble), LLY, 13 Aug 1817, vs pubd [ov. by G.F. Perry]

Lalla Rookh, or The Cashmerian Minstrel (M.J. Sullivan, after T. Moore), Dublin, Royal, ?1818, vs pubd
Justice, or The Caliph and the Cobbler (musical drama, 3, J.S. Faucit), LDL, 28 Nov 1820
Therese, the Orphan of Geneva (melodrama, J.H. Payne), LDL, 2 Feb 1821
Dirce, or The Fatal Urn (serious recitative drama, after P. Metastasio: *Demofoonte*), LDL, 2 June 1821, 1 duet pubd
†Annette, Dublin, Royal, 1822; ? after Rossini: La gazza ladra
The Two Galley-Slaves, or The Mill of St Aldervon (melodrama, Payne), CG, 6 Nov 1822; collab. T.S. Cooke
Actors al fresco (burletta, W.T. Moncrieff), LVG, 1823, only lib pubd; collab. Blewitt, Cooke; rev. as vaudeville, LVG, 9 June 1827
Philandering, or The Rose Queen (comic op, Beazley), LDL, 13 Jan 1824; collab. Braham
The Shepherd of Derwent Vale, or The Innocent Culprit (musical drama, J. Lunn), LDL, 12 Feb 1825
Faustus (romantic drama, 3, D. Terry, G. Soane, after J.W. von Goethe), LDL, 16 May 1825, vs pubd; collab. H.R. Bishop, Cooke; ov. from Weber's Euryanthe
The Wedding Present (comic op, 2, ? J. Kenney), LDL, 28 Oct 1825
Benyowsky, or The Exiles of Kamschatka (operatic play, 3, Kenney, after A. von Kotzebue), LDL, 16 March 1826; collab. Cooke, M. Kelly, B. Livius, Stevenson
The Death Fetch, or The Student of Göttingen (operatic romance, J.B. Buckstone), LLY, 25 July 1826
Peveril of the Peak (musical drama, I. Pocock, after W. Scott), CG, 21 Oct 1826, *US-Bp*, vs pubd
Pay to my Order, or A Chaste Salute (vaudeville, J.R. Planché and W.H. Armstrong), LVG, 9 July 1827
††The Marriage of Figaro, New York, Park, 21 Jan 1828; after Mozart: Le nozze di Figaro
††Dido, New York, Park, 9 April 1828; after various Rossini operas
††Isidore de Merida, New York, Park, 9 June 1828; after Storace: The Pirates
††Oberon, New York, Park, 9 Oct 1828; after Weber's opera
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†Il trionfo della musica, Philadelphia, Chestnut Street, 5 May 1829; after Mayr: Che originali; in Italian
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††Cinderella, New York, Park, 20 Dec 1832; after Rossini: La Cenerentola
Nadir and Zuleika, New York, Park, 27 Dec 1832
††The Magic Flute, New York, Park, 17 April 1833; after Mozart: Die Zauberflöte
Ahmed al Ramel, or The Pilgrim of Love (grand op, H.J. Finn, after W. Irving: *Alhambra*), New York, National, 12 Oct 1840
The Maid of Saxony (op, 3, G.P. Morris, after M. Edgeworth), New York, Park, 23 May 1842
Music in: The Merry Wives of Windsor, 1824

SACRED

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The Christmas Bells (cant., J.W. Brown), vs (London, 1844)
Daniel's Prediction (orat, C.H. Purday), London, 19 May 1847, *GB-Lbl*, vs (London, 1847)

SECULAR

Ode to Washington, 4vv (New York, 1828); Ode to Music, 4vv (New York, 1839)
48 glees and trios, 16 listed in Baptie
Songs, many listed in Montague, incl. collections: Songs of the Fairies (London, 1831), Shakespeare's Seven Ages (New York, *c*1835), National Melodies of America (New York, 1839), Six Popular Songs (New York, 1839)

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NICHOLAS TEMPERLEY

**Horn, Charles Frederick** [Karl Friedrich] (*b* Nordhausen, Saxony, Feb 1762; *d* Windsor, 3 Aug 1830). English teacher, editor, organist and composer of German birth. According to memoirs by his son Charles Edward (MS Yomiuri Symphony Orchestra, Japan), Horn defied his father's opposition to a career in music by taking lessons secretly from the Nordhausen organist Christoph Gottlieb Schröter and by leaving home in 1782 to become a musician in Paris. On his way, a stranger persuaded him to travel to London instead and after accompanying him there stole most of his money. When Horn confessed his plight to a German-speaking passer-by he was taken into a music shop, whose proprietor introduced him to the Saxon ambassador. Through this contact he was subsequently employed as a music master in the household of the 1st Marquess of Stafford. There he met Diana Dupont, a governess, whom he married on 28 September 1785; in consequence of her pregnancy, the couple moved to London where in May 1786 Horn published his six Sonatas op.1 with an impressive subscription list including the musicians Clementi and Salomon and members of the nobility. One subscriber, Lady Caroline Waldegrave, recommended Horn to Queen Charlotte, who had not employed a music master since J.C. Bach's death in 1782. Horn instructed the royal princesses in music from June 1789 to October 1812 and attended the queen twice a week from 20 October 1789 to 9 October 1793. His connection with the royal family continued in his last years: in June 1824 George IV appointed him organist of St George's Chapel, Windsor, where he died and is buried.

Horn's compositions do not stand out from those of his contemporaries. He arranged works by Haydn, Mozart and Pleyel; his transcription of 12 J.S. Bach fugues for four instruments appeared in 1807. The following year he met Samuel Wesley and the two planned an extensive publication programme including an English translation by Horn's friend Edward Stephenson of Forkel's biography of Bach. According to Wesley, who described Horn as 'indefatigable', Horn proposed a complete edition of J.S. Bach's music; however, only his adaptation of six Bach organ trios for the pianoforte and his 'new and correct' edition of the '48' appeared, both in collaboration with Wesley. He also wrote *A Treatise on Harmony with Practical Examples* (London, ?1821).

WORKS

*all published in London*

Inst: 6 sonatas, pf/hpd, vn, vc, op.1 (1786); 3 sonatas, pf/hpd, vn/fl, op.2 bk 1 (1791); 3 sonatas, pf, fl/ob/vn, op.3 (1794); 12 Country Dances, pf (1796); A Collection of Divertimentos, pf, vn (1804); The Boatman, 3vv, pf (1817); [12] Themes with Variations, pf (?1823); other rondos, songs etc.
Edns/arrs.: A Favorite Overture by Giuseppe Haydn [Sym. no.76], pf/hpd, vn (1786); Sinfonia for a Grand Orchestra composed by Mozart [K320], hpd/pf, vn, vc (*c*1790); Pleyel's Celebrated Concertante, pf, vn (?1790); A Sett of 12 Fugues Composed for the

Organ by Sebastian Bach arranged as Quartettos, 2 vn, va, vc/pf (1807); [with S. Wesley] A Trio composed originally for the organ by John Sebastian Bach and now adapted for 3 hands, pf (1809) [6 trios issued]; [with S. Wesley] New and correct edition of the Preludes and Fugues of John Sebastian Bach, pf, 4 bks (1810–13)

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MICHAEL KASSLER

**Horn, Johann Caspar** (*b* Feldsberg, Lower Austria [now Valtice, Czech Republic], *c*1630; *d* Dresden, *c*1685). Austrian physician and amateur composer, active in Germany. What little is known of his life is found primarily in the preface to his collections of ballets, *Parergon musicum*. He practised as a physician, having completed his studies in Freiburg about 1651. He later studied law in Leipzig, where he spent most of his adult life. For at least nine years from 1663 he belonged to a fraternity of musical amateurs led by Sebastian Knüpfer, Kantor of the Thomaskirche. In 1680 he stayed briefly in Dresden, where he published the two parts of his cantata cycle *Geistliche Harmonien*.

Horn's output is dominated by his six volumes of instrumental music, *Parergon musicium*, at least two of which were reprinted during his lifetime. Their musical contents offer a cross-section of approaches taken to the suite in the Germany of his day, while their prefaces are informative with regard to performance practice. The first volume, composed in the 'Italian manner', comprises fifteen suites, each made up of an identical sequence of dances. Two of the later volumes contain ballets in which the French style is explicitly emulated. Their subjects, like those of their French prototypes, are based either on mythology, as in *Bal de Saturne déposé de son royaume*, or on quasi-philosophical subjects, as in *Bal des Affects avec la Raison*. One of the largest, *Bal d'Orphée*, is divided into five acts and requires 100 performers. The music consists of a series of binary dances. Horn indicated which characters were to perform each dance by adding brief sub-titles to the first violin part, e.g. the third act of *Bal d'Orphée* begins with a '*Gavotte (Les serviteurs d'Orphée)*'. The dances are simple and restrained. They are rarely more than 20 bars long. The interest lies largely in the violin parts which generally move in parallel 3rds. Harmonic interest is minimal and there is virtually no counterpoint. Of the other volumes, one features intradas at the start of suites; in another, following a tradition then establishing itself in various parts of Germany, each suite begins with an abstract peice (entitled sonatina). Whatever their various stylistic leanings, all of the first five volumes are scored for five parts (with the violins occasionally in unison); the sixth, however, makes use of polychoral techniques involving up to twelve parts.

The *Musicalische Tugend- und Jugend-Gedichte* consists in part of a poem of nine stanzas portraying six folk characters, among them a scissors-grinder, a news-vendor and a thief. Each character sings one strophe, and the piece concludes with a chorus of the entire group. It can be assumed that this music, like that of the ballets, was intended for amateur performance, either by a collegium musicum, such as the one in Frankfurt (to whom Horn dedicated this collection), or by a *Pindusgesellschaft*, a precursor of the student societies which later performed Christmas operettas. The *Geistliche Harmonien*, in the style of the sacred concerto, was one of the last to be based entirely on biblical texts and one of the first to require instruments in addition to the continuo.

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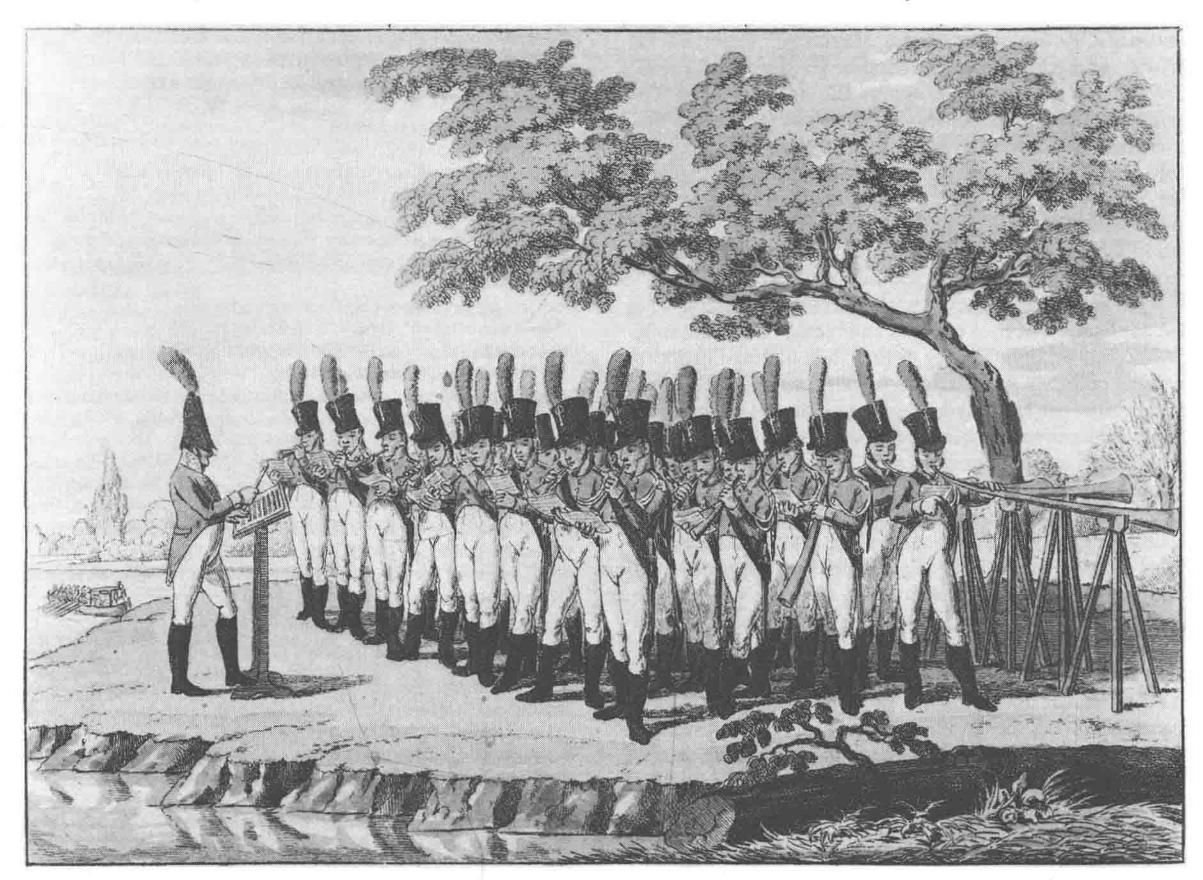
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CHRISTOPHER WILKINSON/PAUL WHITEHEAD

**Horn, Karl Friedrich.** *See* HORN, CHARLES FREDERICK.

**Horn band** [Russian horn band]. In 1751 J.A. Mareš, a horn player of Bohemian birth attached to the court of Empress Elizabeth of Russia, conceived the idea of forming a band composed entirely of hunting horns. The instruments, later described as Russian horns, were largely straight with a wide conical bore and were played with a cupped trumpet-type mouthpiece. 37 different-sized horns would have been required for the three-octave compass that Mareš employed early on, as each player sounded only one note; the number was later increased to 60, giving five octaves. Most of the players in the bands were serfs with little or no musical training, thus Mareš devised a simplified rhythmic notation to enable them to play their single note on cue (*see* TABLATURE, fig.9 for an example from 1796). The difficulty of playing with precision must have been enormous; nevertheless, the first public concert near Moscow in 1753 was a huge success. Horn bands were popular among the Russian nobility, who often sold them to one another, players as well as horns.

The horn band was said to have been heard for miles and it was frequently dubbed a 'living organ'. Though originally made of brass, by about 1774 more subdued wooden horns intended for indoor performance were constructed, the inside lacquered, the outside covered with leather. Performers in some bands played more than one horn and also obtained extra tones by using an added key to raise the pitch by a semitone or by overblowing to produce higher harmonics. In 1777 a tuning mechanism was added by Mareš. Travelling bands were received in western Europe and the British Isles as novelties, being both lauded as 'ravishing' and criticized for 'reducing man to the level of a machine'.



*Horn band of Tsar Alexander I: lithograph by J.C. Nabholz, early 19th century*

Horn bands played arrangements of standard concert repertory such as overtures, symphonies, fugues, Russian airs and dances, as well as original pieces. Y.I. Fomin even included an offstage horn band in his melodrama *Orfey i Evridika* (1792). Though totally eclipsed by valved brass ensembles later in the 19th century, the horn band provided an early sonic model for the complete brass texture that was employed by many later composers.

Large Russian horn bands died out after the 1830s, but smaller bands of about 13 horns came into use in Bohemia and Saxony, especially by the miners of the Erzgebirge. In these bands each player could sound the fundamental note, its octave and (by placing one hand over the bell) the octave's leading note; A.F. Anacker was among those who composed for such an ensemble. These bands disappeared at the end of the 19th century only to be revived as a folk instrument curiosity in the 1960s.

Bands of trumpets that play in a similar hocketing style are common throughout much of Africa, from Uganda and West Africa southwards (*see* RWANDA AND BURUNDI and UGANDA).

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H.C. COLLES/ANTHONY C. BAINES/THOMAS HIEBERT

**Hornbostel, Erich M(oritz) von** (*b* Vienna, 25 Feb 1877; *d* Cambridge, 28 Nov 1935). Austrian scholar. His parental home was a focus of Viennese musical life (his mother was the singer and Brahms devotee Helene Magnus) and in early youth he studied harmony and counterpoint under Mandyczewski; by his late teens he was an accomplished pianist and composer. After studying natural sciences and philosophy at the universities of Heidelberg and Vienna (1895–9) he took the doctorate in chemistry in Vienna (1900) and then moved to Berlin, where, under the influence of Stumpf at the university, he became absorbed in the study of experimental psychology and musicology, particularly tone psychology. He was an assistant to Stumpf at the Psychological Institute (1905) until its archives became the Berlin Phonogramm-Archiv, of which he was director from 1906 to 1933. In 1917 he was appointed professor at the university and in recognition of his achievements he was also given a lectureship without having to write a *Habilitationsschrift*. His pupils and assistants at the achive who later became prominent scholars included Fritz Bose, George Herzog, Hickmann,

Husmann, Kolinski, Lachmann, Marius Schneider, Sachs, Wiora and the American composer Henry Cowell. Collectively they were known as the Berlin School. On being dismissed in 1933 (his mother was Jewish) he fled to Switzerland and then emigrated to New York with his wife and son to accept a lectureship at the New School for Social Research, but failing health obliged him to move to London in 1934. He spent the last months of his life in Cambridge working on a collection of 'primitive' recordings at the Psychological Laboratory.

With Stumpf and Otto Abraham, Hornbostel initiated the application of the concepts and methods of acoustics, psychology and physiology to the study of non-European musical cultures. Their efforts were decisive in achieving recognition for the newly developed discipline 'vergleichende Musikwissenschaft' (comparative musicology). With Abraham, Hornbostel published a series of essays on non-European music (Japanese, Turkish, Indian, Amerindian) based on materials at the Phonogramm-Archiv, and suggested a method for transcribing music from recordings. In 1904 they outlined a programme in comparative musicology similar to that of comparative linguistics. At the Second Congress of the International Musical Society (Basle, 1906) Hornbostel provided sufficient evidence for the use of empirical musicological data in ethnological research. Also in 1906 he undertook field research among the Pawnee Indians in North America, and in subsequent years concentrated on building up the collection at the Phonogramm-Archiv. During World War I his work with the psychologist Max Wertheimer on the physical and psychological basis of sound detectors took him to the major battle fronts and gave him the opportunity to record folk music in prison camps. In 1932 he was a leading participant at the Congress of Arabian Music in Cairo.

Despite the breadth and scope of his writings (86 articles and 59 reviews) Hornbostel never published a synthesis of his investigations. Some of his ideas, such as the theory of blown 5ths and the study of scale systems, have met with severe criticism (the former theory was attacked by Bukofzer, Lloyd and Schlesinger, but defended by Kunst). Yet his classification system of instruments (with Sachs, 1914, based on a system earlier proposed by V.-C. Mahillon) and his studies on the psychology of musical perception, the cross-cultural implications of tuning systems, and folk polyphonies remain important to ethnomusicology. His early writings, along with invaluable review articles up to 1960, have been collected and translated in *Hornbostel: Opera omnia* (1975–). Hornbostel's papers are housed with Max Wertheimer's papers in the special collections of the Library and Museum of the Performing Arts, Music Division, New York Public Library.

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ISRAEL J. KATZ

**Horne, David** (*b* Tillicoultry, 12 Dec 1970). Scottish composer and pianist. In 1982 he entered St Mary's Music School in Edinburgh, where he studied the piano with Audrey Innes and composition with Geoffrey King. He quickly established himself as a pianist, winning the keyboard section of the 1988 BBC Young Musician of

the Year competition, and performing at the BBC Proms in 1990. He studied composition first with Ned Rorem at the Curtis Institute, Philadelphia (1989–93), then at Harvard University (1993–9, PhD 1999) where he was appointed lecturer in music in 1999. That same year he also became composer-in-association with the Royal Liverpool PO. The awards he has received include the Musician's Prize at the Huddersfield Contemporary Music Festival (1986) and the Stephen Oliver Prize (1994) for his chamber opera *Travellers*.

Horne's music can be considered both as a continuation of, and a reaction to, the modernist tradition. Beneath his more energetic surfaces, marked by rhythmic vitality and a flair for texture and instrumentation, he is capable of creating either a rapid or a relatively static harmonic rhythm. At the same time he has a pronounced lyrical vein which can be heard in such works as *Phantom Moon* (1993) for flute and two percussionists. His tendency towards abstract forms, shown in the *Concerto for Six Players* (1993), has not prevented him from exploring theatrical genres. Two chamber operas and the music theatre piece *Beyond the Blue Horizon* (1996–7) preceded his first full-scale opera *Friend of the People* (1998–9) which takes as its subject the plight of the Scottish reformer Thomas Muir.

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*(selective list)*

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Orch: Pf Conc., 1992; Flicker, chbr orch, 1997

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Chbr and solo inst: Splintered Unisons, cl, vn, vc, pf, 1988; towards dharma . . ., fl + high claves, ob, perc, pf + low claves, va, vc, 1989; Out of the Air, fl + a fl + pic, ob + eng hn, cl + b cl, hn, perc, pf, vn, va, vc, 1990; Contraries and Progressions, fl, cl, pf, vn/va, vc, 1991; Conc. for 6 Players, fl + pic, cl + b cl, perc, pf, vn, vc, 1993; Sonata, trbn, pf, 1993; Phantom Moon, fl, 2 perc, 1993; Surrendering to the Stream (Str Qt no.1), 1993; Pulse, mar, 1994; Reaching Out, perc, 1994; Undulations (Str Qt no.2), 1995; Resound, pf, digital tape, 1995; Unbound, fl + pic, ob, cl + b cl, hn, vn, va, vc, 1996; Refrain, pf, 1996; Liszt, pf, 1996; Flex, pf, 13 insts, 1997; Glow, fl + a fl + pic, ob + eng hn, cl + b cl, hn, perc, pf, vn, va, vc, 1998; Filters, va, pf, 1998; Shiver, pf, 2 vn, va, vc, 1998; Spike, fl + pic, b cl, perc, pf, vn, vc, 1998; Broken Instruments, eng hn, hn, perc, hp, gui, va, vc, db, 1999; Zip, vc, pf, 1999

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FRANCIS J. MORRIS

**Horne, Lena (Calhoun)** (*b* Brooklyn, NY, 30 June 1917). American actress and popular singer. She began her professional career as a dancer in the Cotton Club, Harlem, when she was 16 years old. She then toured as a singer with several black American dance bands, including those of Noble Sissle and Charlie Barnet, and appeared in the Broadway musical *Blackbirds of 1939*. In 1941 she began a singing engagement at Café Society Downtown, New York, where she worked with the bandleaders Teddy



*Lena Horne in the film 'Stormy Weather' (20th Century-Fox, 1943)*

Wilson and Sid Catlett. She then went to Hollywood to sing at the Little Troc and shortly afterwards became the first black performer to sign a contract with a major studio (MGM). Her roles in a number of films, which included *Panama Hattie* (1942), *Cabin in the Sky* (1943), *Stormy Weather* (1943), *Swing Fever* (1943), *Broadway Rhythm* (1944), *Ziegfeld Follies* (1946) and *Till the Clouds Roll By* (1946), were often restricted to speciality appearances, however, in order that those portions of the works could be easily removed for showings in certain theatres in the South.

Horne was subsequently active primarily as a night-club entertainer. In 1947 she married the pianist and arranger Lennie Hayton, who thereafter worked as her accompanist and musical director. She appeared in concert halls throughout Europe and the USA, on radio and television, and again on Broadway in Arlen and Harburg's musical, *Jamaica* (1957); she also made a large number of recordings. Her earthy, husky voice is highly distinctive and capable of considerable depth of expression; it is perhaps captured at its most powerful in the title song of *Stormy Weather*. Horne published two autobiographies, *In Person: Lena Horne* (New York, 1950) and *Lena* (New York, 1965), and was a recipient of a Kennedy Center Honor in 1984 and a New York Governor's Arts Award in 1985.

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HARRY SUMRALL

**Horne, Marilyn (Bernice)** (*b* Bradford, PA, 16 Jan 1929). American mezzo-soprano. She studied at the University of Southern California, taking part in Lotte Lehmann's masterclasses. She sang the dubbed voice of Dorothy Dandridge in the film *Carmen Jones* in 1954, the year of

her début at Los Angeles (as Háta in *The Bartered Bride*), then spent three seasons at Gelsenkirchen (1956–9), singing soprano and mezzo roles. In 1960 she first appeared at San Francisco, as Marie in *Wozzeck* (the role of her Covent Garden début in 1964). An association with Sutherland, which began in New York in 1961 with a concert performance of *Beatrice di Tenda* in which she sang Agnese, brought many notable performances – as Arsace to Sutherland's Semiramide (1965, Boston), and as Adalgisa to her Norma (1967, Covent Garden; her Metropolitan début, 1970). She sang Néocles in *Le siège de Corinthe* at La Scala (1969), Carmen at the Metropolitan (1972), and Handel's Rinaldo in Houston (1975). Among her other Rossini roles were Malcolm in *La donna del lago* (1981, Houston; 1985, Covent Garden), Falliero in *Bianca e Falliero* (1986, Pesaro), Andromache in *Ermione* (1987, Pesaro), Calbo in *Maometto II* (1988, San Francisco) and Isabella in *L'italiana in Algeri* (1989, Covent Garden). In the latter part of her career she sang Mistress Quickly (1988, San Francisco) and Delilah (1988, Théâtre des Champs-Elysées). Horne had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top. Her recordings include several Rossini roles, Laura in *La Gioconda*, Juno in *Semele*, Gluck's Orpheus, Anita in Massenet's *La Navarraise* and Zerlina. In concert she once achieved the feat of singing in a single programme Rossini arias and Brünnhilde's Immolation Scene, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing lieder, *mélodies*, Spanish and American songs with equal aplomb. She has written an autobiography, *My Life* (New York, 1984). She announced her retirement from performing in 1998.

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ALAN BLYTH

**Horneman, Christian Frederik Emil** (*b* Copenhagen, 17 Dec 1840; *d* Copenhagen, 8 June 1906). Danish composer, son of the composer and music dealer Johan Ole Emil Horneman. He studied at the Leipzig Conservatory (1858–60) with Moscheles, Moritz Hauptmann and others, and there he met Grieg, who became a lifelong friend. After his return to Copenhagen he and his father established a music publishing firm (1861) where he issued, sometimes under pseudonyms, his own arrangements and potpourris of popular music (*see* HORNEMAN & ERSLEV).

Horneman's early compositions include two string quartets and the *Aladdin* overture (1864), perhaps his best-known work. The overture was first performed by the musical society Euterpe, which he founded in 1865 with other musicians, including Grieg. Horneman was the conductor of this society, which was intended as a platform for modern Danish music to supplement the Music Society controlled by Gade. It lasted for only a few years, but in 1874 Horneman helped to found Koncertforeningen (The Concert Society), which proved far more active and survived for nearly 20 years. In 1876 Horneman was replaced as conductor by P.E. Lange-Müller. Thereafter he devoted his life to teaching and composition. In 1880 he founded a conservatory, which bore his name and was carried on after his death until 1920 by his widow, Angul Hammerich and others. Horneman was nominated titular professor (1888) in the University of Copenhagen.

For more than 20 years (1865–87) Horneman worked on the opera *Aladdin*, his most important work. It was not well received at its première in 1888, but met with some success when it was performed again in 1902. Musically, *Aladdin* is distinguished by spectacular choruses, coulourful harmony and rhythmic variety, but it lacks dramatic momentum. He also wrote theatre music to different plays, most effectively in *Esther*, *Kalanus* (with a certain orientalism) and *Gurre*, where the old Danish love story of King Valdemar and Tove (treated by Schoenberg in *Gurrelieder*) is depicted with glowing orchestral colours. Horneman's music shows the influence of Beethoven, Weber and Berlioz, displaying freshness, spontaneity and vigour in his dramatic works in particular. However, his gifts as a composer went largely unrecognized in his lifetime. His violent temper brought him into conflict with the leading figures in Danish musical life, Hartmann and Gade, although he admired and was influenced by both of them. Carl Nielsen, whose musical style owed much to Horneman, was impressed in particular by the advanced music of *Kampen med Muserne*, and characterized him in a speech given at the unveiling of a monument in the Assistents churchyard as 'the bright flame, the purifying fire in Danish music, doing away with everything artificial, insincere and false'.

WORKS

*all printed works published in Copenhagen*

*MSS mainly in DK-Kk*

STAGE

*incidental music, first perfomed in Copenhagen, unless otherwise stated*

Aladdin (op, 4, B. Feddersen, after *The Thousand and One Nights* and A. Oehlenschlaeger), Royal, 19 Nov 1888 (1893–5)
Esther (H. Drachmann), Dagmar, 31 Aug 1889, songs (1889–90)
Dommeren i Zalamea [The Judge of Zalamea] (P. Calderón), Dagmar, 1 Sept 1892, songs (1892)
Barberen i Sevilla (P.-A. Beaumarchais), Dagmar, 14 Oct 1893, songs (1893)
Kong Hjarne Skjald [King Hjarne Skjald] (K. Gjellerup), Dagmar, 1 Dec 1893, songs (1893)
Gurre (Drachmann), Royal, 9 Feb 1901, ov., entr'actes, songs (1901)
Harlekins Omvendelse [The Conversion of Harlekin] (O. Rode), Dagmar, 10 May 1901, songs (1901)
Kalanus (F. Paludan-Müller), 1880/90, Dagmar, 1 Sept 1906, entr'actes, chorus, song (1904)
Kampen med Muserne [The Fight against the Muses] (Gjellerup), Royal, 9 Feb 1908 (1908–10)

VOCAL

Valfarten (P.L. Møller), Bar, orch, 1876
Lyrisk Suite, 1v, 4vv, orch, 1878
De tre Sange (Uhland), Bar, 4 male vv, orch, 1889
Cants.: at the opening of Tivoli Concert Hall, 1902; at J.P.E. Hartmann's centenary, 1905; at King Christian IX's death, 1906
52 songs, 8 duets, acc. pf

INSTRUMENTAL

Heldenleben (Ouverture héroïque), orch (1867)
2 str qts, g, 1859 (1945); D, 1861; works for pf

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SIGURD BERG/GORM BUSK

**Horneman & Erslev.** Danish firm of music publishers and dealers. It was established in Copenhagen in January 1846 by the composers J.O. Emil Horneman (1809–70) and Emil Erslev (1817–82), succeeding the firm of Horneman & de Meza (founded 1844). In 1859 Horneman left the company, which continued under Erslev. In the 1860s some editions show the firm as Horneman & Erslev (Emil Erslev), others as Emil Erslev (Horneman & Erslev). On 20 April 1869 it was taken over by the composer and musicologist S.A.E. Hagen (1842–1927), who continued publishing under the name of Horneman & Erslev. The firm of Wilhelm Hansen took it over in June 1879.

The company held a central position in Copenhagen's music life. Horneman was a fertile and popular composer who after leaving Erslev managed the music publishing house of C.E. Horneman, owned by his son, the composer C.F.E. Horneman (1840–1906), a friend and publisher of Grieg. This had been founded in 1861 and issued a number of periodicals including *Musikalske Nyheder* (1861–75) and *Nordiske Musikblade* (1872–5). The firm was sold to Wilhelm Hansen in 1875. Erslev was not only an esteemed composer, but also a respected performer; he co-founded the Students' Choral Society (which his son-in-law Niels Gade conducted). S.A.E. Hagen was a composer, but is better known for his comprehensive and valuable collections of notes on Danish music history (MS in the Royal Library, Copenhagen).

The number of works published exceeds 1150. Plate numbers were used from 1850. Important music periodicals, edited in sequence by Horneman, Erslev and Hagen, include *Musikalsk museum* (31 vols., 1847–79; songs and piano music), with numerous first printings of noted compositions, and *Album for sang* (9 vols., 1867–77; songs), also including original editions of Scandinavian music. A large and important music hire library with excellent printed catalogues (1847, 1850–54, 1856, 1860) survives in the State Library at Århus.

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DAN FOG

**Horner** [Hörner], **Thomas** (*b* Eger, *c*1525; *d* after 1605). German diplomat and music theorist. After attending the universities of Königsberg (1545–6), where he may have taught music, and Frankfurt an der Oder (1553–5) he entered the service of the Teutonic Order and was sent as a diplomat in 1557 to Tsar Ivan IV of Russia and in 1559 to King Sigismund II of Poland. In 1559 Horner was invested with an estate in Kurland and in 1568 raised to the nobility; his descendants remained in Kurland until the end of World War I. Horner wrote the treatise *De ratione componendi cantus* (Königsberg, 1546) and the five-voice song setting *Ich armer man kum auf den plan* published in *Etliche teutsche Liedlein geistlich und weltlich* (Königsberg, 1558; ed. P. Kugelmann). The treatise, which names Boethius, Guido of Arezzo, Tinctoris and Gaffurius as authorities, was the first theoretical work printed in Königsberg. Its seven chapters constitute a survey of contemporary music theory that may reflect Horner's class teaching.
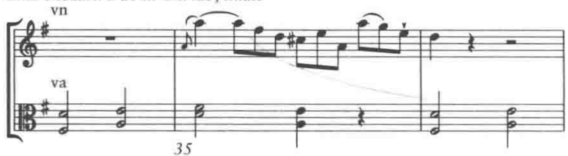
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HEINRICH HÜSCHEN/CLYTUS GOTTWALD

**'Horn' fifths** (Ger. *Hornquinten*). In part-writing, a type of hidden 5ths occurring when each part approaches its note from an adjacent note of an overtone series containing that 5th, thus in imitation of two-part writing for the natural horn (ex.1).

Ex.1 Mozart: Duo in G K423, finale




*See* HIDDEN FIFTHS, HIDDEN OCTAVES.

□

**Horngacher, Maximilian** (*b* Scheffau, Kufstein, Austria, 10 June 1926). Austrian harp maker. Initially trained as a cabinet maker, he met the German harp maker Joseph Obermayer when the latter, whose Munich factory had been bombed, re-established his workshop in Kufstein in 1944. In 1952, Obermayer moved back to his home town of Starnberg, and in 1955 he was joined by Horngacher, who eventually became his workshop manager. Obermayer died in July 1966, and Horngacher took over the business the following October, starting with harp no.349. Although he made some slight cosmetic changes to the design of the instrument, such as details of column carving, and added new instruments to the range, the harps from the Starnberg workshop continued to be known for the quality of their craftsmanship, the accuracy of their mechanism and the brilliance of their sound. He retained the bell-metal supporting ribs to which the harp's unique quality of sound may be attributable, and continues, on demand, to make harps with the eighth damping pedal developed at the request of Nicanor Zabaleta.

Played by some of the world's best-known soloists, the Horngacher is probably the most highly esteemed harp in European orchestras. The seven current models are still made almost entirely by hand, the construction of each instrument taking some 700 hours' work, and production is limited to approximately 15 instruments a year. Maximilian Horngacher's son, Klaus (*b* Söcking, nr Starnberg, 25 Sept 1956) joined his father as Director of the firm in 1992.

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ANN GRIFFITHS

**Hörnli** (Ger.). *See under* ORGAN STOP (*Horn*).

**Hornpipe (i).** A single-reed AEROPHONE incorporating animal horn, either around the reed, or forming a bell, or both; some are played with a bag. The word appears in Chaucer's *Romaunt of the Rose* as 'hornpipes of Cornewaile' (*see* ESTIVE), and in two 15th-century vocabularies and an inventory of an Oxford scholar (see Langwill). As a rustic instrument it is cited both by Spenser in *Shepheards Calender* and by Ben Jonson in *The Sad Shepherd*. A 'Lancashire hornpipe' is mentioned with other wind instruments in the report of a lady's concert in *The Tatler* of 11 April 1710. Hawkins wrote that 'we have no such instrument as the hornpipe' but referred to its common use in Wales, where it was called PIBGORN (or pibcorn). He cited Daines Barrington's paper of 1779 (in *Archaeologia*) where this and other wind instruments of Welsh shepherds are described. Subsequent references to 'hornpipe' as an instrument are antiquarian, as in Stainer and Barrett's *Dictionary of Musical Terms* (London, 1876), until in 1890 when Henry Balfour revived the word as a generic term for numerous folk instruments resembling the Welsh pibgorn still to be found in Europe and north Africa.

The general characteristics of these are a simple pipe of elder, cane or bone, sounded by a beating reed of cane or elder; in the majority of species two such pipes are joined parallel together (double pipe). Over the distal end of the pipes is fixed a bell of cowhorn or in certain instances two bells. Instruments of this description are depicted in medieval art from the 10th century, and in English art and sculpture of the 14th and 15th centuries, and to such as these the contemporary name 'hornpipe' is reasonably presumed to refer. Examples are in the Beauchamp Psalter (in which it is held by a shepherd) and in the stained glass of St Mary's, Warwick (fig.1). In these as in the pibgorn (of which 18th-century specimens are preserved) the reed(s) are covered by a second cowhorn forming a cup which is held to the player's mouth – an arrangement which is retained in the Basque hornpipe, the *alboka*. In some Russian and Albanian species the reeds are taken directly in the mouth, as they were in older Scottish forms of the instrument ('stock-and-horn') of which late 18th-century accounts are by Alexander Pennecuik and Robert Burns (see Langwill): these were single pipes of sheep's thigh-bone or bower-tree with cowhorn bell and oaten reed, made by shepherds. Later Scottish examples have a turned wooden reed-cap like that of a bagpipe practice-chanter. The majority of hornpipes are, however, double pipes played with an inflated bag of goatskin, cow's stomach, etc. Such 'bag-hornpipes' occur iconographically in the west from the 14th century and today exist as folk instruments from the Caucasus and the Volga regions in Russia to the Greek islands and north Africa (*see* BAGPIPE, §8). A summary of the astonishing variety of musical techniques accruing from different arrangements of finger-holes on these and on bagless hornpipes also has been attempted by Baines. The melodic compass, however, reaches a 9th at very most. Fig.2 shows a Moroccan bagless hornpipe.



*1. Double and single hornpipes: stained glass designed by John Prudde, c1447–50, Beauchamp Chapel, St Mary's, Warwick*

The earliest reed instrument carrying a horn bell is that which became known in Rome as the Phrygian AULOS, described briefly by Pollux and others. The two pipes, one longer than the other, were held one in each hand and the



*2. Bagless hornpipe from Morocco (Pitt Rivers Museum, Oxford)*

longer ended with a cowhorn bell, as first depicted on a Minoan sarcophagus of *c*1400 BCE in the Iraklion Museum (Crete). A likeness to the mouth-blown double hornpipe as now known occurs in a figurine of the 8th century BCE from Asia Minor (see Rimmer). Several pairs of bird-bone pipes found in Avar graves of the 5th and 6th centuries CE are considered to be parts of hornpipes, and likewise some wooden pipes of the 9th century or earlier in the Fries Museum, Leeuwarden (see Crane).

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ANTHONY C. BAINES
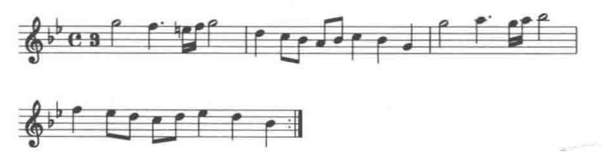
**Hornpipe (ii).** A dance resembling the JIG but distinguished from it by its metre, which may be variously 3/2, 2/4 or 4/4.

1. Introduction and types. 2. Wales, Scotland and Ireland. 3. England.

1. INTRODUCTION AND TYPES. The name is often assumed to derive from the instrument that is supposed to have performed the music. There is no precise evidence for this: the instruments commonly named are the bagpipe, fiddle and harp, and whereas the instruments may acquire vernacular names, the dance is called 'hornpipe' throughout the British Isles. Loosely used, the term may indicate music or dancing of an elementary kind, such as that considered by Thomas Morley to be, like the jig, too trivial to merit consideration.

The hornpipe dance falls into three types. One is a solo executed by one person, or by two or more people dancing simultaneously but independently. In Scotland and Wales this has existed immemorially, and in England since at least the 16th century; in Ireland, where the hornpipe is not indigenous, it has been competitively developed to championship standards. A second type is a rustic round dance for both sexes in hornpipe tempo which obtained in England in the 15th and 16th centuries and the early 17th, and perhaps later without the distinguishing name. The third type of hornpipe is a longways country dance of the late 17th century in syncopated 3/2 time, created by dancing-masters for the assembly rooms or for private patrons and sometimes termed 'maggot', 'delight' or 'whim' (ex.1). Its figuration is intricate, and it may have

Ex.1 'Mr. Beveridge's Maggot', John Playford: *Dancing Master*, 9/1695



been performed with hornpipe steps (as, later, minuet, waltz or polka steps were used in country dances). Movements designated 'hornpipe', using the rhythm of the country dance type, sometimes appeared in dance suites and incidental theatre music from the 16th to the 18th centuries, many of them cast as variations over two- or four-note ground basses. Examples may be found among the works of Hugh Aston, Guillaume Morlaye, Antony Holborne, Byrd, Purcell, Arne and Handel; Handel included two hornpipes in the *Water Music* (nos.9 and 12), and the chorus 'Now Love that everlasting boy' in Act 2 of *Semele* is headed 'alla hornpipe'.

The concept of dancing as the beating of a rhythm rather than as a sequence of movements in a vertical plane is now better understood than formerly. It is not susceptible to verbal description, and it can only be depicted as a movement in suspension. Knowledge of the hornpipe, such as it is, comes from two unrelated sources: literary references which may describe the circumstances in which the dance was performed, without describing the dance, and musical examples which, except for the country dance types in later editions of John Playford's *Dancing Master* and some later collections, also leave the dance undescribed. Only where the dance itself survives, as the solo hornpipe does in Ireland, can one see it in performance, but this is so varied according to individual predilection that it defies both description and notation.

2. WALES, SCOTLAND AND IRELAND. Welsh hornpipe music is to be found in Jones (1780 and 1802). In his preface to the 1802 volume Jones referred to 'sprightly Jigs and Hornpipes' danced at weddings, wakes and rural assemblies. The tunes are in 4/4 time and consist of two repeated sections of four bars each. Richard Warner in his *Second Walk through Wales* (1799) described a ball at a public house which took place to the music of the harp and concluded with a hornpipe danced by two brothers. Writers on Welsh folkdance have asserted that although such dances are hornpipes with common time tunes they are popularly called jigs.

According to later editions of *The Scots Musical Museum* (first published in 1787) the 3/2 measure, employed in both the Highlands and the Lowlands for the type of dancing to which the hornpipe belongs, originated in the border country and may thence have reached England. Here, during the reigns of Elizabeth I and James I, Scottish dancing was greatly admired, particularly the male solo dance called by the English 'Scotch jig'. Even the 2/4 measure which displaced the 3/2 in the 18th century was known as 'Scots measure', the difference between hornpipe and jig apparently residing in the number of steps, 16 for the former, 14 for the latter; a skilful dancer alternated one with the other.

There is no evidence that the hornpipe is native to Ireland, nor is there a Gaelic word for hornpipe, jig or reel, terms that were formerly interchangeable. But the hornpipe in Ireland is now distinguished from the jig by its 2/4 time and from the REEL by the number of accents to the bar, the hornpipe having two and the reel one. When performed by two solo dancers (as in Wales or northern England), the hornpipe assumes the character of a trial of skill; in performance the body and arms remain passive. The music is usually provided by the pipes or the fiddle.

3. ENGLAND. Early literary references that do not distinguish clearly between the solo hornpipe and the hornpipe round-dance occur in the *Digby Morality of Wisdom* (*c*1480, where three men and three women, servants of Lechery, dance 'to the music of an hornpype'), in the mid-16th-century ballad 'Our Jockey sale have our Jenny', Spenser's *Shepheards Calender* (1579), Peele's
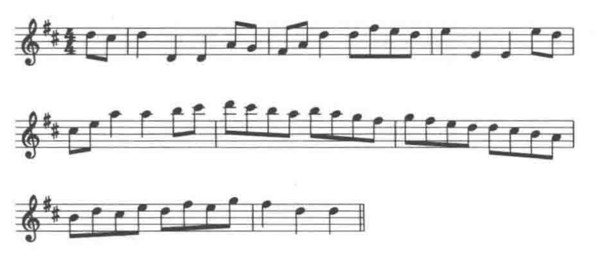
*Arraignment of Paris* (1584), Greene's *Scottish History of James IV* (1598), Spelman's *Relation of Virginia* (1609) and Drayton's *Poly-Olbion* (1613). 18th-century fiddlers' tune books, formerly in the possession of the musical antiquary Frank Kidson, contain music examples from both sides of the Scottish–English border; other hornpipes prevalent in the rustic assemblies of Dorset are in the Hardy tune books (early 19th century; see Sherman), and hornpipes from Derbyshire, Cheshire and Wales are in Wright (*c*1715).

In the mid-17th century the country dance type of hornpipe appeared in the publications of John Playford; the music, in 2/4 or 3/2 time, was printed with dance instructions in *The Dancing Master*, but without them in such instrumental lesson books as *Musick's Delight on the Cithren* (1666), Locke's *Melothesia* (1673), Salter's *Genteel Companion* (1683) or Henry Playford's *Apollo's Banquet* (1669) the last containing up to 35 hornpipes by Purcell. Hornpipes of a more rustic or commonplace character are contained in Wright's *Compleat Collection of Celebrated Country Dances*, which followed his *Pleasant Humours*, but those in the second Hardy tune book (*c*1811) were described as being 'fashionable in London'. Examination of these examples shows that the 2/4 or 'Scots measure' and, later, 4/4 replaced the older, more complex syncopated 3/2 rhythm.

The teaching of hornpipes by itinerant dancing-masters is described in Gilchrist. At country assemblies they were performed both as solos and collectively, the dancers advancing in a row, each performing a sequence of steps jealously regarded as exclusive personal property. From such displays of skill the stage hornpipe developed, frequently designated in the tune books by the name of the performer, as, for example, 'Miss Baker's Hornpipe' or 'Durang's Hornpipe'. Emmerson described the development of the stage hornpipe from the late 18th century in both Britain and North America, a development that brought the dance to the notice of people, including royalty, not previously familiar with it. Descriptions of steps appeared in dance manuals, and according to Gallini (1770) foreigners flocked to England to 'apply themselves with great attention to the study of the Hornpipe', which was regarded as 'original to this country'. He added that 'the lower class of people' used hornpipe steps in the country dance and that 'few English seamen are to be found that are not acquainted with it'.

These remarks, repeated some 60 years later in *The Ball, or A Glance at Almack's* (1829), have shared in perpetuating the notion that the hornpipe is both English and nautical. Of all the hornpipes composed by fiddlers none is so well known as the 'College' or 'Sailors' Hornpipe', based on the song *Jack's the Lad* (ex.2) and firmly associated with a mimetic character dance far removed from the traditional hornpipe.

Ex.2 'The College Hornpipe', W. Chappell: *Popular Music of the Olden Time*, 1855–9.



Tunes such as this survived in dancing-masters' compositions and gave their names to dances unrelated to the hornpipe. Within living memory morris dancers in Leicestershire performed a set dance which they called, from its tune, 'The College Hornpipe', and at their 'evening ball' they repeated the same figures for mixed couples in a country dance, to the same tune. This is an example of the way in which the variety, rhythmic peculiarities, local characteristics and highly personal skill of the true hornpipe have, in popular ignorance, been submerged by one commonplace tune and commonplace, easy rhythms.

*See also* ENGLAND, §II; IRELAND, §II; SCOTLAND, §II, 6; WALES, §II.

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MARGARET DEAN-SMITH

**Horologius, Alexander.** *See* OROLOGIO, ALESSANDRO.

**Horoszkiewicz, Andrzej** (*b* 1775; *d* Łopatyn, Podolia, 1838). Polish bassoonist and composer. He received his musical education as a member of the ensemble employed by the Princes Sapiehass. From *c*1795 he was a bassoonist and singer in F. Chołoniewski's ensemble in Łopatyn, where he also conducted the church choir and acted as clerk. He remained there for the rest of his life. Horoszkiewicz took part in Kościuszko's insurrection of 1794. He composed works for the bassoon with orchestral accompaniment in the classical style, including a Rondo alla polacca in C and polonaises.

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BARBARA CHMARA-ŻACZKIEWICZ

**Horovitz, Joseph** (*b* Vienna, 26 May 1926). British composer, conductor and pianist of Austrian birth. After early studies in Vienna he moved to Britain in 1938. He studied at Oxford (MA, BMus), at the RCM with Jacob and in Paris for a year with Boulanger. The one-act ballet *The Emperor's Clothes* won him the Farrar Prize at the RCM, and in 1959 he was awarded the Commonwealth Medal for composition. In the 1950s he won critical acclaim for his operas and ballets, the former performed by the Intimate Opera Company, with which he was associated as pianist-composer. In 1961 he was appointed professor of composition at the RCM, of which he became a Fellow in 1981.

He is a composer of remarkable versatility, graceful wit and an enviable ability to communicate, whether in his refreshingly light or more serious styles. With the Clarinet Concerto (1957), *Music Hall Suite* (1964) and the ingenious Jazz Concerto (1965), he developed a Jazz/neo-classical synthesis which has since infused many of his most successful works, not least the cantata *Captain Noah and his Floating Zoo*. His lighter works, among them the parodist *Horrotorio* (composed for the Hoffnung concerts), have not kept him from writing in a deeper vein: his choral works evince the influence of Vaughan Williams, Holst and Delius, while the string quartets, particularly the fifth, contain an intensity that is underpinned by compelling, often defiant programmatic allusions. The Sinfonietta (1968) was the first of many works written for brass band or wind orchestra, fields in which Horovitz has made a major contribution (his commissions include test pieces for the National Brass Band Championships of Great Britain). He has served on the board of the PRS (1969–96) and as president of the International Council of Composers and Lyricists (1981–89). The Gold Order of Merit was bestowed upon him by the city of Vienna in 1996.

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(*selective list*)

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Orch: Concertante, cl, str, 1948; Conc., op.7, cl, str, 1950; Conc., op.11, vn, str, 1950; 4 Dances from 'Les femmes d'Alger', 1952; Goldoni Ov., 1957; Fantasia on a Theme of Couperin, str, 1962, arr. 9 wind nonet, 1986; Tpt Conc., 1963; Jazz Conc., hpd/pf, orch, 1965; Horizon Ov., 1972; Adagio cantabile, 1973; Valse, 1973; Bacchus on Blue Ridge, orch/wind orch, 1974; Perc Conc., 1975; Jubilee Toy Sym., str, toys, 1977; Concerto classico, orch, 1985, arr. brass band; Ob Conc., 1993

Brass band: Sinfonietta, 1968; Euphonium Conc., 1972, arr. bn, orch, 1976; The Dong with a Luminous Nose, 1974; Ballet for Band, 1983; Concertino classico, 1985; Tuba Conc., 1986–9; Theme and Co-Operation, 1994

Wind orch: Wind-Harp, 1988; Ad astra, 1990; Dance Suite, 1990; Fête galante, 1990; Commedia dell'arte, 1992

Vocal: Horrortorio (A. Sampson), S, A, T, B, chorus, orch, 1959; 3 Choral Songs, SATB, 1973; Summer Sunday (G. Snell), SATB, pf, db, 1975; Samson (cant., C. Judge Smith), Bar, SATB, brass band, 1977; Lady Macbeth (scena, W. Shakespeare), 1970; Captain Noah and his Floating Zoo (pop cant., M. Flanders), unison vv/2vv, pf, opt. db, 1970; Sing unto the Lord a New Song, SATB, 1971; The Gods who Made Music, spkr, orch, 1978; Endymion, SATB, 1982

Chbr: 5 str qts: nos.1–3, 1946–8; no.4, 1953; no.5, 1969; Sonata, op.14, vc, pf, 1951; Ob Qt, op.18, 1956; Music Hall Suite, brass qnt, 1964; Adam Blues, trbn, pf, 1968; Variations on a theme of Paganini, wind/sax/brass qt, 1974; Sonatina, cl, pf, 1981; Diversions on a Familiar Theme, 1997

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ERNEST BRADBURY/MALCOLM MILLER

**Horowitz, Joseph** (*b* New York, 12 Feb 1948). American writer on music and music administrator. He studied at Swarthmore College, Pennsylvania (BA 1970). He was a music critic for the *New York Times* (1976–80) and programme editor and principal annotator for the Kaumann Auditorium of the 92nd Street Young Men's–Young Women's Hebrew Association, New York (1981–93). In 1992 he became artistic adviser to the Brooklyn Philharmonic; he was named executive director in 1994. Under his administration the subscription concerts of the Philharmonic have developed into a series of interdisciplinary thematic festivals, and the educational programming of the organization has expanded, particularly in the public schools. Horowitz has served as visiting professor at the Institute of Studies in American Music, Brooklyn College, and he is also on the faculty of the Mannes College of Music.

Horowitz's writings focus on the institutional history of concert music and opera in the USA, particularly from the post-Civil War period to the present. In *Understanding Toscanini* he writes not only about the conductor but also about how the concert orchestra developed and was influenced by him. *Wagner Nights* is both a history of Wagnerism in America and the story of cultural life in New York in the 1890s. Horowitz has also written for the *New York Review of Books*, *The Times Literary Supplement*, *Opera News*, *High Fidelity* and the *New York Times Magazine*.

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PAULA MORGAN

**Horowitz, Richard (Michael)** [Ztiworoh, Drahcir] (*b* Buffalo, NY, 6 Jan 1949). American composer. He studied

piano from 1955 to 1966 with Daniel Kay, Fine and Florence Pelton. In 1968 he moved to Paris where he remained until 1974, studying piano and composition with Ariel Kalma, as part of the Groupe de Recherches Musicales, and synthesized music with George Aragada. He also performed jazz and avant-garde pieces with such musicians as Lacy, Braxton and Baikida Carroll and formed the ensemble Free Music Formation with Hugh Levick. In 1972 he travelled in Turkey and Morocco, where he settled in 1975 and studied microtonal modal modulation systems (with Abdelatif Kartuma and Hamid Ben Brahim) and the *nāy*, a bamboo flute of North African origin (with Kasim Nacquisabundi and Louis Soret). He also studied and made recordings of Berber music with the ethnomusicologist Philip Schuyler. In 1980 he returned to the USA and later settled in San Francisco.

Horowitz's first compositions are film scores dating from the late 1960s and early 1970s, including *Walls* by Deide Von Slaven and *Valparaiso* by Ivery Getlis. His studies in North Africa led to music for the *nāy*, composed in both traditional and contemporary styles. Some of these works are improvisatory (e.g. *Oblique Sequences*, 1972–9), while others use the instrument in ensembles with voice (*Queen of Saba*, 1981), instruments (*Mémoire*, 1974–81), electronics (*Saharazona*, 1980), or synthesizer. After his return to the USA he composed music for *Joey Shmerda* (1980–83), a series of three radio dramas produced by the theatre group Mabou Mines and played *nāy* in David Byrne's *The Catherine Wheel* (1981) for the choreographer Twyla Tharp. In 1981 he recorded *Eros in Arabia*, a collection of his music using ethnic instruments (*nāy* and *bendīr*), voice, synthesizer and prepared piano, and that year also completed *Out of Thin Air*, for the violinist Daniel Kobialka.

Since 1984, Horowitz has collaborated extensively with Sussan Deyhim on ballets, film projects and theatre pieces; he has also worked with Jaron Lanier. During the 1990s his attention has focussed on film scores. He received both the Golden Globe and the Los Angeles Film Critics Association awards for his scoring of Bertolucci's *The Sheltering Sky* in collaboration with Ryiuchi Sakamoto.

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Film scores: Valparaiso (I. Getlis), *c*1970; Walls (D. Von Slaven), *c*1970; Saharazona, 1983; The Sheltering Sky (dir. B. Bertolucci), 1990, collab. R. Salkamoto; Majoun, 1994–6; Verse per verse, 1998

Other works incl. Joey Shmerda (incid music for radio drama, J. Strahs), 1980–83, collab. B. Spencer; DP, mixed-media works, collab. S. Edery

STEPHEN RUPPENTHAL/DAVID PATTERSON

**Horowitz, Vladimir** (*b* ?Kiev, 18 Sept/1 Oct 1903; *d* New York, 5 Nov 1989). American pianist of Ukrainian birth. All previous reference sources give his year of birth as 1904: when Horowitz left Russia in 1925 his father had Vladimir's passport doctored to make him appear a year younger, thus enabling him to avoid military service. His birthplace is sometimes given as Berdichev, but Horowitz always claimed that he was born in Kiev. His cousin Natasha Saitzoff, in an interview in 1991, said that all four Horowitz children were born in the home of their maternal grandmother in Kiev; so even if the family lived in Berdichev, Vladimir would have been born in Kiev. In any case, he was living there as an infant.

His mother was his first teacher; she also taught his elder sister Regina (1900–84), who became a skilled pianist and teacher. At the age of nine Horowitz and his sister entered the Kiev Conservatory. His teachers were Vladimir Puchalsky, Sergei Tarnowsky (both pupils of Leschetizky) and Felix Blumenfeld (who had studied with Anton Rubinstein). After the Revolution, the previously well-off Horowitz family was impoverished. Horowitz started to give concerts, making his début on 30 May 1920 in Kiev. He then linked up with the violinist Nathan Milstein for concerts throughout Russia. In Leningrad during the 1924–5 season, Horowitz gave some 20 solo recitals of about ten programmes, establishing himself as the most prominent of the younger generation of Soviet pianists.

Leaving the USSR in 1925, Horowitz went to Berlin, where he made his début on 2 January 1926. Two more Berlin appearances and a performance in Hamburg of the Tchaikovsky First Concerto made his name known all over Germany. Extremely successful appearances in Europe followed. On 12 January 1928 Horowitz made his American début, playing the Tchaikovsky concerto with the New York PO under Beecham. Horowitz, who thought Beecham's tempos too slow, took his own tempo in the finale, throwing in a shower of octaves that astounded the audience. He was now internationally acclaimed as the most exciting pianist of the new school. He married Wanda Toscanini, daughter of the conductor, in Milan on 21 December 1933. From 1936 to 1938 he was inactive; this was the first of four retirements (the others were 1953–65, 1969–74 and 1983–5). Highly neurotic, Horowitz was plagued by feelings of inadequacy. He never succeeded in resolving his basic problem: was he living up to his potential? Was he a great musician or a mere entertainer?

He returned to Europe after 1982, playing first in London, then Japan (1983), Paris (1985) and the USSR (1986). From 1975 to 1985 he was under heavy sedation from drugs prescribed by his psychiatrist. His playing suffered; it was often incoherent, with memory lapses and wrong notes. But he finally managed to regain his health and mental stability, and he played with serenity and joy during the last five years of his life. It was as though he felt he no longer had to prove anything. He died suddenly at home from a heart attack.

As a pianist he was unique. It was not only a matter of an awesome technique. At its best his playing had infinite degrees of colour, and a sonority that could well have been unparalleled. He could override the greatest orchestral *fortissimo* without ever banging. Above all he had a kind of high-voltage charisma that, in his time, could be matched only by Toscanini, Callas and Pavarotti. An element of neuroticism was almost always present in his playing; and, especially during the period when he was taking drugs in heavy doses, his playing could be mannered. But at all times he was widely considered the greatest living interpreter of Liszt, Schumann, Skryabin



*Vladimir Horowitz*

and Rachmaninoff. His repertory was predominantly Romantic, but he also swept audiences away with his performances of Scarlatti and Clementi. He introduced to America the Prokofiev Sonatas nos.6, 7 and 8, as well as the music of other contemporary Russians. He was never regarded as an expert in Beethoven and the Classical composers. Yet his 1932 recording of the Haydn E♭ Sonata (no.52) has style, grace, bracing rhythm, incredible articulation and complete responsiveness to the lyricism as well as the music's architecture.

A future revisionist period may pay more attention to Horowitz's performances of Mozart, which many have derided as unstylistic. Towards the end of his life Horowitz returned to Mozart, a composer he carefully studied. He had memorized everything that Mozart ever wrote about performing practice, and tried to put those precepts into effect. His recordings of several sonatas, a few shorter pieces and the A major Concerto K488 were not generally well received. In recent years, however, it has come to be realized that Mozart style is not academic literalism. Rather (as Mozart himself explained in his letters) it demands freedom, a sensuous sound, a degree of rubato and faster tempos than musicians of the 20th century are generally willing to adopt. It could well be that Horowitz's flexible and expressive approach to Mozart will eventually be recognized as in some sense more authentic than the work of so many late 20th-century 'authenticists'. In any case, the position of Vladimir Horowitz as one of the supreme pianists in history cannot be challenged.

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HAROLD C. SCHONBERG

**Horschitzky** [Horschky, Horsitzky], **Franz.** *See* HORZIZKY, FRANZ.

**Horsley, Charles Edward** (*b* London, 16 Dec 1822; *d* New York, 28 Feb 1876). English composer, the son of WILLIAM HORSLEY and the grandson of JOHN WALL CALLCOTT. His early musical training came from his father and from Moscheles. Mendelssohn was an intimate friend of his family, and on his advice Horsley was sent to Kassel in 1839 to study under Hauptmann; he then had a long stay at Leipzig (1841–3) where he came into further close contact with Mendelssohn and his circle. While there he wrote a number of instrumental compositions, including a Symphony in D minor, called by Young 'a school-symphony in the manner of the master'. Returning to London, he continued to compose, and had several chamber works played at the Society of British Musicians and elsewhere. He also established himself as a teacher. About 1850 he moved to Liverpool, where he composed two oratorios commissioned by the Philharmonic Society, and an anthem, *I was glad*, for the consecration of Fairfield Church. He was back in London in 1853 as organist of St John the Evangelist, Notting Hill (September 1853 – June 1857). In 1856 he was a candidate for the Cambridge professorship, but was easily defeated by Sterndale Bennett. In 1860 his third oratorio, *Gideon*, was commissioned for the first Glasgow Festival. About 1866 he went to Australia, where he became organist of Christ Church, South Yarra, Melbourne. While there he wrote an ode, *Euterpe*, for the opening of Melbourne Town Hall; a selection was played at the Crystal Palace, London, in 1876. In 1872 he proceeded to New York, where he became organist of St John's Chapel and director of the Church Music Association. He continued to compose until within a few days of his sudden death.

It is not surprising to find that the predominant influence on Horsley's music is that of Mendelssohn. Like his older contemporaries T.A. Walmisley and Sterndale Bennett, he composed chiefly instrumental music in his youth, but found in later life that choral music was demanded of him. His piano pieces are spontaneous but superficial (the Impromptu op.12, 1847, is reprinted in LPS, xvi, 1985). The symphony, overtures and chamber music were written with greater pains, and show an adequate ability to sustain the larger forms; but they are contrived and without genuine originality. The duo sonatas, though frankly Mendelssohnian, are perhaps his best group of pieces. His *Text Book of Harmony* (1876) is a rewriting of his father's *Explanation of the Musical Intervals* (1825).

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2 odes: Comus (New York, 1874); Euterpe, 1870 (1876)

Other vocal: 4 anthems, 9 songs, 1 madrigal, 1 duet

Orch: Sym., d, op.9, 1842–4, *GB-Lbl*; Ov., perf. Kassel, 1845; Pf Conc., c, 1848; Genoveva, ov., perf. New Philharmonic Society, 8 July 1853; The Merry Wives of Windsor, ov., perf. Crystal Palace, 31 Jan 1857

Chbr: Sonata, vc, pf (1843); Sonata, vn, pf (1844); Pf Qt, E (1845); Pf Trio, A (1845); Str Qt, B♭ (1846); Sonata, fl, pf (1846); Pf Trio, b (1847); Sonata, vc, pf, G (1847); Str Qt, D (1848); Sonata, vc, pf, E♭ (1848); Pf Trio, A (1850); 3 chbr duets, pf 4 hands (1857)

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NICHOLAS TEMPERLEY

**Horsley, Imogene** (*b* Seattle, 31 Oct 1919; *d* Palo Alto, CA, 28 Oct 1981). American musicologist. She took the BA at the University of Washington in 1943 and the MA at Mills College in Oakland, California, in 1949. In 1954 she received the PhD from Radcliffe College with a dissertation on the variation before 1580. She taught at Carleton College (1954–69) and the University of Washington (1961–2). In 1969 she joined the faculty of Stanford University. Imogene Horsley specialized in the theory and performing practice of the music of the 16th and 17th centuries and wrote authoritative articles on the improvised ornamentation of this period. Her monograph on the fugue (1966) is a textbook for fugal writing with a thorough historical and analytical study of fugal theory and literature from the 15th century to the 19th.

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PAULA MORGAN

**Horsley, William** (*b* London, 15 Nov 1774; *d* London, 12 June 1858). English composer, organist and teacher. At the age of 16 he was articled for five years to Theodore Smith, pianist and composer; but a more important influence was his friendship with John Wall Callcott, who stimulated him to concentrate on the composition of vocal music. In 1794 he became organist of Ely Chapel, Holborn. In 1798 he was one of the founders of the Concentores Sodales, a glee-singing organization, and at about the same time began to assist Callcott as organist to the Asylum for Female Orphans, succeeding him in the post in 1802. On 18 June 1800 he graduated BMus at Oxford. On the revival of the Vocal Concerts Horsley began to supply them with compositions. He was one of the founders of the Philharmonic Society in 1813. In addition to his position at the asylum, which he held until 1854, he was organist at Belgrave Chapel (1812–37) and at the Charterhouse (from 1838). Having met Mendelssohn on the composer's visit to London in 1829, he remained on friendly terms with him. He was a member of the Catch Club, the Royal Society of Musicians, and in 1847 was made a member of the Swedish Royal Academy of Music at Stockholm. On 12 January 1813 Horsley married Callcott's daughter, Elizabeth Hutchins Callcott (1793–1875). Their elder son, J.C. Horsley, was a well-known painter and a Royal Academican; the other son was the composer Charles Edward Horsley.

For over 50 years, beginning in about 1797, Horsley produced compositions in a variety of forms. Nothing can now be found of the three symphonies he is said by Sainsbury to have composed for the Vocal Concerts, but his piano sonatas, especially no.2 (1814), are not to be despised. His anthems are forgotten, but two of his hymn tunes, 'Belgrave' (1819) and 'Horsley' (1844), maintain considerable popularity. His greatest achievement was as a glee composer: Baptie called him 'one of the most elegant, learned and artistic of all the excellent glee composers our country has produced', and named 80 out of a total of 124 glees. Barrett wrote of him: 'In addition to a fine and powerful dramatic vein he possessed the special attribute of an elegant taste, and it may be added, that in the expression of passion he was almost unrivalled'. Among the most justly renowned examples are *By Celia's arbour* (ATTB), *Cold is Cadwallo's tongue* (ATTBB), *Beauty, sweet love* (SSATB), *See the chariot at hand* (SATB) and *Mine be a cot* (ATTB). Four of his partsongs have the title 'madrigal', though they show only a superficial familiarity with the true character of this form.

Horsley wrote also a number of songs and ballads; *Gentle Lyre* and *The Sailor's Adieu* once enjoyed high esteem. In his theoretical writings, which had a considerable influence, Horsley was conservative and even pedantic, a stickler for the traditional rules of musical grammar. Knowing this, Samuel Wesley once wrote a composition that purposely broke the rules, and dedicated it 'without permission to William Horsley Esquire, Mus.Bac., fifth and eighth catcher in ordinary and extraordinary to the Royal Society of Musicians'. As one of the judging committee of the Gresham Prize, Horsley applied what he believed to be immutable rules of music to condemn such progressive compositions as S.S. Wesley's *The Wilderness*. A similarly narrow outlook can be seen in the preface to his edition of book 1 of Byrd's *Cantiones sacrae*, prepared for the Musical Antiquarian Society, and in earlier essays and reviews contributed (anonymously and pseudonymously) to R.M. Bacon's *Quarterly Musical Magazine and Review*. Horsley had taught theory to Bacon's daughter Jane, and eventually became a regular collaborator in the magazine, writing on church music (Roman Catholic as well as Anglican), older English composers (Purcell, Blow and Croft were among his highest models) and instrumental works. In return, he enjoyed flattering coverage of his own music by Bacon. Horsley also served as Bacon's inside connection to the London professional scene; most probably it was he who wrote the journal's despairing review of Beethoven's Ninth Symphony in 1825, as well as several of its 'State of Music in London' reports.

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*printed works published in London unless otherwise indicated*

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24 Psalm Tunes and 8 Chants (1841); 6 Hymns from Henry VIII's Primer (1847)

124 glees, pubd separately and in A Collection of Glees (1801); A 2d Collection, 3–6vv, op.4 (1804); 6 Glees, 2 S, B, op.3 (?1806); A 3d Collection (1811); A 4th Collection (1827); A Collection of Glees, ed. C.E. Horsley (Liverpool, 1873)
A Collection of Canons, 2–6vv, op.9 (1817)
22 songs, pubd separately and in Airs of the Rhine, 1–4vv, pf acc. (1828)
Pf works: 5 sonatas (1812–17), 3 Duettinos (1814), 113 Preludes (1845)
Edns.: A Set of Easy Lessons, pf, op.5 (?1812); J.W. Callcott's A Musical Grammar (3/1817); Callcott's A Collection of Glees, Canons and Catches [with a memoir] (1824); A Collection of Psalm Tunes (1828); Byrd's Cantiones Sacrae, Bk 1 (1842)

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D. Baptie: *Sketches of the English Glee Composers* (London, 1895), 82–5
J.C. Horsley: *Recollections of a Royal Academician* (London, 1903)
R.B. Gotch, ed.: *Mendelssohn and his Friends in Kensington* (London, 1934)
V. Opheim: *The English Romantic Madrigal* (diss., U. of Illinois, 1970)
L. Langley: *The English Musical Journal in the Early Nineteenth Century* (diss., U. of North Carolina, 1983), esp. 254–61

NICHOLAS TEMPERLEY (WITH LEANNE LANGLEY)

**Horst, Anthon van der** (*b* Amsterdam, 20 June 1899; *d* Hilversum, 7 March 1965). Dutch composer, conductor and organist. An extremely talented child, at the age of four he was already playing piano duet arrangements of Beethoven symphonies with his father. At the age of ten he appeared in his first concerts. From 1915 to 1919 he attended the Amsterdam Conservatory, where he was the first Dutch organist to receive the *prix d'excellence*. His teachers were J.B. Charles de Pauw (organ) and Bernard Zweers (composition). He gained a great reputation as an organist and accompanist, playing on important historical organs in the Netherlands, Belgium, Germany, Switzerland and the Netherlands Antilles. In 1929 he recorded for the Columbia label in the Central Hall, London. From 1935 to 1964 he taught the organ at the Amsterdam Conservatory.

From the age of about 20, van der Horst conducted several choirs in Utrecht, Leiden, The Hague and Amsterdam. From 1931 until his death he was conductor of the Nederlandse Bachvereniging, whose annual performances of Bach's Passions at the Grote Kerk in Naarden became internationally famous and marked the beginning of historical performing practice in the Netherlands. For his study of the B minor Mass, written in collaboration with Gerardus van der Leeuw, he was awarded an honorary doctorate from the University of Groningen.

Van der Horst himself considered his activity as a composer to be the most important part of his work. His output comprises more than 100 opus numbers: organ works, songs, chamber music, three symphonies (the last with chorus) and several choral compositions, with or without instrumental accompaniment, the most important of which are the eight works entitled *Choros*. He developed his own tonal language, the 'modus conjunctus', in which two centres at a distance of a diminished 5th act as tonic and dominant, analogous to day and night, male and female. The resultant eight-note scale, consisting of alternating tones and semitones (e.g. C–D–E♭–F–F♯–G♯–A–B), is equivalent to the octatonic scale of Messiaen's second mode of limited transposition, though the philosophy behind it is quite different.

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Choral: Mass, solo vv, 2 choruses, boys' chorus, orch, org, 1915; 2 Fragments from the Song of Songs, female vv, fl, hn, 1920; Choros I, S, Bar, chorus, orch, 1932; Te Deum, Bar, 2 choruses, orch, org, 1945; Holland, nar, chorus, orch, 1950; Alianora, Mez, A, Bar, chorus, orch, 1952; Choros II (C. Péguy: *La nuit*), chorus, orch, 1954; Choros III, chorus, org, 1955; Choros IV (Whitsun Cantata), 3 choruses, wind orch, 1956; Choros V, chorus, orch, 1956; Choros VI, solo vv, chorus, orch, org, 1957; Choros VII, chorus, org, 1959; Hommage to the BBC, chorus, large orch, 1962; Choros VIII, chorus, orch, 1964
Orch: Sym., 1939; Nocturne funèbre, 1950; Conc. per organo romantico, 1952; Conc. spagnuolo, vn, orch, 1953; 3 études symphoniques, 1954; Divertimento pittorale, 1955; Symfonie II, 1956; Symfonie III, solo vv, chorus, orch, 1957; Conc., org, str, 1960; Réflexions sonores, 1964; Salutation joyeuse, 1965
Solo vocal: Oratio Moysi, S, org/orch, 1928; 7 Italiaanse liederen, 5, pf, 1935; Hymne 'Blijdschap' (G. Gezelle), 1935; Le ciel en nuit s'est déplié, v, pf
Chbr and solo inst: Suite, vc, 1941; Suite in modo conjuncto, org, 1943; Partite diverse sopra 'O nostre dieu' (Ps viii), org, 1947; Sonata in modo conjuncto, org/hpd, 1948, arr. 2 pf/fl, vn, vc, 1948; Thema met variaties in modo conjuncto, pf, 1950; Suite, 31-tone org, 1953; Thème, variations et fugue, fl, vn, va, 1957; Etude de concert, org, 1963

Principal publisher: Donemus

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with G. van der Leeuw: *Bach's Hoogmis* (Wageningen, 1948)
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G. Oost: *Anthon van der Horst, 1899–1965: leven en werk* (Alphen aan den Rijn, 1992)

GERT OOST

**Horst, Louis** (*b* Kansas City, 12 Jan 1884; *d* New York, 23 Jan 1964). American composer. In 1892 the Horsts moved to San Francisco, where Louis attended the Adams Cosmopolitan School and studied the violin and piano. After working as a performer and dance accompanist from 1902 until 1915, he served as the music director of the Denishawn dance company (1915–25). In 1925 he studied composition in Vienna with Stöhr and in New York with Max Persin and Riegger. Horst became music director of Martha Graham's company in 1926, and his tenure lasted until 1948; during these years he composed many dance scores for Graham, including *Primitive Mysteries* (1931), *Frontier* (1935) and *El penitente* (1940). Horst worked with an economy of means in his composing process, often using simple melodic phrases on the keyboard with the breath of woodwinds and strong rhythmic accompaniment of percussion, resisting any hint of romanticism he associated with stringed instruments.

During a career that embraced performing, composing, conducting and critical writing, Horst became one of the chief architects of American modern dance in the 20th century: he encouraged dancers to choreograph their own work and composers such as Copland, Cowell, Norman Lloyd and Riegger to write music for dance. Martha

Graham relied on his expertise and was his intimate for decades. Horst, however, also influenced many other important dancers, including Agnes de Mille, Doris Humphrey, Anna Sokolow, Helen Tamiris and Paul Taylor.

Horst reversed the traditional relationship of music and dance, in which dance works were choreographed to independently composed musical works. He was the first to teach formal dance composition to professionals, beginning with actors at the Neighborhood Playhouse, New York, in 1929. His courses related choreographic principles to musical forms and applied ideas developed in music and the visual arts to dance composition to foster aesthetic understanding and experimentation. These intensive courses were held at Bennington Summer School of the Dance (1934–42), the American Dance Festival at Connecticut College (1948–63) and the Juilliard School (1951–64). He founded, with Ralph Taylor, and edited the journal *Dance Observer* (1934–64), and published *Pre-classic Dance Forms* (1937) and, with Carroll Russell, *Modern Dance Forms in Relation to the Other Arts* (1961).

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D. Madden: *You can call me Louis, not Mr Horst* (Amsterdam, 1997)

PAULINE NORTON/JANET SOARES

**Horszowski, Mieczysław** (*b* Lemberg [now L'viv], 23 June 1892; *d* Philadelphia, 22 May 1993). American pianist of Polish birth. A remarkable child prodigy, his playing from the earliest age was noted for its rare musicality and maturity of insight. His mother, a pupil of Mikuli, was his first teacher, and before going to Vienna in 1899 to study with Leschetizky he also had lessons from Melcer-Szczawiński (piano) and Soltys (composition). Horszowski made his official recital début in Vienna in March 1902 and the same year played Beethoven's First Concerto with the Warsaw PO under Młynarski, after which he spent several years touring Europe. His USA début took place on 30 December 1906 in Carnegie Hall. From 1914 he lived in Milan, which remained his base until the outbreak of World War II. He then moved permanently to the USA. Invited to join the teaching staff of the Curtis Institute in Philadelphia in the early 1940s, Horszowski was a member of the piano faculty there until his death at the age of 100. An important aspect of his career was his activity in chamber music and for 50 years he was the favoured duo partner of the cellist Pablo Casals.

The most significant periods in his concert giving were the late 1920s, the decade from 1954 (during which he gave a cycle of Beethoven's complete piano works in New York) and the final years, when, having married for the first time at the age of 89, he once more toured quite widely, giving concerts in the USA, Canada, Japan and throughout Europe. His interpretations retained an extraordinary vigour and depth of poetic insight into extreme old age. His highly developed technique allowed him to continue to perform such works as Beethoven's Diabelli Variations and Chopin's Third Sonata with little diminution in power and impact. Although an outstanding interpreter of Debussy, Horszowski's repertory was centred on Bach, Beethoven and Chopin, all of whose music held a spiritual significance for him that allowed his playing to transcend the routine. He was the dedicatee of piano works by Villa-Lobos and Camargo Guarnieri and gave the première of Szymanowski's Third Piano Sonata in 1932.

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JAMES METHUEN-CAMPBELL

**Hortense (Eugénie de Beauharnais)** (*b* Paris, 10 April 1783; *d* Arenenberg, 5 Oct 1837). French amateur musician. The daughter of Viscount Alexandre de Beauharnais, guillotined during the French Revolution, and Joséphine Tascher de La Pagerie, whose second husband was Napoleon Bonaparte, Hortense married Louis Bonaparte in 1802. When he was made King of Holland in 1806, she became queen. After separating from her husband in 1810, she returned to Joséphine at Malmaison, and acquired the title of Duchess of Saint-Leu in 1814 after Napoleon's abdication. In 1817 she bought a property at Arenenberg in Switzerland, where she lived from 1832 until her death.

Hortense's musical output consists of romances composed at Malmaison and Arenenberg. In 1867 the complete collection of 124 romances, published by Vialon, was exhibited by Napoleon III at Malmaison. The best known of them, *Partant pour la Syrie* (originally entitled *Le beau Dunois*), became a national anthem under the Second Empire, and provided the subject for many piano variations, including those of Hummel (1811) and Schubert (1818). Her romances are generally in the troubadour or pastoral genre, the voice supported by a simple piano or harp accompaniment. Most of the texts were written by Count Laborde, and the queen's melody was then developed by a professional such as Dalvimare, harp master to Empress Joséphine, the composer Plantade, or the singing master J.F.N. Carbonel. This unpretentious music exemplifies the taste of contemporary society for light, pastoral, sentimental subjects. Although simple and naive, they are expressive and elegantly written, thanks to the skill of her musical colleagues.

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LAURINE QUETIN

**Horton, Jim** (*b* Austin, 6 Sept 1944; *d* Berkeley, 8 June 1998). American composer. He studied philosophy at the University of Minnesota. After moving to the San Francisco area in 1968, he played the analogue synthesizer in various ensembles. During the 1970s he studied at the Center for Contemporary Music, Mills College, with Robert Ashley, among others. He began to compose and perform live computer music in 1976. He co-founded the first computer network band, the League of Automatic Music Composers, with John Bischoff and Rich Gold in 1978, and the Rotaleague live electronic music ensemble

with Bischoff, Tim Perkis, K. Atchley, Sam Ashley, Ben Azarm, Barbara Golden and Jay Cloit in the 1980s. He performed in the computer band AA Bee Removal with Azarm, Ashley and Bob Gonsalves, and in the multimedia noise collective Cactus Needle Project. His music, which employs algorithmic processes and just intonation, uses the computer as an interactive partner, not a directed tool. From 1994 to 1998 he assembled an extensive archive of texts on the history of experimental music in Northern California, published on the World Wide Web.

WORKS
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'Horton Hears a Whole Number Ratio', *1/1 Just Intonation*, ii/2 (1986), 1 only, 11–14

CARTER SCHOLZ

**Horusitzky, Zoltán** (*b* Pápa, 18 July 1903; *d* Budapest, 25 April 1985). Hungarian composer and pianist. He studied the piano with István Laub and composition with Kodály at the Budapest Academy of Music (1918–26) and concurrently read law at Budapest University, where he took the doctorate in 1927. He then taught the piano at the Budapest Upper School of Music, of which he was director, 1944–9, and at the Budapest Academy, 1946–68. Between 1938 and 1944 he was editor of the journal *A zene*. He was awarded the Erkel Prize in 1954. The strongest influence on Horusitzky's music was that of Kodály though he also drew on Liszt, Renaissance polyphony (particularly Palestrina) and Finnish as well as Hungarian folk music. In later works he came close to adopting 12-note serial composition. Despite the paucity of his output, his true musical orientation was established during his first stylistic period, namely the corpus of works written before 1945. Vocal works such as the cantata *Fekete hold éjszakáján* ('On the Night of the Black Moon', 1932) and the song cycles after Hungarian and Chinese poets are remarkable for their poetic sense and emphasis on depicting nature. In contrast to his second period, which lasted until 1962 and which coincided with political and cultural repression inside Hungary, the third and final period brought compositional fulfilment, marked by new French and Finnish connections. Horusitzky's most significant works include the historical opera *Báthory Zsigmond*; the piano sonata *A hegy* ('The Mountain'), written for the 1976 Cziffra Piano Competition in Versailles; and the songs composed for Marion Janson.

WORKS
(*selective list*)

Stage: Báthory Zsigmond [Zsigmond Báthory] (op, 3, Horusitzky and J. Romhányi), 1944–53; Kecskebőr [Goatskin] (ballet), 1962; Csipkerózsika [Sleeping Beauty] (children's op, 1, Romhányi), 1971; Egyetlenegy éjszakán [On a Single Night] (radio op, Romhányi), 1974; Palotai álmok [Palota Dreams] (radio op, T. Török, after G. Krúdy), 1979; Fekete város [Black City] (radio op, 3, J. Erdődy and Horusitzky), 1982
Vocal: Fekete hold éjszakáján [On the Night of the Black Moon] (cant., E. Ady), S, Bar, chorus, orch, 1932; TeD, S, chorus, orch, 1937; Dalok kínai versekre [Songs to Chinese Poems], 1940; Három Shakespeare szonett, 1953; Két kamaraének [2 Chbr Songs] (G. Illyés), S, fl, vc, pf, 1966; Észak [Night] (chbr cant., Horusitzky), T, female chorus, mixed chorus, chbr ens, 1981; Éljetek békében [Live in Peace] (cant., Horusitzky), solo vv, chorus, orch, 1982; Pasztellképek [Pastel Pictures] (chbr cant., S. Harmaja, Horusitzky), female chorus, fl, hp, str qt, 1983; Fantasia spirituale (Horusitzky), Bar, female chorus, male chorus, mixed chorus, orch, 1984; other songs and choruses (Hung.)
Orch: Sym., 1933–42; Pf Conc. no.1, 1941; Vn Conc., 1951; Báthory Szvit, 1952; Pf Conc. no.2, 1962; 4 balettkép [4 Ballet Tableaux], 1964; Conc., pf, chbr orch, 1978
Chbr and solo inst: 7 str qts, 1933–80; Öf derab, pf, 1925; Három derab, pf, 1940; Cassazione, brass trio, 1954; Sonata, va, pf, 1967; Sonata, 2 pf, 1971; A hegy [The Mountain], pf sonata, 1972; Org Sonata, 1974; Sonata, vc, pf, 1980; Sonata, db, pf, 1981; other piano pieces

Principal publisher: Editio Musica Budapest

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'Kodály Zoltán szimfóniája' [Zoltán Kodály's symphony], *Magyar zene*, iii (1962), 604–11

ANNA DALOS

**Horvat, Milan** (*b* Pakrac, 28 July 1919). Croatian conductor. He graduated in law from Zagreb University, and studied at the Zagreb Music Academy (1939–46) with Svetislav Stančić (piano), Fritz Zaun (conducting) and Zlatko Grgošević (composition). In 1945 he began his career as a pianist and choral conductor, becoming conductor of the Zagreb PO, 1946–53, and a professor of conducting at the academy. He went to Dublin as chief conductor of the Radio Telefís Eireann SO, 1953–8, returning to the Zagreb PO, 1958–69; he acquired an international reputation with tours to other European countries and the USA, and appearances at leading festivals. Horvat was also principal conductor of the Zagreb Opera, 1958–65. He has conducted the premières of many works by Bjelinski, Devčić, Kelemen, Malec, Wellesz and others (and he gave the first Yugoslav performance of Britten's *War Requiem*). In 1969 he went to Vienna as principal conductor of the Austrian RSO, and in 1975 became principal conductor of the Zagreb Radio SO. In 1965 he was also appointed musical director of the Dubrovnik Festival and in 1975 a professor of conducting at the Graz Hochschule für Musik. His many recordings include Hindemith's *Mathis der Maler* Symphony and symphonies by Shostakovich.

RUDOLF LÜCK/R

**Horvat, Stanko** (*b* Zagreb, 12 March 1930). Croatian composer. He studied composition at the Zagreb Academy of Music until 1956 and then with Aubin and Leibowitz in Paris. From 1957 to 1961 he was a teacher at the Vatroslav Lisinski Music School in Zagreb and from 1961 a professor at the Zagreb Academy of Music, becoming dean in 1977. He was president of the Croatian Composers' Association, vice-president of the Zagreb Biennale (1975–9) and is a member of the Croatian Academy of Sciences and Arts. Horvat's first compositions were mainly orchestral, and conventionally romantic in style and content; the *Simphonija* and *Četiri stavka* ('Four Movements') are typical works of that period. However, during his studies in Paris he became familiar with other trends in European music. Judiciously selecting elements from these, he wrote the *Simfonijski stavak* ('Symphonic movement', 1961) and the ballet *Izabranik* ('The Chosen One') in the atonal idiom suggested by Leibowitz, and using classical formal principles. The success of these pieces led Horvat to pursue this style in a small body of works of very high quality during the 1960s and early 70s. From the 70s his most important achievements have been a collection of finely crafted chamber and piano

works and the powerful opera *Preobražaj* ('Metamorphosis', after Kafka), which opened the 1995 Zagreb Biennale.

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Dramatic: Izabranik [The Chosen One] (ballet), 1961; Kurir i šuma [The Courier and the Forest] (musical play), 1962; Tri legende [3 legends] (TV op), 1971; Preobražaj [Metamorphosis] (op, after F. Kafka), 1995

Orch: Passacaglia and Fugue, str, 1952; Concertino, str, 1952; Sinfonietta, 1954; Simphonija, 1956; Četiri stavka [4 Movts], str, 1958; Conc. rustico, str, 1958; Simfonijski stavak [Sym. Movt], 1961; Pf Conc., 1966; Koral, str, 1967; Taches, pf, chbr orch, 1968; Hymnus, 1969; Perpetuum mobile, 12 str, 1971; Notturno, 13 str, 1980; Memorial, pf, orch, 1986

Choral: Jama [The Pit] (cant., I.G. Kovačić), B, chorus, orch, 1971; Kolo bola, chorus, 1977; Proslov [Prologue], chorus, 1980; Zapis o očima, chorus, 1980; S podignutom rukom [With Raised Hand] (cant.), male chorus, orch, 1982; 2 poèmes de G. Apollinaire, 12vv, 1991

Solo vocal: Kirk [The Shriek] (F. García Lorca), Mez, orch, 1968; Tišina i uzdasi [Calm and Trust], S, vib, perc, 1992; Šum krila, šum vode [The Noise of a Wing, the Noise of Water] (cant.), S, orch, 1993

Other inst: Koralne varijacije, str qt, 1953; Varijacije [Variations], pf, 1953; Contrasts, str qt, 1953; Varijante [Variants], pf, 1965; Rondo, str qt, 1967; Trialogue, ondes martenot, 1968; Sonnant, pf, 1970; Träumerei, pf, 1975; Accords, pf, 1979; Appel, wind qnt, 1982; Frammenti, tpt, trbn, vb, db, 1982; Ostinati, pf, 1983; Manual, pf, 1984; Quartetto, str, 1988; Toccata, pf, 1990; 3 capriccia, vn, pf, 1990; De diebus furoris, pf, 1992; Duo de l'adieu, 2 vn, 1992; ... quasi una Fantasia, pf trio, 12 str, 1992; Drammatico, 4 sax, 1993; Nadsviravanje, 2 ob, 1993; Jeu de cloches, marimbaphone, str qt, 1994

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NIALL O'LOUGHLIN

**Hörwart, Johann Heinrich.** *See* HERWART, JOHANN HEINRICH.

**Horwood** [Horwod, Horwode, Horwud], **William** (*d* ?1484). English composer. First listed as a member of the Fraternity of St Nicholas (a guild of parish clerks in London) in 1459, he became master of the guild in 1474. In 1476 he is listed among the vicars-choral of Lincoln Cathedral, where on 29 March 1477 he was appointed *informator*, being required to instruct the choristers in 'plainsong, pricksong, faburden, discant and counter' as well as in playing the organ and clavichord. The administration of his estate was granted to Robert Symes, vicar, on 17 July 1484; thus he cannot be identified with John Horwood, a chorister and Fellow of King's College, Cambridge in the 1480s and 90s.

Horwood's surviving compositions must have been written between about 1460 and 1484, and thus provide valuable information about a sparsely documented phase in the history of English music. They are among the earliest examples of the full-choral style associated with the Eton Choirbook which contains four of his five known works. These four compositions are all in five voices; the Magnificat (on the tone 8 faburden) has an overall compass of 23 notes, while the other three span 21 notes. *Salve regina* is in many ways the most old-fashioned: the two lowest parts still share the same clef and range, and cross continually like a tenor-contratenor pair; the dissonance treatment and cadence forms are redolent of Dunstaple; consecutive 5ths and octaves are unusually prominent in the five-part writing; and the breve in duple metre seems to move hardly more slowly than the semibreve in triple metre. *Gaude flore virginali* and the *Magnificat* are rather more technically assured and up-to-date in style, particularly in the greater contrast between the reduced-voice and fully scored sections. On the other hand, the triadic imitation at 'et sanctum' in the *Magnificat* is reminiscent of John Plummer and occurs also in the *Magnificat* by John Nesbet, another of the older Eton Choirbook composers. 'Horwods Gaude' is mentioned in an inventory from King's College, Cambridge, dated 1529.

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NICHOLAS SANDON

**Horzizky** [Horsitzky, Horschitzky, Horschky], **Franz** [Franziskus, Franciscus] (*b* Berlin, *c*1756; *d* Berlin, 25 Oct 1805). German singer and composer of Bohemian origin. By 1770 he was a waldhorn player in the Kapelle of Prince Heinrich of Prussia in Rheinsberg. He was taught singing and the violin but not the waldhorn, as it allegedly harmed the voice. He studied for a year at Halle University, after which the prince sent him to Paris, where he lived and studied with Denis Diderot. On his return (*c*1773) he became private secretary to Prince Heinrich. After the building of a new theatre in Rheinsberg (1773), operas and French classic dramas were performed at the court; the prince wrote the opera texts and Horzizky some of the music. He also participated as a singer, together with his wife and his brother Johann. Horzizky's operas from this period are unfortunately lost. He remained at court as singer and musician until 1797. His only extant printed works consist of collections of arias and a cantata, *Achille sur le corps de Patrocle* (Berlin and Amsterdam, 1791).

Franz's father, Johann Ignaz, was a waldhorn player in the Kapelle of the Prussian Crown Prince Frederick (later Frederick the Great) in Rheinsberg, and later in Berlin when Frederick became king in 1740. Franz's brother Johann (*b* Berlin, *c*1757; *d* Berlin, 4 Dec 1837) also played the waldhorn, first in the service of Prince Heinrich of

Prussia and then in Berlin after the prince's death (1802). His son Louis Johann Alexander (*b* Berlin, 25 Aug 1798; *d* Berlin, 19 Oct 1829), a gifted flautist and pianist, appeared as a soloist in Berlin as early as 1808. In 1815 he joined the royal Kapelle as a flautist, and published flute and piano pieces and songs.

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FRANZ LORENZ

**Hosanna.** *See* BENEDICTUS, MASS and SANCTUS.

**Hoschna** [Hoschner], **Karl** [Carl] **L.** (*b* Kuschwarda [now Kunžvart, Czech Republic], 16 Aug 1876; *d* New York, 23 Dec 1911). American composer, arranger and oboist of Bohemian birth. He studied the piano, harmony and composition at the Vienna Conservatory, and played oboe in the Austrian army band. In 1896 he went to the USA. For two years he was an oboist in the orchestra led by Victor Herbert and then became a music copyist and arranger for Witmark, producing sheet-music editions of musical-comedy and other popular tunes. In 1902 he began to write his own operettas, mostly with the lyricist Otto A. Harbach. He wrote 13 stage works, all 'number' operettas with some dialogue and published by Witmark. His first success was the 'musical farce' *Three Twins* (1908), in which the singer and dancer Bessie McCoy established her reputation. Later popular works included *Madame Sherry* (1910), *The Fascinating Widow* (1911), *Jumping Jupiter* (1911), *Dr. Deluxe* (1911) and *The Wall Street Girl* (1908), first performed in 1912, after Hoschna's death, with Blanche Ring and Will Rogers.

Hoschna's works have lively opening and closing choruses, and he frequently used ragtime and popular dance rhythms even in the vocal numbers. His music typifies that of Tin Pan Alley in the first two decades of the 20th century, with relatively simple harmonies and melodies that are built up of short phrases and sequential repetitions.

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*all operettas; dates are those of first performance*

The Belle of the West (H.B. Smith), Chicago, 29 Oct 1905
The Girl from Broadway (C.N. Douglas), Philadelphia, 3 Dec 1906
Three Twins (O. Harbach), New York, 15 June 1908 [incl. Cuddle up a little closer, Yama-Yama Man]
Prince Humbug (M. Swan), Boston, 3/7 Sept 1908
The Photo Shop (E. Clark, Harbach), 1910
Bright Eyes (Harbach), New York, 28 Feb 1910 [incl. For You, Bright Eyes, Cheer up, my honey, Good Old Days of Yore, The Mood You're In]
Madame Sherry (Harbach), New York, 30 Aug 1910 [incl. Every Little Movement, We are only poor weak mortals, The Birth of Passion, The Smile She Means for Me]
Katie Did (W.C. Duncan and F. Smithson), Chicago, 18 Feb 1911
Jumping Jupiter (R. Carle and S. Rosenfeld), New York, 6 March 1911 [incl. It all goes up in smoke, I'm awfully afraid of girls, Meet me tonight at nine, Pet of the Family, Thank you kind sir]
Dr. Deluxe (Harbach), New York, 17 April 1911 [incl. For every boy that's lonely there's a girl that's lonely too, The accent makes no difference in the language of love]
The Girl of my Dreams (Harbach), New York, 7 Aug 1911 [incl. The Girl who Wouldn't Spoon, Every girlie loves me but the girlie I love, The Girl of my Dreams]
The Fascinating Widow (Harbach), New York, 11 Sept 1911 [incl. Don't take your beau to the seashore, You built a fire down in my heart, The Ragtime College Girl, The Fascinating Widow]
The Wall Street Girl (B.H. Burt), New York, 15 April 1912 [incl. The Deedle Dum Dee, I want a regular man, On the Quiet]

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DEANE L. ROOT

**Hosenrolle** (Ger.). See BREECHES PART.

**Hosha'not** (Heb.). Litanies for the Feast of Tabernacles in the Jewish Liturgy; *see* LITANY, §1.

**Hosier, Richard** (bap. ?Gainsborough, 4 March 1593/Gloucester, 8 Feb 1624; *d* Dublin, early 1677). English composer and cathedral musician. Hosier was associated with Christ Church Cathedral, Dublin, from 1660 until 1677, and also with St Patrick's Cathedral there. At Christ Church he sang tenor, was paid for transcribing music, and was Master of the Choristers in all but name. It is possible that he was the Hosier who was associated with the cathedrals of Bristol (1622), Norwich (1625–7) and Dublin (1634), and with New College, Oxford, in either 1637–8 or 1638–9. Equally he may have been the son of Philip Hosier, organist of Gloucester Cathedral from 1620 to 1638. He matriculated from King's College, Cambridge, on 1 September 1637, and was in its choir in 1638. Either could have been a Gentleman of the Chapel Royal in 1641, briefly at Bristol in 1660, and received travelling expenses when applying (unsuccessfully) for a petty canon's place at Peterborough Cathedral in March 1662 (*GB-PB* 52).

Six verse anthems by Hosier survive in a manuscript (*DRc* B1) primarily in his hand. The presence of his anthem *Now that the Lord hath readvanced the crown* suggests a date for the manuscript of 1660 or shortly afterwards. The anthems contain relatively few instrumental interludes, and four of them conclude with imitative 'Hallelujahs'.

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BRIAN CROSBY

**Hosokawa, Toshio** (*b* Hiroshima, 23 Oct 1955). Japanese composer. After tuition in composition and the piano in Tokyo, he studied composition with Isang Yun at the Hochschule der Künste in Berlin (1976–82) and with Klaus Huber and Ferneyhough at the Staatliche Hochschule für Musik in Freiburg (1983–6). He presented his works at the Darmstadt summer courses in 1980–82. He won first prizes in the Valentino Bucchi Composition Competition with *Jo-Ha-Kyū* (1980) and in the competition commemorating the centenary of the Berlin PO with

*Preludio* (1982); in 1989 he won the Otaka Prize with *Ferne-Landschaft I* (1987). In 1989 he was appointed artistic director of the annual Akiyoshidai International Contemporary Music Seminar and Festival.

While Hosokawa's compositional models are based on the music of the postwar German avant garde, elements of Japanese and oriental traditional arts infuse much of his output. The inspiration for *Sen II* (1986), for instance, arises from the brushstrokes of oriental calligraphy, and for *Ferne-Landschaft I* from both gagaku and the use of perspective in Chinese landscape paintings. These characteristics apply to works whose titles give no indication of an oriental inflection, such as *Landscape II* (1992) and *Vertical Time Study III* (1994), in which faint, metallic and explosive sounds are brought out by the manipulation of various performing styles. His frequent concentration on a single timbre or pitch combined with his attention to each sound from its inception to its vanishing point further reflects elements of Japanese traditional music. Further information is given in *KdG* (W.-W. Sparrer).

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(*selective list*)

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YOKO NARAZAKI

**Hospitallers of St John of God** [Barmherzige Brüder; Milosrdní bratří]. Religious order of the Roman Catholic Church, sometimes incorrectly termed 'Brothers of Mercy' (a different 19th-century order). Founded by St John of God in Spain in 1537, they were recognized by Pope Pius V in 1572 and adopted the Rule of St Augustine. However, only a few Hospitallers were ordained priest: their work was primarily medical. They were prominent in missionary work, and dozens of hospitals were established in South America in the 17th century. They achieved their greatest expansion in the 18th century, with thousands of brothers serving some 300 hospitals. After the French Revolution, many hospitals were secularized, but during the first half of the 20th century there was again a notable expansion of the order worldwide, once more with a missionary emphasis.

In the Habsburg Empire in the second half of the 18th century, the Hospitallers were committed to church music of a high standard but did not buy in the services of outside *regentes chori*. Consequently, the brothers seem often to have been recruited for their musical skills, which were cultivated together with surgery and botany. Franz Fismann, Provincial of the order in the 1770s, was active in maintaining links between the Hospitallers in Austria and composers in other countries. The Habsburg aristocracy often acted as patrons to the order, both in setting up hospitals and in employing individual brothers; and a network of personal contacts between composers (the most prominent being Haydn) and members of the order ensured that the Hospitallers constantly had access to substantial new compositions. Joseph II limited the number of brothers in each hospital to 16, but the institutions may have been able (as the hospital at Kuks certainly was) to gain exemption from the Josephine restrictions on elaborate church music.

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GEOFFREY CHEW

**Hosseschrueders, Jan** [Juan]. *See* HAZEN.

**Hoste** [L'Hoste, L'Osto, Oste] **da Reggio** [Torresano, Bartolomeo] (*b* *c*1520; *d* 1569). Italian composer. Previously confused with other musicians (e.g. Spirito da

Reggio, Hoste Flamengo), Hoste da Reggio can now be identified as Bartolomeo Torresano, son of Guido Torresano (or Torreggiano), an innkeeper from Reggio nell'Emilia. He appears under this name as *maestro di cappella* of Milan Cathedral in 1558–63. An anonymous painting (Brescia, private collection), showing a priest holding Hoste's *Primo libro de madrigali a quattro* (open to the madrigal *Occhi leggiadri*), is presumed to be a portrait of the composer. He began a career as a church musician at an early age. By the 1540s he was in Milan, where he was being received into the homes of the leading nobility. The conjecture that the composer is the 'Hoste' named as an interlocutor in Antonfrancesco Doni's *Dialogo della musica* (1544) is supported by Doni's reference to 'pre Bartholomeo' who played in the home of Massimiliano Stampa (where Doni had been a guest from October 1541). Hoste's first two publications were dedicated to important churchmen: the madrigals to Cardinal Ercole Gonzaga and the volume of sacred works to Gianbattista Grosso, Bishop of Reggio nell'Emilia. Perhaps through these connections, he earned the favour of Ferrante Gonzaga, governor of Milan, who took him into his service (probably for the music at S Maria della Scala). Here, before 1549, he met the young Lassus, who had come to Milan as part of the governor's retinue. Host's subsequent books of madrigals are mostly dedicated to members of the Gonzaga family, three of them to Ferrante himself. This did him little good, however, for Ferrante, mistrusted by the Spanish monarchy, was replaced as governor by the Duke of Alba. Hoste lost his post, but in August 1555 he received a prebend (formerly belonging to Nicola Vincentino) at S Calimero, Milan, where he agreed to fulfil the duties of canon himself (unlike Vicento, who had named a substitute). In January 1558 he was appointed *maestro di cappella* at Milan Cathedral. He left the post in 1563, probably for health reasons, resuming his duties at S Calimero until at least June 1567, when he was appointed *maestro di cappella* at S Maria Maggiore in Bergamo, a post which he held for less than a year. In 1568 he gave his approval to the construction of a new type of 'arpicordo', designed by the Milanese Giovan Antonio Brena; he died the following year, bequeathing 100 lire to the construction of a new organ for S Calimero.

Hoste's madrigals show an expert grasp of a number of mid-16th-century stylistic elements. Many of them are written *a note nere*, making use of the syncopated points of imitation and the contrasts of fast and slow motion typical of that kind of madrigal. Others use varied rhythmic values in a declamatory, quasi-parlando style like that of the *madrigale arioso* popular in the 1550s. The music is full of false relations and contrastingly bright and dark chordal sounds and in general is far from tame harmonically; there are occasional augmented chords and some unusual cadential progressions. Hoste set a number of stanzas from *Orlando furioso*, including a cycle (xxxii. 37, 40, 43) in which one madrigal uses a set melodic formula in the superius throughout the piece.

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DAVIDE DAOLMI, JAMES HAAR

**Hostinský, Otakar** (*b* Martiněves, 2 Jan 1847; *d* Prague, 19 Jan 1910). Czech aesthetician and music critic. He studied law at the University of Prague (1865–6) and philosophy and aesthetics at the University of Munich, receiving a doctorate in 1868; in 1871 he was a pupil of Smetana. He was active as a critic and an editor of literary journals in Prague before his appointment as professor of aesthetics at the university there; he also lectured on music history at Prague Conservatory (1882–6).

In aesthetics his starting-point was Herbart's abstract formalism, which then occupied a strong position in Prague. Opposing Herbart's ideas, Hostinský proposed his so-called 'concrete formalism' and published monographs criticizing Herbart in 1881 and 1891. He emphasized the crucial roles of experience and experimentation, especially in *O estetice experimentální* (1900), at the same time paying attention to the social provenance of art; in studies published in 1903 and 1907 he formulated a basis for a special sociology of art and music in Bohemia. Applying his concrete formalism he revised Hanslick's aesthetic-critical viewpoint and analysed even the contemporary Romantic art, towards which he had a positive attitude. But the system of aesthetics developed in the course of his university lectures was not set down in writing until Zdeněk Nejedlý attempted its reconstruction in 1921.

Although Hostinský did not lecture in musicology as such, he founded, through the work of his pupils Nejedlý, Helfert and Zich, the first Czech school of musicology. He also initiated new studies in the science of harmony, explaining complex connections between chords by means of melodic relationships; and he made far-reaching developments in analytical methods of ethnomusicological research, making great advances towards a systematic and historical interpretation of folksong as a variational process. He rejected, however, the ideal of the Czech revivalists, who regarded folksong as the source of Czech stylistic individuality, emphasizing instead the contemporary importance of Wagner; he was also the first theorist to defend Smetana and to undertake an inquiry into problems that were being solved practically and empirically by contemporary composers, especially those of melodrama and declamation based on the accentuation of speech. His main interests in music history were antiquity, Gluck and Czech music. He also wrote some songs and instrumental music, sketched an opera *Elektra* and other stage works and wrote the librettos for Fibich's *The Bride of Messina* and Rozkošný's *Cinderella*.

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JIŘÍ FUKAČ

**Hoteterre** [Hoterre]. *See* HOTTETERRE family.

**Hothby** [Hocby, Octobi, Ottobi, Otteby], **John** [Johannes] (*b c*1430; *d* Oct or Nov 1487). English theorist and composer. His father's name was William. Nothing is known of his early life, nor where and when he became a Carmelite friar and obtained the master's degree in sacred theology. He may be identical with the John Otteby, Carmelite friar of the Oxford convent, who was ordained subdeacon on 18 December 1451 in Northampton (Emden, p.1409; the belief that Hothby studied at Oxford in 1435 rests on a mistaken identification, p.969). Before settling in Lucca, where he was installed as chaplain of the altar of S Regolo at the Cathedral of S Martino in February 1467 with the obligation to teach plainchant and polyphony, he had, by his own account (*Epistola*), travelled in Italy, Germany, France, Great Britain ('Britania magiore') and Spain. In the *Excitatio quaedam musice artis* he refers to his fellow student at the University of Pavia, Johannes Gallicus (here called 'Johannes Legiensis'); this may have been before Gallicus completed his treatise *Ritus canendi*, by 1464. A connection with Florence and acquaintance with Lorenzo de' Medici seems to be indicated by the letter Hothby wrote to him on 17 November 1469 on behalf of a friend (ed. Seay, 1956).

Hothby was much appreciated in Lucca, both at the church and by the city fathers, who augmented his salary beginning in 1469, lest he accept another offer and leave Lucca. In 1469 he was called a *lector* in sacred theology. In addition to music, he taught grammar and mathematics. His fame as a teacher may be the reason for his journey to England in March 1486, at the request of Henry VII. He died 'in Brittania' (if Brittany, then on the return trip to Lucca, where his post was held open for him for two years) in October or November 1487.

None of Hothby's treatises exists in definitive form; they survive in multiple versions, with different titles, in both Latin and Italian and sometimes a mixture of the two. Reacting to Bartolomé Ramos's criticisms in his *Musica practica* (1482), Hothby says that he had kept his works back 20 years, and Ramos can only have seen faulty versions made by his students (the often incomprehensible surviving copies support this statement). *F-Pn* lat.7369, copied by Frater Matheus de Testadraconibus in 1471 while studying with Hothby, may indicate his curriculum: it contains treatises by Johannes de Muris, Anonymous V, Hothby's treatise on proportions, the *Dialogus* ascribed to Odo, and Guido's *Micrologus*; several of these works are also found in other manuscripts containing Hothby's writings.

Five different versions of his teachings on notation are extant. These are concerned mainly with note shapes, ligatures and mensuration, with particular emphasis on proportions, the latter also treated in two other works. Hothby was a proponent of the system of notating proportions with a combination of signs and figures (*modus cum tempore* signs), demonstrated in his motet *Ora pro nobis*. The brief counterpoint treatises, after explaining consonances, demonstrate a form of improvised counterpoint related to the English practice of sights. The *Tractatus de arte contrapuncti secundum venerabilem Priorem Johannem de Anglia*, published by Reaney in two versions (CSM, xxvi, 1977, pp.25–42, 43–9), is probably not by Hothby, who was not a prior; it is based on the early 15th-century *Ad avere alcuna notitia del contrapunto* (*I-Fl* Redi 71, ff.24*v*–28*v*; ed. A. Seay,

*Quatuor tractatuli italici de contrapuncto*, Colorado Springs, CO, 1977, pp.17–24). These rather sketchy treatises probably supplement lectures based primarily on Guido and Johannes de Muris.

Two treatises of a more speculative cast are the Italian *Calliopea legale*, all versions of which are 'abbreviated', and the related Latin *Tractatus quarundam regularum artis musice*, the most definitive of Hothby's works, which exists in several versions with different titles and a different ordering of material; the section on the division of the monochord is also found separately. The *Calliopea* is divided into four sections: hexachords and mutation, melodic movement (developed from Guido's *Micrologus*), rhythmic movement (including notation) and intervals. Idiosyncratic terminology ('voce' is not a hexachord syllable but letter; B♭ is called 'A del secondo ordine'; notes of the hexachord are divided into *principe*, *comite* and *demostratore* according to their function) masks the novelty of Hothby's views. Dividing the gamut into three orders (naturals, flats and sharps), he demonstrated hexachords embracing five sharps and five flats, making it possible to sing all six syllables on each degree of the gamut, using *schiere promiscue* (mixed hexachords). The *Tractatus* goes further in adding three more orders, the fourth ranged on the division between G and A♭, the fifth on the division between G♯ and A (producing quarter-tones with the first three orders), and the sixth splitting the comma into two schismata. Although he states that the last three orders have not been used in practice, in a letter to an unnamed cleric (*Epistola*) he describes his own keyboard instrument as having red keys for quarter-tones. The *Tractatus* also includes an extended discussion of intervals and modes, based on Guido, Johannes Afflighemensis (identified with Pope John XXII, a common error) and Marchetto of Padua.

Three treatises were occasioned by Hothby's dispute with Ramos. In the *Excitatio* he takes issue with 14 passages in Ramos's *Musica practica*, especially his new division of the monochord and his rejection of Guidonian solmization. The *Epistola*, written in Italian to an acquaintance of Ramos's, defends his position on semitones and properties. The *Dialogus* takes up more points of disagreement (here Ramos is not named); it also has interesting sidelights on contemporary practice, naming a number of English musicians and a mass found in the Lucca choirbook (*I-La* 238), which was copied in Bruges and given to Lucca Cathedral by Giovanni Arnolfini before 1472.

Hothby is commonly considered a conservative, since his teachings are based firmly on Boethius, Guido and Johannes de Muris and he rejected the innovations of Ramos. But the *Calliopea* and its Latin analogues show that he tackled issues that were to have far-reaching consequences. His six orders anticipate Nicola Vicentino's *L'antica musica ridotta alla moderna prattica* (1555), both in theory and in practical application on the keyboard, though Hothby retains Pythagorean intonation. His proposal to resolve the octave species with the diapente and diatessaron reversed (*resolutiones*), suggesting hypothetical modes 9–12, anticipates Glareanus's *Dodecachordon*. If his idiosyncratic terminology was meant to mask his avant-garde notions, he largely succeeded.

Like many theorists, Hothby also composed. Only nine works remain, copied into the Faenza codex (*I-FZc* 117) in the early 1470s by a fellow Carmelite, Johannes Bonadies. Probably written before he came to Lucca (perhaps with the exception of *Diva panthera*; a panther appears in the Lucca city arms), these works are mostly undistinguished. *Tard'il mio cor*, in ballade form, is attractive, and the more ambitious *Amor* is heavily influenced by Bedyngham's *O rosa bella*. The English idiom is noticeable.

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Kyrie, 3vv, based on Kyrie 'Cunctipotens'; Magnificat, 3vv, even-numbered verses only; Magnificat, 3vv, even-numbered verses only; Ave sublime triumphale, 3vv; Ora pro nobis, 3vv; Que est ista que ascendit, 4vv; Amor, 3vv; Diva panthera, 3vv; Tard'il mio cor, 3vv

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*Dialogus in arte musica* (*I-Fn* Magl.XIX.36, ff.81*v*–83*v*), S; see also Seay (1955)

*Epistola* (*Fn* Magl.XIX.36, ff.74–8), S

*Excitatio quedam musice artis per refutationem* (*Fn* Pal.472, ff.16–21), S

THE TRACTATUS COMPLEX

*Tractatus quarundam regularum artis musice* (*GB-Lbl* Add.36986, ff.2–24*v*; *I-Fn* Pal.472, ff.9–15)

*Ars plana musice* (*Fn* Magl.XIX.36, ff.78*v*–81*v*)

*De musica intervallosa* (*Fl* 29.48, ff.1–6; *Vnm* lat.VIII.82, ff.40–62)

*Regule* (*Rli* 36 D 31, ff.21*v*–37)

TEACHINGS ON THE MONOCHORD

*Iste est modus et ordo faciendi monocordum antiquum*(*I-Vnm* lat.VIII.82, ff.137–9)

*Questo e il modo da fare il monocordo* (*Fn* Pal.472, ff.8*v* and 15)

*Regule de monocordo manuali* (*FZc* 117, f.41)

*Voces differentes quidem forma septem sunt* (*Fn* Pal.472, ff.21–2)

Part of *Ars plana musice* also includes teachings on the monochord.

TEACHINGS ON NOTATION

*De cantu figurato secundum eundem fratrem Johannem Hothbi Carmelitam* (*I-FZc* 117, f.25*r*–*v*), R ii; *CoussemakerS*, iii, 330–32

*Del canto afigurato* (*Rv* O 29, ff.15–16*v*, R ii

*Proportiones secundum Joannem Otteby* (*GB-Lbl* Add.10336, ff.62*v*–73*v*; *Llp* 466, ff.22*v*–30*v*), R ii

*Regule Magistri Johannis Hoctobi anglici cantus figurati*(*I-Vnm* lat.VIII.82, ff.77–79*v*), R ii

*Sequuntur regule cantus mensurati eiusdem Ottobi* (*Fl* Plut.29.48, ff.119*v*–120*v*), R ii

TEACHINGS ON COUNTERPOINT

*Regole dil contrapuncto* (*I-Rv* O 29, ff.18–23*v*), R i

*Regule contrapuncti Johannis Octobi Carmelite* (*Fl* Plut.29.48, ff.118–119*v*; *GB-Lbl* Add.36986, ff.31*v*–32*v*), R i

*Regule contrapuncti secundum predictum magistrum* [*Giovanni Hochtobi*] (*I-Vnm* lat.VIII.82, ff.75–7); ed. in Reaney (1988)

*Regule Hothbi supra contrapunctum* (*FZc* 117, f.33); ed. in *CoussemakerS*, iii, 333–4; R i

*Spetie tenore del contrapunto prima* (*GB-Lbl* Add.36986, ff.26–30), R i

TEACHINGS ON PROPORTIONS

*Quid est proportio?* (*GB-Lbl* Add.10336, ff.58–62*v*; *Llp* 466, ff.19–22*v*)

*Regule fratris Jo. hothbi super proportiones* (*I-FZc* 117, ff.24*v*–25; *Vnm* lat.VIII.82, ff.69–73*v*; *F-Pn* lat.7369, ff.26–8); ed. in *CoussemakerS*, iii, 328–30, R iii

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**Hotinet, Jean.** *See* BARRA, HOTINET.

**Hotman** [Autheman, Haultemant, Hautman, Otteman], **Nicolas** (*b* Brussels, before 1614; *d* Paris, April 1663). French composer, viol and theorbo player and lutenist of Flemish birth. He moved to Paris by 1626, when he received letters of naturalization. In 1632 he was described as 'maître joueur de luth', and in 1635–6 Mersenne (*Harmonicorum libri* ) praised Maugars and Hotman as the two leading viol virtuosos. Annibal Gantez, in *L'entretien des musiciens* (1643), singled him out among Parisian musicians skilled on both the lute and the viol. Hotman sent Constantijn Huygens viol and theorbo pieces in 1659, which the latter ridiculed to Henry Du Mont, but others in the Low Countries must have valued his works: three manuscripts copied in Utrecht in the 1660s contain 26 of his pieces for viol and eight for theorbo. He and Sebastien Le Camus became treble viol and theorbo players at court in 1661, replacing Louis Couperin. Hotman's viol pupils included Machy and Sainte-Colombe; he thus initiated an illustrious line of French viol players and composers which included the Marais family and perhaps the Forquerays and Caix d'Hervelois.

Hotman was one of the most successful of the versatile instrumentalists favoured in French court and aristocratic circles; he wrote for voices, viol, lute and theorbo. The pieces for viol exhibit an elegance of melody and phrase structure similar to that in the music of Chambonnières, with a balance of both textures appropriate to the viol: 'jeu d'harmonie', inherited from lute music, and the vocally derived 'jeu de mélodie'. His *Airs à boire* were published posthumously by Ballard in 1664. A 1667 inventory of his effects included two bass viols, a treble viol, three theorbos and a lute.

WORKS

Airs à boire à 3 parties (Paris, 1664)
2 préludes, 12 allemandes, 6 courantes, 7 sarabandes, 10 gigues, 4 ballets, 1 bouré, 1 boutade, b viol; 1 courante, 1 sarabande, 2 b viols; 1 prélude, 3 allemandes, 3 courantes, 2 sarabandes, 2 gigues, 1 chaconne, theorbo; 1 courante, lute; principal sources *A-ETgoëss*, *F-B*, *Pn*, *GB-Ob*, *PL-Wtm*

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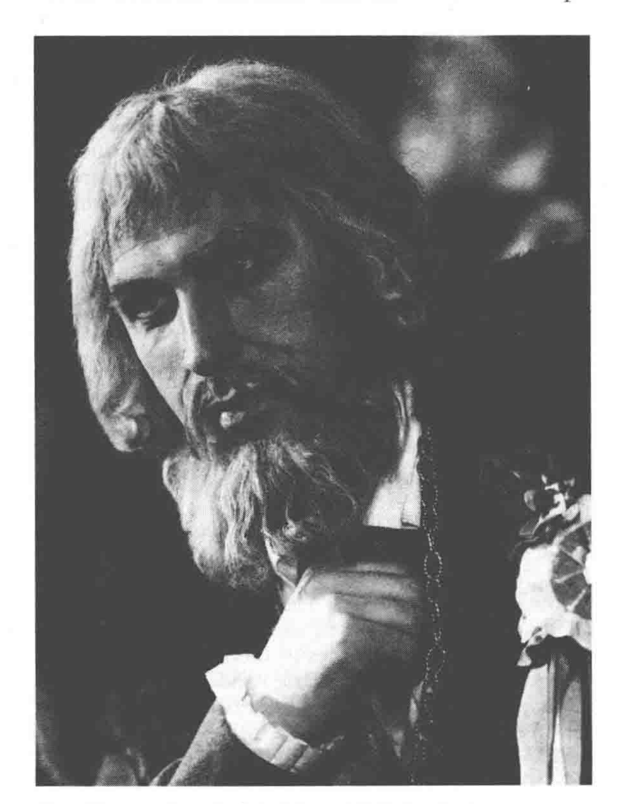
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STUART CHENEY

**Hottentot music.** *See* KHOIKHOI MUSIC.

**Hotter, Hans** (*b* Offenbach am Main, 19 Jan 1909). German bass-baritone. He studied philosophy and music in Munich then worked as a church singer and later as an organist and choirmaster. He learnt singing with Matthäus Roemer, made his operatic début at Troppau (1930) and after a brief engagement at Breslau spent the seasons 1932–4 in Prague. He then moved to Hamburg and in 1937 was offered a guest contract at Munich; he finally settled in Munich in 1940 but continued to appear regularly with other leading German companies, and in Vienna (where he made his début as Jochanaan in 1939).

Hotter's international fame was delayed by the war, but from his first appearances at Covent Garden (as the Count and Don Giovanni with the Vienna Staatsoper



*Hans Hotter as Hans Sachs in Wagner's 'Die Meistersinger von Nürnberg', Covent Garden, London, 1948*

during the September 1947 season) he became a favourite with British audiences, especially in Wagner; he sang his first Hans Sachs at Covent Garden in 1948, in English (see illustration). In 1950 he was invited to appear at the Metropolitan Opera, and in 1952 his association with Bayreuth began. During the 1950s and 1960s he was generally recognized as the world's leading Wagnerian bass-baritone, renowned especially as Hans Sachs and as Wotan, embodying the grandeur of Wagner's conception in a style at once rhetorical and noble. Though his voice could be unsteady and lack focus, its unmistakable quality, matched by his intense declamation and his commanding physical presence, made him one of the greatest operatic artists of the mid-20th century. Although he made many recordings, it is to be deplored that he did not in his prime record Wotan, or such other of his finest parts as Borromeo in *Palestrina*, Sachs and the Dutchman. However, 'pirated' recordings exist of his Dutchman, in a German broadcast under Krauss in 1944, King Mark, in Karajan's 1952 Bayreuth performance, and Gurnemanz, live from Bayreuth under Knappertsbusch in 1962; although technically disappointing, they reveal the full glory of his voice. His La Roche was captured in Sawallisch's studio recording of *Capriccio*. Among the roles he created are the Kommandant in Strauss's *Friedenstag* (1938, Munich), Olivier in *Capriccio* (1942, Munich) and Jupiter in *Die Liebe der Danae* at the unofficial première (1944, Salzburg).

Hotter produced the *Ring* at Covent Garden (1961–4) and appeared elsewhere as a producer. He was also a distinguished concert and recital artist; his retirement from the operatic stage in 1972 was not accompanied by a reduction in his other activities. An artist of intelligence and dedication, he was able without loss of quality to reduce his warm, ample voice to convey the intimacy and subtlety of lieder and of roles requiring a lightness and flexibility generally unattainable by singers best known in heavier roles. He recorded *Winterreise* with Raucheisen in 1942 (and then with Moore in 1955 and in two further versions) and made superb recordings of lieder by Schubert, Schumann, Loewe, Brahms, Wolf and Mahler.

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PETER BRANSCOMBE

**Hotteterre** [Haulteterre, Hauterre, Hauteterre, Hoteterre, Hoterre, Obterre, etc.]. French family of woodwind instrument makers, instrumentalists and composers. The founder of the family (see family tree), Loys de Haulteterre (*d* by 1628) was a 'tourneur en boys' in La Couture, Normandy; his sons Louis Hotteterre (i) [*père*] (*d* by 1670), (1) Jean Hotteterre (i) and (6) Nicolas Hotteterre (i) established three branches of the family. During the 17th century (1) Jean (i) and later various other members of the family moved to Paris, where they gained fame as instrument makers and players, serving royal music-making. They are credited with developing early prototypes of the Baroque oboe, bassoon, musette and flute. Their talents in instrument making, playing, composition and pedagogy converged to form the foundation of the French school of woodwind playing. The Hotteterre family was related by marriage to several other important families of instrument makers including Buffet, CHÉDEVILLE, Cornet, Delerablée, Deschamps, Hérouard and LOT, and to the court musician Jean-Noël Marchand (i). Marks used by the family include: 'HOTTETERRE/anchor' (line of (1) Jean Hotteterre (i)); 'fleur-de-lis/HOTTETERRE' (line of Louis Hotteterre (i), possibly also used by (8) Louis Hotteterre (ii)); and 'six-pointed star/N/HOTTETERRE' (line of (6) Nicolas Hotteterre (i)). There are about 18 extant instruments, which include treble, tenor and bass recorders, transverse flutes, and oboes, most of which are made from maple or boxwood mounted with ornate ivory ferrules. The workshop inventories also list flageolets, musettes and bassoons, and it was as makers of flutes, flageolets and musettes that the family first became prominent. The branch of (6) Nicolas (i) was most recognized for oboes.

(1) **Jean Hotteterre (i)** [*père*] (*b* La Couture, *c*1610; *d* ?Paris, *c*1692). Son of Loys de Haulteterre. He moved to Paris shortly after his marriage to Marguerite Delalande on 22 October 1628; about 1635 he established a woodwind instrument making workshop in the rue Neuve Saint-Louis. He was a member of the King's *hautbois et musettes de Poitou*, a post he acquired from Pierre Varin on 4 January 1651; the post passed to his son (3) Martin Hotteterre in 1659. Jean or one of his sons, (2) Jean Hotteterre (ii) and Martin, was probably the 'Osteterre' cited in about 1656 by Michel de Marolles for his ravishing flageolet playing. In 1657 father and sons played in a performance of the 'Concert champestre de l'Epoux' in Lully's *L'Amour malade*. In 1658 Jean *père* formed a woodwind chamber music association with his son Martin and with Jean Brunet, François Pignon and Michel Herbinot, members of the *hautbois et musettes de Poitou*; rehearsals were held at Jean's house each Saturday. An inventory of his workshop taken in 1654 on the marriage of his son Jean lists 'flûtes', flageolets, musettes and tools for their manufacture. According to Borjon de Scellery (*Traité de la musette*, 1672), Jean *père* was 'a man unique for the construction of all sorts of instruments of wood, ivory and ebony, such as musettes, "flûtes" flageolets, *haubois* and *cromornes*; and even for the perfect tuning of these instruments'.

(2) **Jean Hotteterre (ii)** [*fils aîné* I] (*b* ?Paris, *c*1630; *d* Paris, 1668). Son of (1) Jean Hotteterre (i). On his marriage in 1654 he joined his father's workshop, inheriting half its contents. He played with his father and brother (3) Martin Hotteterre at court in 1657 and held the post of 'hautbois et violon du roi' in the *grande écurie*. He and his brother were considered by Borjon de Scellery as 'in no way inferior' to their father in the art of instrument making, 'to which they have contributed a complete understanding and still a more admirable mastery of the playing of the musette in particular'. His career was cut short when he was murdered by François Cothereau, an oboist to the king, shortly before 9 May 1668 (the date Cothereau paid his widow a settlement of 1500 livres).

(3) **Martin Hotteterre** (*b* Paris, *c*1635; *d* Paris, 15 Nov 1712). Son of (1) Jean Hotteterre (i). He played with his father and brother (2) Jean Hotteterre (ii) at court in 1657. In 1659 he received the survivance of his father's post in the *hautbois et musettes de Poitou*. After the

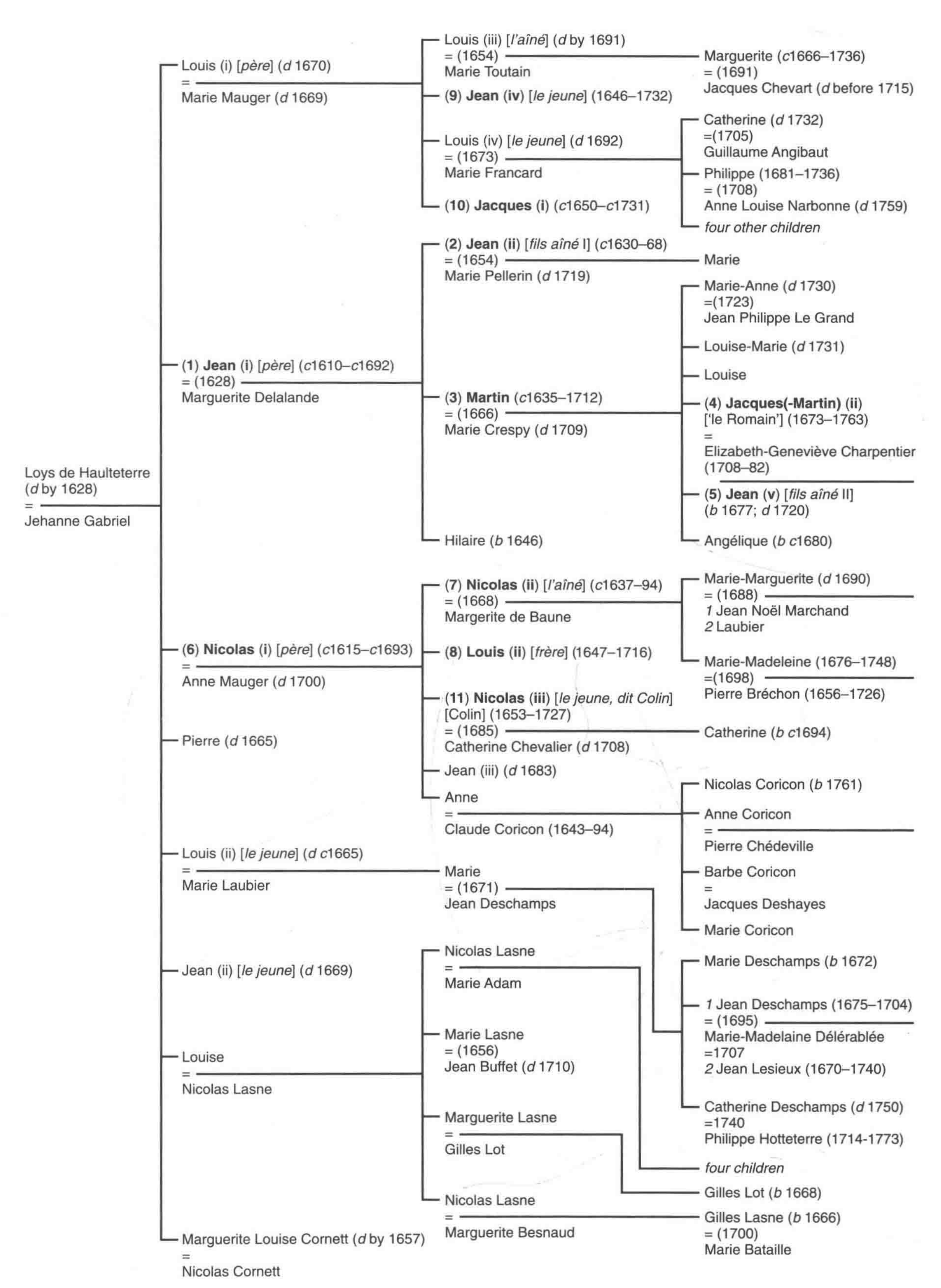
murder of his brother in 1668 he also took over the latter's post as 'hautbois et violon du roi' and succeeded to his father's workshop and mark. In 1668 the workshop was moved to l'enclos du palais sur la petite porte à l'enseigne de la musette in the parish of St Berthélemy and in 1678 to the rue de Harlay in the same parish. An inventory of Martin's workshop taken in 1711 refers to him as a 'master maker of instruments' and lists, among some 70 instruments: transverse flutes, including *quinte de flûte*, *grosse taille de flûte* and *petite flûte*, as well as flageolets, recorders, oboes, bassoons and musettes. It was probably in this workshop about 1670 that the three-piece transverse flute was first provided with a key for D♯/E♭ and given the characteristic profile illustrated in the *Principes de la flûte traversière* published in 1707 by Martin's son (4) Jacques Hotteterre (ii). Both Borjon de Scellery (*Traité de la musette*, 1672) and Jacques Hotteterre (ii) (*Méthode de musette*, 1737) credited Martin with adding to the musette a *petit chalumeau* (little chanter) with six keys, which extended the range of the instrument by a 12th. Two of his compositions have survived: a *Marche du régiment de sur l'aube* printed in Jacques Hotteterre's *Méthode de musette* and a four-part *Air des Hautbois* in the Philidor manuscript *Partition de plusieurs marches* (*F-Pc* Rés.F.671).

(4) **Jacques(-Martin) Hotteterre (ii)** ['le Romain'] (*b* Paris, 29 Sept 1673; *d* Paris, 16 July 1763). Son of (3) Martin Hotteterre. He was the most celebrated member of the family, and had a brilliant career as a player, teacher and composer. Several years before his mother's death in 1708, Jacques's father gave him 3000 livres to acquire the post of 'grand hautbois du roy'. He obtained the reversion of the post of 'flutte de la chambre de roy' on 26 August 1717 (for 6000 livres), on the retirement of René Pignon Descoteaux, although he is referred to as such on the title page of his *Premier livre de pièces*, published nine years earlier. In 1747 his court posts passed to his eldest son, Jean-Baptiste Hotteterre (*b* Paris, 1 Aug 1732; *d* Paris, 9 Sept 1770), a maker and player of woodwind instruments. On 2 January 1763 Jacques's daughter, Marie-Geneviève, married the organist Claude-Bénigne Balbastre; the many signatures of illustrious musicians and aristocrats on the contract testify to Jacques's high social standing at the end of his life. His estate included several grand houses in Paris, his wealth derived from family inheritance and marriage as well as his popularity as a teacher of amateurs of the fashionable world. The frontispiece of his *Principes de la flûte traversière* is presumed to be a portrait of him, playing a three-piece flute from his father's workshop (*see* FLUTE, §II, 4(ii) fig.13). Titon du Tillet (*Orchestre de Parnasse*, 1743) placed him among the most important musicians of France. If he did make flutes, as is claimed in the diary of J.F.A. von Uffenbach (1715), it was probably in association with the family workshop on the rue de Harlay; neither the inventory taken at his marriage nor that taken after his death list woodwind instruments or tools for their manufacture.

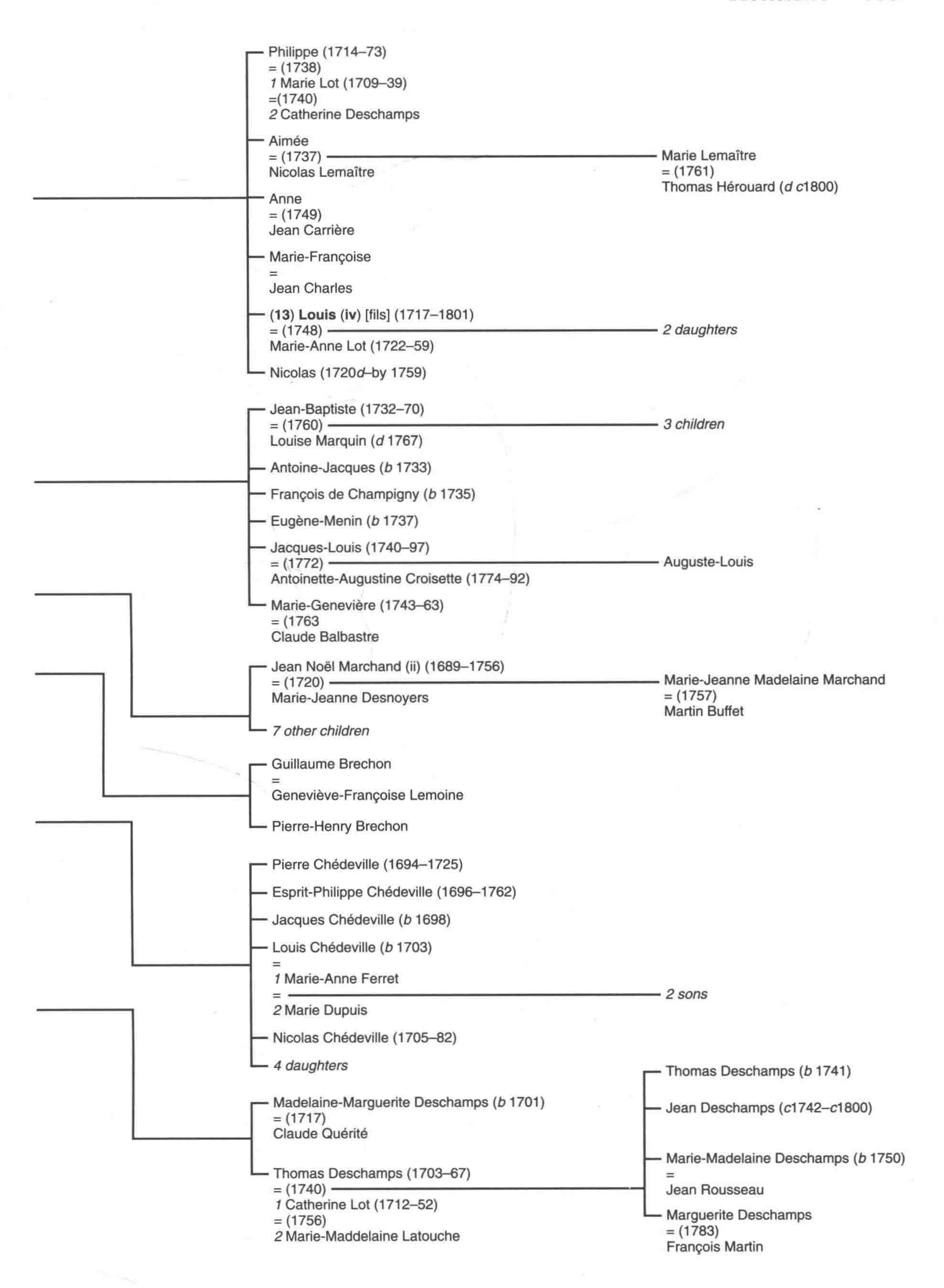
The inventory of Jacques's music library contained within his marriage contract defines his circle of musical influence. Both French and Italian vocal and instrumental music are represented and include sonatas by Corelli (opp.1–5), Mascitti and Senaillé, *Pièces* by Marais, song collections by Ballard (*Parodies bachique*, *Les tendresses bachiques* and *Brunettes*), operas by Lully, Collasse and A.C. Destouches, motets and cantatas by Bernier, T.-L. Bourgeois, André Campra and L.-N. Clérambault, and two English operas. Jacques drew upon these composers' music for examples in *L'art de préluder* and *Méthode pour la musette*, pt ii, which consists of 32 pages of popular songs and dances, especially brunettes, vaudevilles and airs. Lully's music is prominent in his settings for transverse flutes of *Airs et brunettes à deux et trois dessus*. Equally at home in both the French and Italian styles, his nickname 'le Romain' underscores his association with Italian music which is apparent in his arrangements of Italian sonatas by Robert Valentine and Francesco Torelio, and his *Sonates en trio* reflecting the manner of Corelli.

The introductory comments to *Principes* and to the *Premier livre de piéces*, which contain the first pieces to be published for two unaccompanied flutes. make clear his intentions to dedicate his musical career to establishing a pedagogy, performing practice and repertory for the transverse flute which he described as 'one of the most pleasant and one of the most fashionable instruments'. That he allowed for his music to be played on other treble instruments was but a practical way of broadening his audience. His *Principes*, the earliest published method for flute, which also includes sections on playing the oboe and recorder, covers posture, embouchute, fingering of notes and trills, tonguing and ornamentation. Appearing in several editions from 1707 to 1741 and posthumously in 1765, it has served as a model for flute methods up to the present day. A review in *Journal de trevoux* (August 1707), noted that, 'the name of the author vouches for the excellence of the book. This skilful flautist does not ignore any secrets of his art'. in 1715 he published a second book of *Pièces* which marked the first appearance of multi-movement works for flute and bass designated as sonatas, and also brought out a new edition of the *Premier livre*. The second edition offered the rearrangement of the original three suites, each of 11 or 12 movements, into five suites, each of seven or eight movements, the addition of bass parts for the *Pièces* for two flutes, and the insertion of many ornaments, making it a valuable early source on their use. This edition concludes with a table of ornaments and 'demonstrations' on how to play them. Jacques extended his theories on the correct manner of playing to the creative process of preluding with the publication in 1719 of *L'art de prèluder sur la flûte traversière*. This highly original work, the first to detail the practice of preluding, then in vogue, presents preludes in all keys to illustrate tempo (*movements*), style (*caractère*) and the function of cadences and modulation.

Jacques's music and theoretical works remained popular throughout his long career, even though by the time he married in 1728 he was approaching retirement, while Blavet, his successor as France's leading flautist, had just published his op.1, six sonatas for transverse flute, signalling the end of the era of the three-piece baroque flute, the instrument for which Jacques's music was written, and the rise of the four-piece flute with *corps de rechange*. Jacques confirmed his continued attachment to the charm of the musette and its aristocratic associations with the publication in 1722 of *La guerre, pièce de musette* followed by his highly acclaimed *Méthode pour la musette* in 1737. That year one of his relations, E.P. Chédeville, a musette maker and composer, acquired the




*The Hotteterre family tree*



Philippe (1714–73)
= (1738)
1 Marie Lot (1709–39)
=(1740)
2 Catherine Deschamps
Aimée
= (1737)
Nicolas Lemaître
Marie Lemaître
= (1761)
Thomas Hérouard (d c1800)
Anne
= (1749)
Jean Carrière
Marie-Françoise
=
Jean Charles
(13) Louis (iv) [fils] (1717–1801)
= (1748)
Marie-Anne Lot (1722–59)
2 daughters
Nicolas (1720d–by 1759)
Jean-Baptiste (1732–70)
= (1760)
Louise Marquin (d 1767)
3 children
Antoine-Jacques (b 1733)
François de Champigny (b 1735)
Eugène-Menin (b 1737)
Jacques-Louis (1740–97)
= (1772)
Antoinette-Augustine Croisette (1774–92)
Auguste-Louis
Marie-Geneviève (1743–63)
= (1763
Claude Balbastre
Jean Noël Marchand (ii) (1689–1756)
= (1720)
Marie-Jeanne Desnoyers
Marie-Jeanne Madelaine Marchand
= (1757)
Martin Buffet
7 other children
Guillaume Brechon
=
Geneviève-Françoise Lemoine
Pierre-Henry Brechon
Pierre Chédeville (1694–1725)
Esprit-Philippe Chédeville (1696–1762)
Jacques Chédeville (b 1698)
Louis Chédeville (b 1703)
=
1 Marie-Anne Ferret
=
2 Marie Dupuis
2 sons
Nicolas Chédeville (1705–82)
4 daughters
Madelaine-Marguerite Deschamps (b 1701)
= (1717)
Claude Quérité
Thomas Deschamps (1703–67)
= (1740)
1 Catherine Lot (1712–52)
= (1756)
2 Marie-Maddelaine Latouche
Thomas Deschamps (b 1741)
Jean Deschamps (c1742–c1800)
Marie-Madelaine Deschamps (b 1750)
=
Jean Rousseau
Marguerite Deschamps
= (1783)
François Martin

post of *hautbois et musette de Poitou* from J.S. Mangot, the brother-in-law of Rameau who had acquired it from Jacques's brother, (5) Jean Hotteterre (v). No doubt Chédeville well appreciated Jacques's richly illustrated *Méthode*.

A composer capable of expressing both pastroal and passion, Jacques's works are filled with the innocence and charm associated with song texts of the time, while his sonatas display a purely musical expression. A master of early Baroque style, his scoring is beautifully crafted to display the best qualities of the flute. Although he was surely influenced by Michel de La Barre's *Premier livre de pièces* (1702), the first published works for solo flute and continuo, Jacques's *Premier livre*, taken together with his *Principes*, constitute more than simply new *pièces*, but rather the birth of the French flute school for which Jacques himself became emblematic of a new era of solo flute playing. Thus, by the time the Concert Spirituel began in 1725, the flute rivalled the violin for centre stage.

WORKS

*all published in Paris*

op.

2 Pièces, fl, other insts, bc (1708, rev. 2/1715)

3 Sonates en trio, 2 fl/rec/vn/ob/other insts, bc (1712)

4 Première suitte de pièces à 2 dessus, 2 fl/rec/viols/other insts (1712)

5 Deuxième livre de pièces, fl/other insts, bc (1715)

6 Deuxième suitte de pièces à 2 dessus, 2 fl/rec/viols/other insts, bc ad lib (1717)

8 Troisième suitte de pièces à 2 dessus, 2 fl/rec/ob/musettes (1722)

9 Concert du rossignol (n.d.), lost

Arr.: sonates à 2 dessus par le Sigr. Roberto Valentine, op.5 [actually opp.4, 6], 2 fl/other insts (1721); Airs et brunettes à 2 et 3 dessus . . . tiréz des meilleurs autheurs, 2/3 fl (1721); Sonates à 2 dessus par le Sigr. Francesco Torelio, op.1, 2 fl/other insts (1723); also trios by Albinoni, titles and music lost

Suitte de pièces par accords, and La guerre, musette, in Jean Hotteterre, Pièces pour la muzette (1722)

Carillons, 2 tr insts, bc, in Recueils de simphonies de plusieurs opéras modernes, & fanfares & prélude, 1743, *F-Pn* Vm⁷.3644

1 air in Ballard's Recueil d'airs sérieux et à boire (1715); 1 other in (1715) and 2 in (1701), attrib. 'Hotteterre', possibly by Jacques

WRITINGS

*Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois, diviséz par traitéz* op.1 (Paris, 1707/*R*, 7/1741; repr. Paris, *c*1765, as *Méthode pour apprendre à jouer en très peu de tems de la flûte traversière, de la flûte à bec et du hautbois*, with fingering charts for cl and bn; Eng. trans., 1968, 2/1983)

*L'art de préluder sur la flûte traversière, sur la flûte-à-bec, sur le haubois, et autres instruments de dessus. Avec des préludes tous faits sur tous le tons dans différens mouvemens et différens caractères, accompagnés de leurs agréments et de plusieurs difficultées propres à exercer et à fortifier. Ensemble des principes de modulation et de transposition; en outre une dissertation instructive sur toutes les différentes espèces de mesures, &c.* op.7 (Paris, 1719/*R*)

*Méthode pour la musette, contenant des prncipes, par le moyen desquels on peut apprendre à joüer de cet instrument, de soy-même au défaut de maître. Avec un nouveau plan pour la conduite du souflet, & plusieurs instructions pour le toucher, &c. Plus un recueil d'airs, & quelques préludes, dans les tons les plus convenables* op.10 (Paris, 1737/*R*)

(5) **Jean Hotteterre (v)** [*fils* II] (*b* Paris, 1677; *d* Paris, 3 March 1720). Son of (3) Martin Hotteterre. He served in the *hautbois et musettes de Poitou*. On his father's death in 1712 he succeeded to the business, continuing the workshop on the rue de Harlay until his death. His collection of *Pièces pour la muzette* was published by his brother (4) Jacques Hotteterre (ii) in 1722.

(6) **Nicolas Hotteterre (i)** [*père*] (*b* La Couture, *c*1615; *d* Versailles, 15 May 1693). Son of Loys de Haulteterre. He and his son (7) Nicolas Hotteterre (ii) established a woodwind instrument making workshop on the rue des Arcis in Paris about 1660. In 1668, on the marriage of his son Nicolas (ii), Nicolas *père* was described as a 'master maker of musical instruments'. In 1679 he moved with another son, Jean Hotteterre (iii) (*d* 1683), to the Quai Pelletier in the parish of St Gervais. He retired to Versailles in 1688. A declaration made by his wife in connection with a dispute over his estate states that three of her sons worked with their father making instruments, teaching and playing at the Opéra and that the sons were more skilled in tuning instruments than their father.

(7) **Nicolas Hotteterre (ii)** [*l'aîné*] (*b* La Couture *c*1637; *d* Versailles, 10 May 1694). Son of (6) Nicolas Hotteterre (i). He established a workshop in Paris with his father about 1660. By 1667 he was listed among the *hautbois et violons du roi*. From 1679 he resided in Saint Germain-en-Laye, where he participated in royal music-making; he had returned to his father's house on the Quai Pelletier by 1683. He then moved to Versailles, where the king, as a show of gratitude to a deserving royal musician, granted him permission in 1685 to build a house on the Place de Bourgogne. An inventory made after his death reveals that he earned 180 livres a year as oboist to the king and 225 livres for the first four and a half months of 1694 as a musician of the king's chapel.

(8) **Louis Hotteterre (ii)** [*frère*] (*b* La Couture, 7 April 1647; *d* Ivry, Aug 1716). Son of (6) Nicolas Hotteterre (i). He joined his father's workshop in Paris about 1664. From 1665 until his retirement to Ivry in 1714 he held the post of 'saquebout et basse de violon de la chambre et grande Ecurie du roi' (to which his great nephew Pierre Chédeville obtained the survivance on 26 September 1713). From 1679 to 1694 he had his own workshop on the rue des Lombards, moving to the rue des Ecrivains and then to the rue Marmousets (1709). Du Pradel listed him in 1692 as a maker of all types of woodwind instruments.

(9) **Jean Hotteterre (iv)** [*le jeune*] (*b* La Couture, 13 Feb 1646; *d* Paris, 20 Feb 1732). Son of Louis Hotteterre (i). In the 1670s he played for Lully's operas *Atys* and *Isis* at St Germain-en-Laye. He obtained the position of 'basse de hautbois et taille de violon' in the *grande écurie* on the death of his cousin Jean Hotteterre (iii) in 1683; on his retirement on 24 October 1724 the post passed to Nicolas Chédeville. The excellence of his work as a maker was noted by Du Pradel and Sauveur.

(10) **Jacques Hotteterre (i)** (*b* La Couture, *c*1650; *d* ?Paris, *c*1731). Son of Louis Hotteterre (i). A contract of 27 May 1675 for the sale of land in La Couture indicates that he was at that time living in London and employed as an 'officer to the music of the King of Great Britain'. He may have brought Hotteterre instruments to Britain; their influence is manifest in instruments by Stanesby and Bressan. By 1689 Jacques had returned to France and was listed in the *grande écurie* as 'basse de hautbois et basse de violon'. In January 1692, on the death of Jean Ludet, he gained the reversion of that post.

(11) **Nicolas** [Colin] **Hotteterre (iii)** [*le jeune*] (*b* La Couture, 19 Feb 1653; *d* Paris, 14 Dec 1727). Son of (6) Nicolas Hotteterre (i). He moved to Paris in 1667,

working initially in the instrument making workshop of his father and brother. In that year he also joined the *hautbois et violons du roi*, retaining his position there until his death. In 1679 he established his own workshop on the rue St Honoré. About 1690 he moved to the rue d'Orléans; from about 1700 to 1712 he was on the rue de Bourbon ditte des Fossés; in 1712 he moved to the rue Jean Pain Molet in the parish of St Merri. An inventory made after his death lists a large number of tools as well as materials for making instruments, also musettes, bassoons, two dozen unfinished flutes and oboes, and a further 36 unfinished oboes. His vast library of books and music reveals that he was a highly educated man of wealth and social standing.

**(12) Louis Hotteterre (iii)** (*fl* 1691–1712). The identity of this Louis Hotteterre is unclear; he was probably a grandson of Louis Hotteterre (i). In 1691, when he sold land to his 'brother-in-law' Martin Hotteterre, he was described as a player of the oboe and other instruments, living at the end of the Pont Marie Thérèse, Paris. He was at the same address in 1712 according to a letter written by the oboist Louis Rousselet, who mentioned that Louis Hotteterre had repaired his musette and was a musician at the Opéra.

**(13) Louis Hotteterre (iv)** [*fils*] (*b* La Couture, 1717; *d* La Couture, 1801). Great grandson of Louis Hotteterre (i) and son of Philippe Hotteterre (1681–1736). He was the last known woodwind instrument maker of the family. In 1748 he married Marie-Anne Lot, a member of a prominent family of woodwind instrument makers also from La Couture. An oboe marked 'L/Hotteterre' and dating from about 1750 (now in a music school collection in Tokyo) is probably by him.

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TULA GIANNINI

**Hotteterre, Elisabeth de.** *See* HAULTETERRE, ELISABETH DE.

**Hottinger Collection.** The best-known collection of rare violins of the mid-20th century, formed in New York by Henry Hottinger (*b* New York, 4 Feb 1885; *d* Stamford, CT, 19 March 1979), a founder and member of Wertheim & Co., a firm of investment bankers. He had an early interest in the violin, and bought his first Stradivari in 1935. His ambition after the war was to acquire one outstanding example of each of the old Cremonese masters, and in the case of Stradivari and Guarneri 'del Gesù', one example from each significant period of their production. An illustrated catalogue (R. Wurlitzer: *The Henry Hottinger Collection*, 1967) was published following the collection's sale to Rembert Wurlitzer, Inc., in 1965. The instruments (about 30 violins in all) were subsequently dispersed all over the world.

CHARLES BEARE

**Houbart, François-Henri** (*b* Orléans, 26 Dec 1952). French organist. He studied with Pierre Cochereau and Michel Chapuis (organ) and Pierre Lantier (harmony and counterpoint), and gave his first concert in 1969. He subsequently held a number of church appointments before becoming organist of the Madeleine in Paris in 1979; in 1980 he was appointed professor of organ at the Orléans Conservatoire. Houbart commands a vast repertory which includes French and German works of the 17th and 18th centuries, Romantic symphonic organ music and contemporary works, a range reflected in his many recordings, among them an award-winning disc of Vierne and Widor. Houbart is also known as an improviser, and has composed organ music including *Zemyorka* (1984). He has written articles on organ builders of Orléans as well as a book, *Les grandes orgues de Sainte-Croix d'Orléans* (Orléans, 1980), and is a member of the organ commissions of the French Ministry of Culture and the city of Paris.

FRANÇOIS SABATIER

**Houbfeldt** [Houpfeld], **Bernhard.** *See* HUPFELD, BERNHARD.

**Houdard, Georges Louis** (*b* Neuilly-sur-Seine, 30 March 1860; *d* Paris, 28 Feb 1913). French scholar of Gregorian chant. He studied composition under Massenet at the Paris Conservatoire, but his interest soon turned to medieval chant, particularly to the study of the early theorists and Gregorian notation. With *Le rythme du chant dit grégorien* (1898) he established himself as one of the most important early mensuralists. He advocated a modern restoration of Gregorian chant rhythm based on the fixed mensural principle that a neumatic group in

early Gregorian notation is a rhythmic beat. According to this theory, known as 'neume-temps', each individual neume structure is equivalent in time value to a modern crotchet. Such single-note neumes as the *punctum* and *virga* have the duration of a crotchet; each note of the two-note neumes *podatus* and *clivis* are quavers; the three-note *climacus* is a triplet; in the various four-note neumes each note has the value of a semiquaver, etc. Like most of the early mensuralists and the Solesmes scholars, Houdard based most of his work on the early St Gallen manuscripts. His rhythmic theories quickly brought him into direct opposition with the Solesmes school, and 'le rythme houdardiste' was sharply attacked by Adrien Vigourel (1842–1927). Houdard also wrote a definitive two-volume history of the château of Saint-Germain-en-Laye.

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*Le rythme du chant dit grégorien d'après la notation neumatique* (Paris, 1898; appx 1899)
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JOHN A. EMERSON

**Houdek, Karel.** See HAUDEK, CARL.

**Houen, Carl van der.** See HOEVEN, CARL VAN DER.

**Hough, Stephen** (*b* Heswall, 22 Nov 1961). English pianist. He studied at Chetham's Hospital School, the RNCM and the Juilliard School with Heather Slade-Lipkin, Gordon Green, Derrick Wyndham and Adele Marcus. He made his Wigmore Hall début in 1982 and, after winning the Terence Judd International Award the same year and the Naumburg International Piano Competition in 1983, gave his New York début recital in Alice Tully Hall in 1984. Appearances with most of the world's leading orchestras, including the LSO, Chicago SO, Philadelphia Orchestra and Los Angeles PO, followed, heralding an intensive international career. Hough is the dedicatee of Lowell Liebermann's Second Piano Concerto (of which he gave the première, with Rostropovich, in 1992) and first and second piano sonatas. His repertory is immense and ranges from contemporary works and rarities of the Romantic period to standard classics. His award-winning recordings include the Hummel A minor and B minor concertos, Xaver Scharwenka's Fourth Concerto and Emil von Sauer's First Concerto. Hough's breadth of taste, technical mastery and discerning musicality are also revealed in his many other recordings, among them an album entitled 'New York Variations' (including first recordings of John Corigliano's Etude Fantasy and George Tsontakis's *Ghost Variations*), both the Brahms concertos, the complete Beethoven and Brahms violin sonatas (with Robert Mann), two albums of Liszt (a composer central to his repertory) and recitals of music by Franck and York Bowen.

BRYCE MORRISON

**Hourglass drum.** A directly struck drum (membranophone) in hourglass shape. See DRUM, §I, 2(ii)(c). Some hourglass-shaped drums are rattle drums. See DRUM, §I, 3.

**Hours, Little.** See LITTLE HOURS.

**Hours, Liturgy of the.** See LITURGY OF THE HOURS.

**House.** A style of 20th-century club dance music. It originated at the Warehouse club in Chicago, from which it takes its name, and is the style out of which most dance music since the mid-1980s has developed. It evolved naturally from disco, although in the beginning its sound was much sparser: while many disco records were song-based, centred on a vocal melody and a wide array of instruments (including a string section, guitar and bass guitar), early house records featured little more than a repetitive 4/4 rhythm track from a drum machine, built around a relentless bass drum on the beat and a hi-hat cymbal on the off-beats. House also used a similarly simplistic synthesized and often monochordal bass line, and frequently included a vocal line along with primitive, synthesized orchestration that echoed the string arrangements found on disco records. Some or all of these elements have been maintained in all of house music's many sub-genres. Such developments include the fleeting 'acid house' (defined by its use of filter-modified frequencies produced by the Roland TB-303 Bass Line machine), which nonetheless was responsible for the huge growth in popularity of dance music in the UK in 1988–9, and 'handbag house', a song-based and largely predictable style popular in the mid- to late 1990s.

WILL FULFORD-JONES

**House, Son** [Eddie James, jr] (*b* Lyon, nr Clarksdale, MS, 21 March 1902). American blues singer and guitarist. As a child he sang in church choirs in Louisiana and Mississippi and at the age of 15 began to preach. When he was 20 he moved to St Louis to work in a steel plant. On his return to Mississippi he heard the blues singers Willie Wilson and Reuben Lacy; under their influence, and reinforced by an association in 1928 with Charley Patton and the guitarist Willie Brown, he began to play guitar and sing blues. In 1930 he recorded three two-part blues of remarkable strength, including the influential *Preachin' the Blues* (Para.) and an account of a farming crisis in Mississippi, *Dry Spell Blues* (Para.), in which the vocal line was bellowed against repetitive phrases on a guitar played with a bottleneck slide. In 1941 he made some recordings for the Library of Congress in Lake Cormorant, Mississippi. His *Depot Blues* (1942), with its half-moaned, half-shouted stanzas and occasional use of falsetto offset by trembling figures on the guitar, showed his full maturity as a singer. He had a powerful voice, and his use of hummed phrases was probably a result of his experiences in church.

In 1942 House moved to Rochester, New York, and ceased to be active in music. More than 20 years later he was rediscovered and began to play again, performing for

festival, club, and college audiences as well as making recordings, including *Death Letter* and a new version of *Preachin' Blues* (both 1965, Col.). He visited Europe in 1967 and 1970, but failing health forced him to cease performing after the mid-1970s. He is regarded by some blues authorities as the epitome of the Delta blues tradition.

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PAUL OLIVER

**Housman, A(lfred) E(dward)** (*b* Bromsgrove, Worcs., 26 March 1859; *d* Cambridge, 30 April 1936). English poet. His collection *A Shropshire Lad* (London, 1896) attracted an enormous following among composers of the English musical revival – largely because the discovery of folksong had served to foster awareness of the English landscape, and these poems were imbued with the spirit of the countryside of the west of England. There were various contributory factors: the preoccupations with the transience of beauty and with death, the one a favourite theme of Delius, the other associated with the Romantic movement and with the emotional aftermath of World War I. Composers were also drawn by Housman's frankness, his homoeroticism, and the folksong simplicity of his language and metre, a formula of nonchalance generally masking a desperate agony. Few settings have been altogether successful in combining these elements. Many of Butterworth's are too studiedly simple whereas Vaughan Williams, in *On Wenlock Edge*, is often melodramatically emphatic. Orr sometimes nears a solution, as does Butterworth's orchestral rhapsody *A Shropshire Lad* and Berkeley's *Five Housman Songs* (1940). Other composers who have used poems from this book or from *Last Poems* (London, 1922) include Bax, Gurney, Holloway, Ireland, Moeran, Peel and Somervell, plus Barber in the USA. Nearly 400 settings were catalogued by Gooch and Thatcher. In 1995 all 53 *Shropshire Lad* poems were issued on CD (Hyperion), half of them in settings by various composers, the others read.

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CHRISTOPHER PALMER/STEPHEN BANFIELD

**Housset, Pierre.** *See* LA HOUSSAYE, PIERRE.

**Houston.** City in Texas, USA. In its earliest days, after its foundation in 1836, professional musical activity was largely imported in the form of travelling performers. From 1919 to 1925 the Chicago Opera Association and Civic Opera appeared annually in Houston. Other later visiting productions included Antonio Scotti's company, the German Grand Opera Company, Fortune Gallo's San Carlo Opera Company and the Metropolitan Opera. Since World War II Houston's own symphony orchestra, opera, ballet and chamber groups have emerged and risen to national prominence.

In 1913 a group of citizens formed the first symphony orchestra in Houston. The original ensemble consisted of 35 musicians with a budget of $1500. Julian Paul Blitz (1913–16) was the conductor; he was succeeded by Paul Berge (1916–18). Towards the end of World War I the orchestra was disbanded, but the society continued to function and brought a number of American orchestras to Houston. In 1930 the Houston SO was revived, first under Uriel Nespoli (1931–2), then Frank St Leger (1932–5) and Ernst Hoffmann (1935–47). During Hoffmann's tenure the orchestra emerged as a fully professional ensemble.

Following Hoffmann, Efrem Kurtz (1948–54) directed the Houston SO, introducing then unfamiliar works by Honegger, Bartók, Ives and others. Ferenc Fricsay oversaw a partial season in 1954, followed by Thomas Beecham (1954–5) and Leopold Stokowski (1955–61). Stokowski's tenure included a number of recordings by the orchestra, guest conducting appearances by Villa-Lobos, Stravinsky and Walter Susskind, and the founding of a Houston Contemporary Music Society. During the next six years under John Barbirolli (1961–7), the orchestra was enlarged and undertook a series of tours in the USA. Barbirolli presided over the first performances in Jesse Jones Hall, completed in 1966, which remains the orchestra's permanent home. André Previn followed Barbirolli for two seasons. From 1969 to 1971 various guest conductors were in charge, with Antonio de Almeida as principal guest conductor. Lawrence Foster became principal conductor in 1971 and musical director in 1972. Upon his departure in 1978, a full season of guest conductors resulted in the appointment of Sergiu Comissiona, first as artistic adviser (1979), then music director. Comissiona pursued a vigorous programme of audio and television recordings and touring, but left the orchestra demoralized. Christoph Eschenbach became music director in 1988. An enthusiastic proponent of new music, he has encouraged the commissioning of new works by Picker, Reimann, Singleton and Rouse. Under his leadership the orchestra has grown artistically, undertaking ambitious recording projects and embarking on regular international touring programmes in addition to its customary season. These activities, while well received critically, precipitated a financial crisis that threatened the orchestra's long-term stability. However, in 1998, two local philanthropic foundations donated a total of $7·3 million to the orchestra, eliminating its accumulated budget deficit.

The orchestra's season expanded rapidly in the 1970s, allowing for the musicians to have a full year's contract each season. In addition to the regular concert season of 20 subscription programmes performed three times each, the orchestra plays for the Houston Grand Opera season, summer open-air concerts and a popular series. A nucleus of symphony players formed the Houston Chamber Orchestra under Charles Rosekrans. Eschenbach founded the Houston Symphony Chamber Players in 1993; they tour with the orchestra and present an independent concert series that mirrors the orchestra's adventurous programming.

The Houston Grand Opera was founded in 1955 with Walter Herbert as general director, a post in which he

served – as artistic and business manager and principal conductor – until 1972. During the first season two operas were produced. This increased to three productions the next season, four in 1962 and five in 1965. Performances took place at the Music Hall at the Coliseum until the opening of the general-purpose Jesse Jones Hall in 1966. In its early years the company's repertory consisted largely of popular operas, with occasional exceptions such as Rimsky-Korsakov's *The Golden Cockerel*, Henze's *Der junge Lord* and Orff's *Der Mond*. After David Gockley's appointment as general manager in 1972 the Houston Grand Opera established itself as a champion of new opera and innovatory productions. Beginning in 1974 with Pasatieri's *The Seagull*, Gockley has overseen the world premières of operas including Bernstein's *A Quiet Place*, Adams's *Nixon in China*, Tippett's *New Year*, Moran's *Desert of Roses* and Wallace's *Harvey Milk*, and the American premières of Vaughan Williams's *Hugh the Drover* and Glass's *Akhnaten*. Private funding underwrote the planning and development of the Gus Wortham Center, which opened in 1987 as a permanent home for the opera and ballet, boasting large (Brown Theater, cap. 2176) and small (Cullen Theater, cap. 1066) auditoriums. In addition to its regular seasons, the Houston Opera has been active in promoting operas in schools. The company gives a large number of performances of its regular operas for student audiences and also sponsors groups which go into the schools to perform scenes and chamber operas. The Houston Opera Studio was founded by Gockley and composer Carlisle Floyd in 1977 as a training programme for talented young artists. Its success has helped to launch the careers of Kathleen Battle, Rockwell Blake, Catherine Malfitano, James Morris, Samuel Ramey, Neil Shicoff, Frederica von Stade, Marietta Simpson, Renée Fleming and Denyce Graves. Formerly associated with the University of Houston, the Opera Studio is now independent. In 1989 the Houston Opera established the Genevieve P. Demme Archives and Resource Center, becoming only the second major American opera company to establish its own research facility.

Chamber music and recitals have featured less prominently in Houston's musical life. The Houston Friends of Music has presented visiting string quartets and other professional chamber ensembles since 1960. The Society for the Performing Arts presents concerts in Jesse Jones Hall and the Wortham Center. While the area university music schools at Rice and University of Houston present varied concert series and faculty recitals in all genres, no new music ensemble has taken hold in the area. A Bach Society disbanded in 1968. Recognizing both a gap and a market, Sergiu Luca founded the Da Camera Society in 1987 in conjunction with several art museums, presenting performances of thematically related mini-series ranging from early chamber music to crossover works. Sarah Rothenberg, who succeeded Luca as artistic director in 1994, has continued the eclectic approach, emphasizing interdisciplinary connections among music, art, film and literature. Da Camera's programmes have been repeated in New York and emulated elsewhere.

Houston is home to numerous school and church choirs, many of which present public concerts. The Houston Symphony Chorale is the official chorus of the Houston SO. The American Guild of Organists has an active chapter in Houston. The Houston Harpsichord Society, founded in 1965 and renamed Houston Early Music in 1997, is host to eight concerts. The Houston Gilbert and Sullivan Society (1952) presents one operetta each summer.

The Houston Ballet Foundation, originally a presenting organization for touring companies, created a resident professional ballet company in 1969. The Houston Ballet is unusual among American regional companies in that it supports its own pit orchestra, independent of the Houston SO. While offering a number of performances in Houston, this group is most active in regional tours.

Among the various colleges with degree courses in music the largest is the University of Houston Moores School of Music, which built a new campus in 1997. With 550 students and a teaching staff of 63, it is one of the leading music departments in the USA. The Shepherd School of Music at Rice University, which built its own new music campus in 1990, has 300 students and a staff of 50.

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LAURIE SHULMAN (with PAUL COOPER, ROBERT D. JOBE)

**Houston, Whitney** (*b* New Jersey, 9 August 1963). American popular singer. She came from a musical family: her mother Cissy led Elvis Presley's vocal group the Sweet Inspirations and Dionne Warwick is her cousin. She is a protégée of Clive Davis, a record industry mogul whose marketing skills helped to achieve seven hit singles from her expensively crafted début album, *Whitney Houston* (Ari., 1985). Among these were 'Saving all my Love for You', 'How will I know', 'You give good love' and 'Greatest Love', and whose success was assisted by equally opulent videos. *Whitney* (Ari., 1987) contained further hit songs such as 'I wanna dance with somebody (who loves me)', and in 1988 she recorded Albert Hammond's song 'One Moment In Time' (1988) in celebration of the Olympic Games. *I'm Your Baby Tonight* (Ari., 1990) included a duet with Stevie Wonder, 'We didn't know', and for *My Love Is Your Love* (1998) she collaborated with younger black musicians such as rapper Missy Elliott and songwriter Rodney Jenkins. In 1992 she made her acting début in the film *The Bodyguard*. The best-selling soundtrack album included a version of Dolly Parton's song 'I will always love you' which demonstrated the majestic power of Houston's voice but lacked the narrative subtlety of Parton's own version.

DAVE LAING

**Houven, Carl van der.** *See* HOEVEN, CARL VAN DER.

**Hove, Joachim van den** (*b* Antwerp, 1567; *d* The Hague, 1620). Flemish lutenist, composer, intabulator and teacher. His father, Peeter Reynierszoon van Hove, came from Diest and joined the corporation of musicians in Antwerp in 1563. Joachim was put in charge of the corporation in place of his brother Cornelius after the latter's death in 1581. In 1594 he married Anna Rodius d'Utrecht and settled in Leiden, becoming established as

a lutenist and teacher later the same year. His pupils included Frederick Henry, Prince of Orange, and Count Johan Maurits of Nassau, to whom he dedicated his *Florida* (1601) and *Delitiae musicae* (1612) respectively. He played the lute at several civic occasions, including a banquet in honour of the Venetian ambassador in May 1610, and composed lute solos in honour of his friend and patron Adam Leenaerts, and of various students at Leiden University between 1611 and 1613. His pieces in the Schele Lute Book bear dates and the place names – Angers, Paris, Frankfurt, Venice and Naples – suggesting that he travelled widely during 1614–16. His fortunes rapidly changed, however, and a move to The Hague coincided with financial difficulties leading to the confiscation of his property in 1616 and the compulsory sale of his house in 1620. He was destitute when he died later the same year.

*Florida* and *Delitiae musicae* are large lute anthologies of vocal settings and dances originating from across Europe, intabulated or arranged by Hove. They show a bias towards Italian composers such as Marenzio, and include also many English pieces. His own compositions in the printed books are limited to seven fantasias, one a parody of Giovanni Gabrieli's canzona *La spiritata*, and probably the madrigal *Pero più fermo del autore* in *Florida* and six preludes, two pavans, five passamezzos with galliards, six almains, eight courantes, two other dances and the madrigals *Donna gentil* and *Amor deh dimmi come* in *Delitiae musicae*, and he presumably intabulated the remaining 98 vocal settings. All 22 compositions in *Praeludia testudinis* (1616) are by Hove and were probably intended for accompaniment by the '2 voices or 2 violes' of the title, but additional partbooks are not known. It has been claimed, without any direct evidence, that he copied both the Schele and Berlin manuscripts, but the two hands are not similar and it remains to be established whether he copied either. Hove's music is for a Renaissance lute, except for seven pieces in Baroque transitional tunings. His obviously fine playing skill is matched by the large amount of often elaborate music he composed, which demonstrates technical mastery without showing much evidence of originality. His style developed little in the two decades or so separating the sources.

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JOHN H. ROBINSON

**Hove, Peter van den.** *See* ALAMIRE, PIERRE.

**Hoven, Carl van der.** *See* HOEVEN, CARL VAN DER.

**Hoven, J.** *See* VESQUE VON PÜTTLINGEN, JOHANN.

**Hovewise.** *See* HOFWEISE.

**Hovhanesian, Edgar Sergeyi** (*b* Yerevan, 14 Jan 1930; *d* 28 Dec 1998). Armenian composer. After completing his studies at the Melikian Music College in 1948, he studied composition at the Yerevan Conservatory (1948–53), where his teacher was Grigor Egiazarian. He then completed post graduate studies at the Moscow Conservatory (1954–6) under Aram Khachaturian. In 1956 he became a member of the Composers' Union of Armenia and served as deputy to the chairman of the board (1956–73). He was artistic director of the Spendiarian Theatre of Opera and Ballet (1962–8), the State Song and Dance Ensemble of Armenia (1970–74) and the State Committee for Television and Broadcasting (1979–85). He taught composition at the Yerevan Conservatory (1958–98, rector 1968–91). He has won numerous prizes and received many awards and titles including the State Prize (1979), People's Artist of the USSR (1986) and the A. Khachaturian Award (1983).

Hovhanesian's style unites Armenian and European 20th-century traditions; neo-classicism serves as a reference point for the three main postulates of his art, namely the archaic and epic, the historical, and the spiritual culture of the Middle Ages. From these stem his interest in ancient Armenian monodies and theatrical forms. Even in his First Symphony (1957) he uses the well-known *tagh* (Armenian monody) and the *Havik* of the Armenian 10th-century poet-composer Narekatsi. As a crystallisation of Armenian mentality and of Christianity, Narekatsi's *Book of Laments* were the poetic source of the oratorio *Grigor Narekatsi* in which large-scale polyphonic constructions are based on liturgical chants and ritualistic folklore. The contemporary alfresco manner that the composer cultivated is demonstrated most forcefully in the *Kontsert-barokko* ('Baroque Concerto'), where the traditional suite with two soloists (violin and harpsichord) is tempered by a characteristic improvisatory unfolding of melody and rhythm. His stage works have given him a leading role in Armenian music. In these works, he demonstrates different kinds of theatrical invention, from the lyrical and romantic, to expressionistic and neo-folkloristic. In act two of the ballet with chorus *Antuni* (1969), he uses

material drawn from the Armenian liturgy or *patarag*. For Hovhanesian, the amalgamation of stylistically diverse sources, be they Sasun epic poetry or Arabian folklore, became the fundamental task of composition. In the opera *Tjanaparordutyun depi Ėrzrum* ('A Journey to Erzrum') after the tale by Pushkin, he uses Russian and Armenian material whilst the structure of the work, with its synthesis of genres and melodic associations, is complex. Associative techniques are also to be found in the late ballets; the formalized style of the ballet *Zhanna d'Arka* ('Joan of Arc') handles European dance folklore and baroque constructions, while the chamber-like style of the ballet *Sulamif'* ('Sulamith') draws on Assyrian and Judaic folklore.

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(*selective list*)

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S. Sarkisyan: 'Zhanrovo-stilisticheskiye sintezï v teatral'nom tvorchestve armyanskikh kompozitorov' [Syntheses of genre and style in the theatrical works of Armenian composers], *Muzïkal'nïy teatr: sobïtiya, problemï*, ed. M. Sabinine (Moscow, 1990), 109–20

SVETLANA SARKISIAN

**Hovhaness** [Hovaness], **Alan** [Chakmakjian, Alan Hovhaness] (*b* Somerville, MA, 8 March 1911; *d* Seattle, 21 June 2000). American composer of Armenian and Scottish descent. He began composing in early childhood and took a youthful interest in meditation and mysticism. In the early 1930s he studied with Converse at the New England Conservatory and was exposed to the music of India, then little known in the West, through musicians in the Boston area. His early, 'first-period' works show little of this influence but reflect that of Renaissance music, and, especially in works composed before 1936, employ a harmonic language reminiscent of late Romanticism. In 1943 Hovhaness rethought his style, influenced by his meditative activities and the disappointments he had experienced that summer at the Berkshire Music Center, where his music was criticized by Bernstein and Copland. He destroyed or suppressed many works and studied Armenian music – especially the works of the priest-composer Komitas Vardapet – which he had until then neglected. The music of this second period is more active rhythmically and contrapuntally, but it is significant that the stylistic attitude and the harmonic and melodic vocabulary remain more or less the same. Hovhaness attained a considerable reputation in the 1950s, a decade during which he travelled widely and embarked on a third stylistic period. This combined elements of the first two periods as well as various experimental and non-Western procedures. These international tendencies continued into a fourth period, beginning about 1960, in which East Asian elements, particularly Japanese and Korean, predominate. The fifth period, beginning about 1971, was marked by a return to Western influences; the works are particularly rich in scoring and chordal sonority, longer in duration than their predecessors, and generally more spacious and less active.

Although most of Hovhaness's major compositions are instrumental, almost every work is religious in nature. This does not, however, inhibit stylistic and psychological variety; tranquility, fear, ecstasy, mystery and epic chaos find expression by means of divergent and ever-changing techniques. Hovhaness's melodies are clear, often largely conjunct, and generally confined to the notes of a particular mode. The modes range from diatonic scales to exotic rāgas; the use of the rāga increased in the later periods. *Wind Drum* (1962), for voices and small orchestra, uses one six-note mode for the entire 35-minute work. His harmonies are often quite consonant, but progress modally or chromatically rather than tonally. In the works of his second and fourth periods long sections may be completely static chordally. Hovhaness also uses strong dissonances formed by adding semitone-removed pitches to a consonant chord. This collapses the functions of nonharmonic tones and of resolutions into one chord. A surprising harmonic fingerprint, found in the very early and late works, but entirely absent from 1940 to 1970, is the traditional half-diminished chord (a diminished triad with an added minor 7th) elevated in some fifth-period works to a predominant role. In this Hovhaness

acknowledged the influences of Wagner's operas and the idiom of music for the shō, a Japanese mouth organ.

Hovhaness rarely used standard formal and motivic procedures, but he made frequent and rigorous use of counterpoint throughout his life. For example, the first period has many richly beautiful modal fugues (as in the *Missa brevis*), the second abounds in vigorous polymodal canons ('St Vartan' Symphony), and the fourth features slow dissonant canons at the unison (*The Holy City*). Rhythmic organization is equally strict, often including complex repeated metric patterns related to both Indian tāla and Western isorhythm. A variant of this procedure, which Hovhaness devised in 1944, assigns different short patterns, with pitches and rhythm specified, to several parts, with instructions that players perform the passages repeatedly at their own speed without coordination with the rest of the ensemble. The resultant blur is hardly aleatory, since exact pitches are carefully controlled and any two performances will be substantially the same. Hovhaness uses these sections, which he calls 'rhythmless', in many ways, ranging from gentle murmuring accompaniments (in such works of the second period as *Lousadzak*, 1944) to cataclysmic orchestral crescendos (as in *Fra Angelico*, 1967, of the fourth).

Despite his high mystical intentions, Hovhaness wrote quickly and produced many works of *Gebrauchsmusik* (Symphony for Metal Orchestra, for flutes, trombones, and percussion, 1963, was written for a metallurgical society's convention). He sometimes reworked material for new works, a practice consistent with that of his favourite Western composers, those of the Baroque, especially Handel and Bach, and Renaissance. He was also concerned to make his works easily playable. Just as Hovhaness tended to avoid Classical and Romantic forms, he normally rejected traditional Western orchestration. Many works, particularly of the second period, use small orchestras, and keep instruments and instrumental groups clearly distinct. In later works requiring larger forces he tended to cultivate polyrhythmic or polymodal techniques so that tuttis, when they do occur, are accumulations of differentiated colours rather than homogeneous aggregates. There are exceptions in the third period, particularly in the symphonies of the 1950s, where Romantic tuttis can be found.

Among the most prolific composers of the 20th century, his surviving corpus of works numbers well over 400, despite his destruction of dozens of works. Age did not impede his productivity; in fact the years after his 60th birthday were the most productive of all, yielding over 30 symphonies. In 1977 he became a member of the Institute of the American Academy and Institute of Arts and Letters.

Hovhaness composed extensively for full orchestra, chamber orchestra and band. A capable pianist, he wrote many piano works and songs with piano accompaniment. His chamber works often use instruments of diverse types, occasionally including oriental instruments. The short chamber operas are suggestive of mystery plays and *nō* drama. Of his many choral works, the psalm settings have gained a permanent place in the repertory of many church choirs.

WORKS

STAGE

Ops (libs by Hovhaness unless otherwise stated): Etchmiadzin, op.62, 1946; Afton Water (operetta, after W. Saroyan), 1951; Blue Flame (chbr op), op.172, 1959; The Burning House (chbr op, 1), op.185, 1960; Spirit of the Avalanche (chbr op, 1), op.197, 1962; Pilate (chbr op, 1), op.196, 1963; Travellers (chbr op), op.215, 1965; The Leper King (music-drama), op.219, 1965; Lady of Light (op-orat), op.227, 1969; Pericles (after W. Shakespeare), op.283, 1975; Tale of the Sun Goddess Going into the Stone House, op.323, 1978; The Frog Man (chbr op, M. Hamma), op.407, 1987

Ballets: Ardent Song (choreog. M. Graham), 1954; A Rose for Miss Emily, op.229/2, 1969; Dream of a Myth, op.257, 1973; Plains Daybreak (E. Hawkins), 1977; Killer of Enemies (Hawkins), op.383, 1983; God, the Reveller (Hawkins), op.408, 1987

SYMPHONIES

no.1 'Exile', op.17, 1937; no.2 'Mysterious Mountain', op.132, 1955; no.3, op.148, 1956; no.4, op.165, wind, 1958; no.5, op.170, 1953, rev. 1963; no.6 'Celestial Gate', op.173, chbr orch, 1959, rev. 1960; no.7 'Nanga Parvat', op.175, wind, 1959; no.8 'Arjuna', pf, chbr orch, 1947; no.9 'St Vartan', op.80 (op.180), chbr orch, 1950; no.10, chbr orch, op.184, 1944, rev. 1965; no.11 'All Men are Brothers', op.186, 1960, rev. 1969; no.12, op.188, SATB, orch, 1960; no.13, op.190, 1954, rev. 1960

no.14 'Ararat', op.194, wind, 1961; no.15 'Silver Pilgrimage', op.199, 1962; no.16, kayagŭm, op.202, Korean perc, str, 1962; no.17 (Sym. for Metal Orch), op.203, 6 fl, 3 trbn, perc, 1963; no.18 'Circe', op.204a, 1963; no.19 'Vishnu', op.217, 1966; no.20 'Three Journeys to a Holy Mountain', op.223, band, 1968; no.21 'Etchmiadzin', op.234, 2 tpt, str, 1970; no.22 'City of Light', op.236, 1971; no.23 'Ani', op.249, band, 1972; no.24 'Majnun', T, SATB, op.273, tpt, str, 1973; no.25 'Odysseus', op.275, small orch, 1973

no.26 'Consolation', op.280, str, 1975; no.27, op.285, 1976; no.28, op.286, 1976; no.29, op.289, 1976; no.30, op.293, small orch, 1976; no.31, op.294, 1976; no.32 'The Broken Wings', op.296, 1977; no.33, op.307, 1977; no.34, op.310, 1977; no.35, op.311, with Korean orch, 1978; no.36, op.312, fl, orch, 1978; no.37, op.313, 1978; no.38, op.314, S, small orch, 1978; no.39, op.321, gui, orch, 1978; no.40, op.324, 1979; no.41, op.330, 1979; no.42, op.332, 1979; no.43, op.334, ob, tpt, timp, 1979; no.44, op.339, 1980; no.45, op.342, 2 pf, large orch, 1979

no.46 'To the Green Mountains', 1980–81; no.47 'Walla-Walla, Land of Many Waters', 1981; no.48 'Vision of Andromeda', op.355, 1982; no.49 'Christmas Sym.', op.356, str, 1981; no.50, 'Mount St. Helens', op.360, 1982; no.51, op.364, tpt, str, 1982; no.52 'Journey to Vega', op.372, 1982; no.53, op.378, 1982; no.54, op.379, 1982; no.55, op.380, 1982; no.57 'Cold Mountain', op.381, T/S, cl, str, 1983; no.58 'Sym. Sacra', op.389, S, Bar, SATB, fl, hn, tpt, timp, chimes, hp, str, 1985; no.59, op.395, str, hp, timp, 4 perc, 1985; no.60 'To the Appalachian Mountains', op.396, str, hp, timp, 4 perc, 1985; no.61, op.397, str, hp, timp, 4 perc, 1986; no.62 'Oh Let Man not Forget these Words Divine', op.402, Bar, tpt, str, 1988; no.64 'Agiochook', op.422, tpt, str; no.65, op.427, str, hp, timp, 4 perc, 1991; no.66, op.428, str, hp, timp, 3 perc, 1992; no.67, op.429, str, hp, timp, 3 perc, 1992

OTHER ORCHESTRAL WORKS

Full orch: Monadnock, op.2, 1935, rev. 1936; Boreas and Mount Wildcat, op.2a, 1931, rev. 1936; Variations and Fugue, op.18, 1964; Suite no.1, op.26, 1937; Hymn to Shasta, op.31, 1938; Conc. no.1 'Arevakal', op.88, 1951; Island Sunrise, op.107, 1965; Conc. no.7, op.116, 1953; Conc. no.8, op.117, 1957; Vision from High Rock, op.123, 1954; Prelude and Quadruple Fugue, op.128, 1936, rev. 1954; 3 Greek Folk Dances, op.150/2; Meditation on Orpheus, op.155, 1957; Mountain of Prophecy, op.195, 1961; Meditation on Zeami, op.207, 1964; Floating World 'Ukiyo', op.209, 1964; Ode to the Temple of Sound, op.216, 1966; The Holy City, op.218, 1965; Fra Angelico, op.220, 1967; Shambala, conc., op.228, vn, sitar, orch; And God Created Great Whales, op.229/1, taped whale sounds, orch, 1970; Ov. to Pericles, op.261, 1973; Ode to the Cascade Mountains, op.279, 1974; Ode to Freedom, op.284, vn, orch; Rubaiyat, op.308, spkr, accdn, orch; 2 gui concs., op.325, op.330, 1979; Copernicus, op.338, 1980; Greek Rhapsody no.2, op.341, 1980; Gui Conc. no.2, op.394, 1985

Chbr orch: Tzaikerk, op.53, 1945; Anahid, op.57, 1945; Vosdan, 1945, rev. 1948; Is There Survival? (King Vahaken), op.59, 1949; Kohar, op.66, 1946; Agori, 1946, version for 2 chbr orch, 1950; Sosi (The Forest of Prophetic Sound), op.75, 1948; Zartik Parkim, op.77, pf, chbr orch, 1949; Janabar, op.81, 1950; Harmonica Conc., op.114, 1952; Accdn Conc., op.174, 1959; Fantasy on Jap.

Woodprints, op.211, with xyl, 1965; Ob Conc., op.430, 1992; Vn Conc., op.431, 1993

Str orch: Conc., op.27 (op.17/2), vc, str, 1937; Psalm and Fugue, op.40a, 1941; Alleluia and Fugue, op.40b, 1941; Celestial Fantasy, op.44, 1944; 3 Armenian rhapsodies, opp.45, 51, 189, 1944; Lousadzak, op.48, pf, str, 1944; Khrimian Hairig, op.49, tpt, str, 1944; Elibris, op.50, fl, str, 1944; Prayer of St. Gregory, op.62b, tpt, str, 1946; Haroutiun, op.71, tpt, str, 1948; Artik, op.78, hn, str, 1949; Conc. no.2, op.89a, vn, str, 1951; Talin, op.93, va, str, 1952; Diran, op.94, bar hn/trbn, str, 1949; Partita, op.98, pf, str, 1953; Conc. no.4, op.98b, 1953; Conc. no.5, 1953; Conc. no.6, 1953; In Memory of an Artist, op.163, 1958; Vibration Painting, op.226, 13 str; Hp Conc., op.267, 1973; Dawn at Mount Tahoma, op.272, 1973; Conc., op.344, sax, str; Conc. no.9, op.412, pf, str, 1954; Conc. no.10, op.413, pf, str, 1988

Wind ens: Tapor no.1, op.14, band, 1949; Suite, op.15, band, 1949; 3 Improvisations of Folk Tunes, band, 1951; Hymn to Yerevan, op.83, wind orch, 1969; Khaldis, op.91, pf, 4 tpt, perc, 1951; Tower Music, op.129, large wind ens, 1954; Return and Rebuild the Desolate Places, op.213, tpt, wind orch, 1944, rev. 1965; Requiem and Resurrection, op.244, brass, perc, 1968; Ode to Mount Hood, op.370, band; Star Dawn, op.377, band

ACCOMPANIED CHORAL

Missa brevis, op.4, SATB, org, str, 1935; Easter Anthem, op.18, S, SATB, org, 1937; O Lord our Lord, op.23, B, SATB, org, 1937; Why hast thou forsaken me?, op.24, S, SATB, org, 1937; The Voice of the Lord, op.25, T, SATB, org, 1937; O Lord rebuke me not, op.28, SATB, org; Christmas Song (Watchman, tell us of the night), op.34, B, SATB, org/small orch, 1927, rev. 1962; The Lord's Prayer, op.35, SATB, org, 1958; Protest and Prayer, op.41, T, TTBB, pf, 1941, rev. 1968; I will rejoice in the Lord, op.42, SATB, org; Jesus, lover of my soul, op.53, 1v, SATB, org; 30th Ode of Solomon, op.76, Bar, SATB, small orch, 1948; I have seen the Lord, op.80, SATB, tpt, org, 1963

I will lift up mine eyes, op.93, SATB, org, 1969; Ave Maria, op.100/1a, SSAA, 2 ob, 2 hn, hp, 1952; The Beatitudes, op.100/2, SATB, small orch, 1955; Easter Cant., op.100/3, S, SATB, small orch, 1953; Make a Joyful Noise, op.105, SATB, brass, org, 1967; Glory to God, op.124, S, A, SATB, brass, perc, 1954; The Stars, op.126, S, SATB, small orch, 1954; Immortality, op.134, S, SATB, org, 1960

O God our help in ages past, op.137, SATB, org, 1963; The God of Glory Thundereth, op.140, T, SATB, org, 1935, rev. 1960; Anabasis, op.141, nar, S, B, SATB, org, 1953; Out of the Depths, op.142/3a, 1v, SATB, org, 1938, rev. 1960; Ad lyram, op.143, solo vv, SSAATTBB, orch, 1955; To the God who is in the fire, op.146, T, TTBB, perc, 1956, rev. 1965; Mag, op.157, solo vv, SATB, orch, 1958; Look toward the sea, op.158, Bar, SATB, trbn, org, 1957; Alleluia, op.158/11, SATB, org/pf, 1935, rev. 1957

Ps cxlviii, op.160, B, SATB, org, 1958; O for a shout of sacred joy, op.161, SATB, org, 1958; Ps xxviii, op.162, SATB, org, 1958; Glory to Man, op.167, SAB, org, 1958; From the end of the Earth, op.177, SATB, org, 1952; Fuji, op.182, female vv, small orch, 1960; Wind Drum, op.183, unison vv, small orch, 1962; In the beginning was the word, op.206, solo vv, SATB, orch, 1963; Adoration, op.221, (S, A, female vv)/(T, B, male vv), orch; Praise the Lord with psaltry, op.222, SATB, orch, 1968; The Hermit Bell-Ringer of the Tower, op.256, male vv, fl, chimes, 1972

The Way of Jesus, folk mass, op.278, SATB, unison vv, 3 gui, orch, 1974; A Simple Mass, op.282, solo vv, chorus, org, 1975; Songs, op.315, 1978; On Christmas Eve a child cried out, op.337, chorus, fl, hp, 1979; Revelations of St Paul, orat, op.343, S, T, Bar, SATB, 1981; God is our refuge and strength, op.359, SATB, orch, 1981; The waves unbuild the wasting shores, op.376, T, SATB, org; CanD, op.385, SATB, org; Bless the Lord (cant.), op.401, T, SATB, org, 1986; The Aim was Song, op.410, double chorus (SAB/SATB), 2 fl, pf, 1987; Out of Silence (cant.), op.418, SATB, tpt, str, 1989; Pastime with Good Company, op.432/1, SATB, fl, drum, timp; The Baby's Dance, op.432/2, SATB, fl, hp; How Lovely are Thy Dwellings, op.433, SATB, gui: see SYMPHONIES [no.58 'Sym. Sacra', op.389]

UNACCOMPANIED CHORAL

*for SATB unless otherwise stated*

Hear my prayer, O Lord, op.16, 1935; Behold, God is my help, op.26, 1940, rev. SATB, org/pf, 1967; O Lord God of Hosts, op.27, 1940, rev. SATB, org/pf, opt. brass, 1967; To the blessed there is joy, op.32, S, female vv, 1937; Let us love one another, op.46, T/Bar, SATB, 1941, rev. 1968; Sing aloud, op.68, 1951; Transfiguration, op.82, T, SATB, 1950; And as they came down from the mountain, op.82/13–16, T, SATB

Make haste, op.86, 1951; 4 Motets, op.87, 1951; The Brightness of our Noon, op.131, 1954; Hear my prayer, O Lord, op.149, SSATBB, 1935, rev. 1960; 4 Motets, op.246, 1971, rev. 1972; For the waters are come, male vv, op.257, 1973; 3 Madrigals, op.258, 1972; 3 Motets, op.259, 1972; 4 Motets, op.268, 1973; 3 Motets, op.269, 1973; Teach me thy Way, op.320, female vv, 1978

SOLO VOCAL

With orch: Angelic Song (anon.), op.19, S, hn, str, 1948; Avak the Healer, op.64, S, tpt, str, 1945, rev. 1946; As on the night (Christmas Ode), op.100/1b, S, cel, str, 1952; Canticle (Hovhaness), op.115, S, small orch, 1953; Shepherd of Israel, op.192, 1v, orch, 1951; Adoration, op.221, 1v, orch, 1978 [version of acc. choral work, op.221]; Lalezar, op.353, B, orch, 1981: see SYMPHONIES [no.62 'Oh let Man not forget these words Divine', op.402]

With insts: 2 Motets, op.12, S, fl, 1936; Christmas Song, op.34, 1v, org, 1927; Hercules, op.56/4, S, vn, 1956; O Lady Moon, op.139, 1v, cl, pf, 1955; Out of the depths, op.142/3, 1v, org, 1938, rev. 1958; Live in the sun, op.169, 1v, cel, 1954, rev. 1960; Saturn, op.243, 1v, cl, pf, 1971; Glory sings the setting sun, op.292, S, cl, pf, 1977; How I love thy law, op.298, S, cl, pf, 1977; Stars Sing Bell Songs, op.350/1, S, gamelan, 1981

*with pf unless otherwise stated*

3 Odes of Solomon, op.5 (op.30), 1935, rev. 1937; How I adore thee, op.7, 1936; 3 Songs, op.19, 1936; Lament, op.20a, 1936; Yar Nazani (Armenian), op.24, 1939; I will extol thee, op.28, 1937; Layla (Persian), medium v, pf, op.29, 1935, rev. 1937; 2 Shakespeare Sonnets, op.31, 1942; 2 Songs, op.32; Love Songs of Hafiz, op.33, first version, 1935, rev. 1938, second version, 1957; 4 Songs, op.35, 1938; 2 Songs, op.42, 1938; Pagan Saint (C. Cloos), op.74/1, 1948; Lullaby of the Lake (Cloos), op.74/4, 1948; I heard thee singing (Cloos), op.74/5, 1948; Raven River (Cloos), op.74/8, 1948

Black Pool of Cat (J. Harper), op.84/1, 1949; Innisfallen (Harper), op.84/2, 1949; 3 Songs (Harper), op.95, 1949; O Goddess of the Sea (Hovhaness), op.151, 1957; Dawn at Laona (Hovhaness), op.153, 1957; Persephone (Hovhaness), op.154, 1957; The moon has a face (R.L. Stevenson), op.156, 1930; Live in the Sun (Hovhaness), op.169, 1v, cel/pf; Songs with Armenian Words, op.238, 1948; The Flute Player of the Armenian Mountains, op.239, 1946, rev. 1971; 4 Songs, op.242, 1971; Spirit Cat, op.253; 2 Songs, op.254, 1972; 3 Sasa Songs, op.274, 1973; Shiguré, op.365

A Presentiment, op.304, 1977; Celestial Canticle, op.305, 1977; Songs for High S, unacc., op.315, 1978; Shigue (H. Sato), op.365, S, 1982; Love's Philosophy (P.B. Shelley), op.370, 1984; The Spirit's Map (J. Harper), 3 songs, op.391, 1977: Distant Age, The Day, Their Ways; A Friendly Mountain (Hovhaness), op.400, B, 1986; 3 Songs, op.425, low v, pf, 1934: Foothills, The Lake, Fog; Why is my verse so barren of new pride? (W. Shakespeare), op.417, Bar, pf, 1988; Dream Flame, op.426, low v, pf

CHAMBER AND SOLO INSTRUMENTAL

*for 5 or more instruments*

Suite, op.1, str qnt, pf, 1928, rev. 1934; Pf Qnt no.1, op.9, 1927, rev. 1962; Sharagan and Fugue, op.58, brass choir, 1949; 5 Fantasies, op.70, brass choir, 1943, rev. 1967; 6 Dances, op.79, brass qnt, 1967; Pf Qnt no.2, op.103, 1953, rev. 1963; Sextet, vn, perc, op.108, 1967; The World Beneath the Sea no.1, op.133, sax, hp, 3 perc; October Mountain, op.135, 6 perc, 1942; Sextet, op.164, rec, perc, str qt, 1958; Bacchanale, op.203a, 5, perc; Mountains and Rivers without End, op.225, 10 insts, 1968

Khorhoot Nahadagatz, op.251, ud, str qt, 1972; Shah-Nameh, op.252/1, fl, ob, 2 shawms, oriental insts, 1972; Suite, op.290, 4 tpt, trbn, 1976; Septet, op.295, 5 wind, db, perc, 1976; Sunset on Mount Tahoma, op.319, hn, 2 tpt, trbn, org, 1978; 2 Sonatas, op.326, 3 tpt, 2 trbn, 1979, op.328, 1979; Pleiades, op.350/2, gamelan, 1981; Lake Winnipesaukee, op.363, fl, ob, vc, 2 perc, pf; Mountain Under the Sea, op.392, a sax, timp, vib, tam-tam, hp, 1984; Sno Qualmie, op.416, cl, timp, chimes, hp, db

*for 4 instruments*

Str Qt no.1, op.8, 1936; 4 Bagatelles, op.30, str qt, 1964; Divertimento, op.61/5, wind qt/4 cl, 1949; Canzona and Fugue, op.72, hn, 2 tpt, trbn/tuba, 1943, rev. 1967; Upon Enchanted

Ground, op.90/1, fl, hp, tam-tam, vc, 1951; Orbit no.1, op.90/2, fl, hp, cel, tam-tam, 1952; Qt no.1, op.97, fl, ob, hpd, vc, 1952; Hanna, op.101, 2 cl, 2 pf, 1952; Qt no.2, op.112, fl, ob, hpd, vc, 1952; The Flowering Peach, op.125, cl, sax, hp, perc, 1954; The World Beneath the Sea no.2, op.133/2, cl, hp, perc, db, 1965; Str Qt no.2, op.147, 1951; Wind Qt, op.159, 1960, rev. 1965; Str Qts nos.3–4, op.208/1–2, 1964; Island of Mysterious Bells, op.244, 4 hp, 1971; Ruins of Ani, op.250, 4 cl, 1972; Cl Qt, op.262, 1973; Adagio and Fugue, str qt, op.265, 1973; Ps to St Alban, op.281/2, 4 brass, 1974; Str Qt no.5, op.287, 1976; Ps, op.358, brass qt, 1981; Prelude and Fugue, op.373, brass qt; Chomulungma (Sonata for Brass Qt), op.404, 1986

*for 3 instruments*

Pf Trio, e, op.3, 1935; Suite, op.99, vn, pf, perc, 1952; Sonata, op.130, 2 ob, org, 1963, rev. 1964; Koke no niwa (Moss Garden), op.181, eng hn, hp, perc, 1954, rev. 1960; Str Trio, op.201, 1962; Spirit of Ink, op.230, 3 fl; St Nerses the Graceful, op.235, 3 cl, 1970; Firdausi, op.252, cl, hp, perc, 1972; Tumburu, op.264/1, pf trio, 1973; Varuna, op.264/2, pf trio, 1973; Starry Night, op.288, fl, hp, xyl, 1978; Trio, op.331, a sax, t sax, bar sax, 1979; Music, op.384, fl, hp, xyl; Trio, op.403, vn, va, vc, 1986; Trio 'Lake Samish', op.415, vn, cl, pf, 1988

*for 2 instruments*

Oror (Lullaby), op.1, vn, pf, 1927; Prelude and Fugue, op.10, fl, cl, 1936; Prelude and Fugue, op.11, fl, ob, 1936; Sonata, op.11, vn, pf, 1938; Prelude and Fugue, op.13, ob, bn, 1935, rev. 1937, rev. 1967; Nocturne, op.20/2, fl, hp, 1956; Suite, d, op.21, eng hn, bn, 1935, rev. 1937, rev. 1967; Suite, op.23, ob, bn, 1949, rev. 1967; O World, op.32b, trbn, pf, 1948; Varak, op.47, vn, pf, 1944; Arshalouis, op.47b, vn, pf, 1943; Invocations to Vahaken, op.54, pf, perc, 1945; Sonata 'Hakhpar', op.54/2, pf, perc; Shatakh, vn, pf, op.63, 1948

Saris, op.67, vn, pf, 1946; Kirghiz Suite, op.73, vn, pf, 1951; Sonata, op.121, (ryūteki, shō)/(fl, org); Duet, op.122, vn, hpd, 1954; 7 Greek Folk Dances, op.150, harmonica, pf, 1956; Sonata, op.171, (hichiriki, shō)/(ob, org); Suite, op.193, vc, pf, 1927, rev. 1961; Yakamochi, op.193/2, vc, pf, 1965; 3 Visions of St Mesrob, op.198, vn, pf, 1962; Sonata, op.200, tpt, org, 1962; Mysterious Horse Before the Gate, op.205, trbn, perc, 1963; Fantasy on Jap. Wood Prints, op.211, xyl, pf; Nagooran, op.237, db, perc, 1971

The Garden of Adonis, op.245, fl, hp/pf, 1971; Hermes Stella, op.247, pf, tam-tam, 1971; 7 Love Songs of Saris, op.252/3, vn/fl, pf, 1972; Sonata, op.255, vc, pf, 1972; Night of a White Cat, op.263, cl, pf, 1973; Sonata, op.266, 2 bn, 1973; Pastoral and Fugue, op.271, 2 fl, 1973; Fantasy, op.277, db, pf, 1974; Suite, op.291, sax, gui, 1976; Sonata, op.297, 2 cl, 1977; Suite, op.300, fl, gui, 1977; Sonata, op.302, ob, bn, 1977; Sonata, op.322, cl, hpd, 1976; 4 Nocturnes, op.334, s sax, pf, 1979; Campuan Sonata, op.371, va, pf; Sonata 'Spirit of Trees', op.374, gui, hp; Sonata, op.375, cl, pf; Sonata, op.387, a rec, hpd, 1984; Dawn on a Mountain Lake, op.393, db, pf, 1977; Srpouhi, op.398, 2 vn, pf, 1977; Sonata, op.406, fl, hp, 1987, Duet, op.409, vn, vc, 1987a

*for 1 instrument*

Nocturne, op.20, hp, 1938; Lament, op.25, cl, 1935; Chahagir, op.56/1, va, 1945; Yeraz, op.56/2, vn, 1945; Sanahin, op.69, org, 1951, rev. 1968; Gamelan and Jhala, carillon, op.106, 1951; 2 Sonatas, op.110, koto/hp, 1962; Sonata, op.118, fl, 1964; Sonata, op.119, ch'in, 1962; Hp Sonata, op.127, 1954; Dawn Hymn, op.138, org, 1954; Suite, op.166, accdn, 1958; Suite, op.270, hp, 1973; 5 Sonatas, hpd: op.306, 1977, op.318, 1978, op.337, 1979, op.357, 1981, op.361; 2 Sonatas, gui: op.316, 1978, op.329, 1979; Sonata, op.317, a fl/b fl, 1978; Sonata, op.352, org, 1981; Sonatina, op.382, org; Org Sonata no.2 'Invisible Sun', op.386; Sonata no.6, op.414, hpd, 1988; Sonata no.7 'Journey to Sanahin', op.420, hpd, 1950; Gui Sonatas no.3, no.4, no.5, op.421; Sonata, op.423, vn; Sonata 'Hermit Thrush', op.424, org; Habakkuk, op.434, org

PIANO

3 Preludes and Fugues, op.5 (op.10), 1935; Toccata and Fugue, op.6, 1935, Toccata, rev. 1970; Toccata and Fugue on a Kabardin Tune, op.6/2, 1951; 2 Suites, opp.9, 14, 1936; Sonata ricercare, op.12, 1935; Fantasy, op.15, 1936; Fantasy, op.16, 1953; Lament, op.20b, 1937; Mystic Flute, op.22, 1937; Sonata, op.22, 1937; Ghazal, op.36, 1938; Mazert nman rehani [Thy hair is like basil leaf], op.38, 1944; Artinis, op.39, 1945; 12 Armenian Folk Songs, op.43, 1943; Lousnag Kisher, op.52/1, 1943; Slumber Song, op.52/2, 1938; Siris Dance, op.52/3, 1943

Mountain Idylls, opp.52/4–6, 1953, 1949, 1932; Lullaby, op.52/7, 1951; 2 Pieces, op.55, 1945; Sandra's Dance, op.58, 1941; Dance Ghazal, 1941; Greek Rhapsody no.1, op.63, 1946; Achtamar, op.64/1, 1948; Fantasy on an Ossetin Tune, op.85, 1951; Suite, op.96, 1954, rev. 1967; Orbit no.2, op.102, 1952; Jhala, op.103, 1952; Allegro on a Pakistan Lute Tune, op.104/6, 1951; Pastoral no.1, op.111/1, 1952; Hymn to a Celestial Musician, op.111/2, 1952; 3 Haiku, op.113, 1964; Sonatina, op.120, 1962; 2 Macedonian Mountain Dances, op.144, no.2 rev. 1962; Sonata, op.145, 1956; Do you Remember the Last Silence?, op.152, 1957

Child in the Garden, op.168, 1958; Lake of Van Sonata, op.175, 1946, rev. 1959; Madras Sonata, op.176, 1946, rev. 1960; Yenovk [The Troubadour], op.176/2, 1948, rev. 1951, rev. 1958; Shalimar, op.177, 1949, rev. 1960; Poseidon Sonata, op.191, 1957; Bardo Sonata, op.192, 1959, rev. 1960; 2 Ghazals, op.36a–b, 1963; Bare November Day, pf/hpd/org/clvd, op.210; Dark River and Distant Bell, pf/hpd, op.212; 5 Visionary Landscapes, op.214, 1965; All the World's a Dance of Snobbery, op.233, 1970; Komachi, op.240, 1971; Tsamicos nos.1–2, Tsamico and Fugue, op.241, 1971; Dawn on the Mountain of Initiation, op.248, 1972

3 Sonatas, op.299, 1977; Sonata 'Fred the Cat', op.301, 1977; Sonata 'Ananda', op.303, 1977; Sketch Book of Mr Purple Poverty, op.309, 1977; Love Song Vanishing into Sounds of Crickets, op.328, 1979; Sonata 'Mount Chocorua', op.335; Sonata 'Blue Job Mountain', op.340, 1979; Sonata 'Caramount', op.345; Corruption in Office, op.351, 1981; Sonata 'Journey to Arcturus', op.354, 1981; Cascade Mt Dances, op.362; Sonata 'Hiroshige's Cat Barhing', op.366; Sonata 'On the Long Total Eclipse of the Moon July 6, 1982', op.367; Sonata 'Tsugouharu Fujita's Cat', op.368; Sonata 'Lake Sammamish', op.369; Lilydale, op.388, 1986; Sonata 'Cougar Mountain', op.390, 1985; Sonata, op.399, 1986; Sonata 'Mt Katahdin', op.405, 1987; Consolation, op.419, 1989

For 2 pf: Vijag, op.37, 1946; Mihr, op.60/1, 1945; Ko-Ola-U, op.136, 1962; O Lord, Bless thy Mountains, op.276, 2 pf tuned ¼tone apart, 1974

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ARNOLD ROSNER (text),
ARNOLD ROSNER/VANCE WOLVERTON (works-list)

**Hovland, Egil** (*b* Fredrikstad, 18 Oct 1924). Norwegian organist and composer. He studied the organ at the Oslo Conservatory and served as the organist of Glemmen Church, Fredrikstad, from 1949 until 1994. He studied composition with Brustad in Oslo, Holmboe in Copenhagen, Copland in Tanglewood and Dallapiccola in Florence. His first works date from 1944, but his breakthrough as a composer came in the mid-1950s. His chamber work Music for Ten Instruments was awarded the Koussevitzky Prize in 1957, and in the following year his Concertino for three trumpets and strings was performed at the ISCM music days in Strasbourg. During his long career Hovland has essayed several musical styles. His point of departure was the late Romantic nationalism still prevalent in Norway immediately after World War II. During the 1950s he was greatly influenced

by Hindemith, Stravinsky and Bartók, and from then on the aesthetics and compositional techniques of neo-classicism marked most of his works, especially his concert pieces and his vast output of music written for the Lutheran Church. During the late 1950s he began to develop his personal form of dodecaphony, and his experiences, through the Darmstadt school, of electronic music and aleatory techniques, were also reflected in his works of the first half of the 1960s. Several significant compositions date from this period (*Lamenti per orchestra*, *Magnificat*, *Varianti per due pianoforti* and his Wind Quintet). When neo-romanticism began to dominate the Norwegian musical scene in the late 1960s, Hovland, who even in his most experimental periods favoured euphonious melodic writing, successfully fused elements of all his earlier styles. During the 1980s and 90s he dedicated himself increasingly to sacred music. While his instrumental concertos and chamber music are indeed popular, it is as a composer of church music that he has his present standing among Nordic composers. His output of more than 150 works encompasses almost all genres within the sacred repertory: this includes more than 100 hymns, 50 introits and 60 motets for the ecclesiastical year. As a consequence of this great quantity of work Hovland's music has appealed to a variety of interpreters and listeners, and he is today one of the most frequently performed of Norwegian composers.

WORKS
(*selective list*)

Operas: Brunnen [The Well] (church op, B.K. Wall), 1972; Fange og fri [Captive and Free] (B. Hallquist), 1993

Orch: Sym., 1953; Concertino, 3 tpt, str, 1955; Sym., 1955; Lamenti per orchestra, 1962; Fanfare and Chorale, 1967; Sym., 1970; Trbn Conc., 1972; Vn Conc., 1974; Pf Conc., 1977; Tombeau de Bach, 1978; Pic Conc., 1986

Chbr: Music for 10 Insts, 1957; The Song of Songs, S, vn, pf, perc, 1962; Magnificat, A, a fl, hp, 1964; Varianti per due pianoforti, 1964; Wind Qnt, 1965; Pf Trio, 1977; Variations, ob, pf, 1969; Cantus IV, brass qnt, 1979; Wind Qnt, 1980; Cantus VIII, ob, str qt, 1986

Org: 7 chorale partitas: 1947, 1951, 1959, 1959, 1969, 1975, 1979; Elementa pro organo, 1965; Suite no.2 'Job', 1973; Il canto del mare, 1981; Cantus IX, org, perc, 1986

Choral: Motets, 1957–97; Missa vigilate, 1967; Missa misericordiae, 1973; Kyrkans eviga lovsång, 1974; Resurrection Mass, 1968; Thanksgiving Mass, 1969; All Saints Mass, 1970; Missa Verbi, 1973; Biblical Plays nos.1–10, op.113, 1980–87

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H. Herresthal: 'Komponisten og kirkenmusikeren Egil Hovland', *Festskrift til Egil Hovland* (Fredrikstad, 1974)

C. Killengreen: 'Noen synspunkter på Egil Hovlands orkestermusikk' [Some views about Egil Hovland's orchestral music], *Studia musicologica norvegica*, vi (1980), 39–58

P.H. Ostern: 'Egil Hovlands orgelmusikk', *Studia musicologica norvegica*, vii (1981), 141–65

C.M. Jaeger: *A Survey of Notable Composers of Organ Music in Norway with Particular Emphasis upon Egil Hovland* (diss., U. of Washington, 1984)

H. Herresthal, ed.: *Et liv med musikk* (Oslo, 1995) [several articles, incl. list of works]

G.H. Johannessen: *Egil Hovland: Englene danser på tangentene* [The angels are dancing on the keys] (Oslo, 1999)

HARALD HERRESTHAL

**Hovunts, Gagik (Gedeoni)** (*b* Yerevan, 1 March 1930). Armenian composer. He first trained as a violinist at the Yerevan Conservatory with Karp Dombayev (1949–54) and then as a composer with Grigor Yegiazarian (1952–7). He later destroyed his early works and the String Quartet, written in 1960, became his op.1. It was awarded a prize in a Moscow Composition Competition in 1963. He taught harmony from 1964 at the Yerevan Conservatory, where he was later appointed professor. He was nominated Honoured Art Worker of Armenia in 1984, the year in which he was commissioned by the publisher Leduc to write a piece for flute and piano. He is involved in the study of harmonic theory; his views are set out in *Mïsli o garmonii* ('Thoughts on Harmony'), published in 1995. Although a composer with rationalist views, he does not employ serial methods, preferring instead his own organizational means. By dividing the harmonic series into three segments, three intervallic sets are obtained which are then projected onto independent segments. This system forms the basis of the majority of his works, which largely fall within the genre of invention. Taking the etymology of this word as his starting point, major significance is given to chords based on thirds, ostinatos, symmetrical structures and monothematic development. Allusions to folklore and neo-classicism are also not infrequent.

WORKS
(*selective list*)

Orch: Invention, op.3, 1968; Invention, op.5, 1970; Invention, op.6, 1971; Concert Inventions, op.8, pf, orch, 1974; Concert Inventions, op.10, vc, orch, 1976; Vn Conc., op.12, 1980; Pf Conc., op.16, 1986; Khoreograficheskaya syuita, op.18, 1992

Chbr and solo inst: Str Qt, op.1, 1960; 12 Preludes, op.2, pf, 1965; 10 inventsionnïkh p'yes [10 Inventive Pieces], op.4, ww, pf, 1969; 10 inventsionnïkh p'yes, op.7, str, pf, 1972; 10 inventsionnïkh p'yes, op.9, brass, pf, 1975; Pf Sonata 'Garmoniya lada' [The Harmony of the Mode], op.11, 1977; Sonata-Duet, op.13, vn, vc, 1981; Pf Sonata 'Lado-akusticheskaya garmoniya' [Modal and Acoustic Harmony], op.14, 1982; P'yesa dlya fleytï i fortepiano [Piece for Flute and Piano], op.15, 1984; 10 p'yes-monogramm [10 Pieces in the Form of Monograms], op.17, pf, 1989

Principal publishers: Sovetakan Grokh, Sovetskiy Kompozitor, Leduc

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K. Khudabashian: 'Rukoyu opïtnogo instrumentalista' [By the hand of an experienced instrumentalist], *SovM* (1968), no.9, pp.50–51

T. Ovsyannikova: 'Zhanri veraimastavorman dzgtumýe' [Striving to rethink the genre], *Sovetakan arvest* (1984), no.11, pp.35–6

S. Sarkisian: 'Bartók Béla az uj ormene zene', *Magyar zene*, xxvi (1985), 281–3

G. Hovunts: *Mïsli o garmonii* [Thoughts on harmony] (Yerevan, 1995)

SVETLANA SARKISIAN

**Howard, Brian** (*b* Sydney, 3 Jan 1951). Australian composer and conductor. He studied composition at the universities of Sydney (BMus, 1972) and Adelaide (1973–6), where his teachers included Sculthorpe, Rands and Meale, and afterwards in Darmstadt at the Internationale Ferienkurse für Neue Musik and with Maxwell Davies at the Cantiere Internazionale d'Arte in Montepulciano (1976). He studied conducting with Tintner in Perth, Otterloo in Sydney and Gielen at the Musik-Akademie in Basle (1976). After being répétiteur with the Australian Opera, he conducted at the Adelaide, Canberra and Perth festivals and in 1983 he became musical director of the West Australian Ballet Company. He has held teaching posts at the University of Melbourne and the NSW Conservatorium and in 1985 became head of the music department at the Conservatorium of Music within the Western Australian Academy of Performing Arts. He has also been composer-in-residence with the Royal Danish Ballet in Copenhagen and been the recipient of various awards, including, in 1988, the Don Banks Fellowship.

Howard's literary interests are the basis for much of his music in all forms and his four operas, *Inner Voices*,

*Metamorphosis*, *Whitsunday* and *Wide Sargasso Sea*, as well as the musical *The Enchanted Rainforest* and the early music-theatre work, *Dodici schedi e musica*, demonstrate his particular strength in translating dramatic action into music. Stylistically, his work exhibits a rigorously structured formalism, graced by his response to the stimulus of the vocal line in choral and operatic music, but with a taut, cerebral quality pervading much of the instrumental pieces. Demanding as it is, the music remains accessible. Meticulously self-critical, Howard has destroyed much of his earliest work.

WORKS

Stage: Dodice schedi e musica (music theatre), 1972; Inner Voices (chbr op, 10 scenes, L. Nowra), 1979, rev. 1980, Melbourne, Grant Street, 2 Oct 1979; Macbeth (incid music, W. Shakespeare), str qt, 1982; The Rainbow Serpent (ballet), 1982, Sydney, Everest Theatre, Seymour Centre, 3 July 1982; Metamorphosis (chbr op, 6 scenes, S. Berkoff and Howard, after F. Kafka), 1983, Melbourne, St Martin's, 30 Sept 1983; The Celestial Mirror (ballet), 1987, Perth, His Majesty's, 8 July 1988; Whitsunday (chbr op, 3, L. Nowra), 1988, Sydney Opera House, Drama Theatre, 2 Sept 1988; The Enchanted Rainforest (musical, 2, N. Amadio), 1989–91; Masquerade (ballet), 1992–4, Perth, His Majesty's, Oct 1994; Wide Sargasso Sea (op, 2, Howard after J. Rhys), 1996, South Melbourne, Merlyn, 26 July 1997

Orch: Variations for Orch, 1967; May Ov., 1968; 3 Haiku, 1972; Spring Snow, 1974; Il tramonto della luna, 1976; The Temple of the Golden Pavilion, 1976; Pan, 1981; Wildbird Dreaming, 1988

Vocal: A Fringe of Leaves, choir, str, 1982; Jean Rhys, 1v, chbr ens, 1991

Chbr: Fireworks, perc ens; Oboe Qt, 1970; Sonata for Wind Insts, wind ens; Ferns, ens, 1973; Elegies, ens, 1977; Chanson de la plus haute tour, ens, 1980; Fly Away Peter, wind qnt, 1984; The Secret Garden, ens, 1984; Sun and Steel, 12 solo str, 1986; The Song of Ice, ens, 1986; Nocturnes, hn, ens, 1992

Solo inst: Pf Sonata, 1967; Gracciano, gui, 1976; Nocturne, gui, 1981; Preludes, pf, 1986

Principal publisher: Boosey & Hawkes

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B. Broadstock: 'Brian Howard', *Sound Ideas: Australian Composers Born Since 1950* (Sydney, 1995), 128–9

THÉRÈSE RADIC

**Howard, John Tasker** (*b* Brooklyn, NY, 30 Nov 1890; *d* West Orange, NJ, 20 Nov 1964). American writer on music and composer. He studied the piano as a child, and later attended Williams College (1910–13; honorary MA 1937). After further study of the piano and composition he served as managing editor of *The Musician* (1919–22), and then joined the Ampico Corporation as educational director and demonstrator of their mechanized piano. In 1928 he left Ampico and began an intensive involvement with American music which resulted in many articles in periodicals and reference works.

He served as music editor of *McCall's* magazine (1928–9) and *Cue* magazine (1936–8), and for the US George Washington Bicentennial Commission (1931) and the US Constitution Sesquicentennial Commission (1937). He was curator of the Musical Americana collection of the New York Public Library (1940–56), and lecturer in music at Columbia University (1950–54). He also served on the board of directors of the ASCAP, and continued to compose music.

His music has been characterized as romantic and sentimental. Many pieces are based on folksongs, and some on the music of Stephen Foster. He published many works for piano solo, including the *Calendar Suite* (on months of the year), numerous songs for chorus and for solo voice, *Mosses from an Old Manse*, Ballade (after Hawthorne) for String Orchestra, the music for *Wakefield, a Folk-Masque*, written for the George Washington Bicentennial, and several collections of early 19th-century American songs and piano music. He was better known as a writer than as a composer: his important book *Our American Music* (1931) was greeted with enthusiasm as the first comprehensive account of American music, for it included, in addition to a readable history, a discussion of folk music and biographical sketches of many American composers. It was criticized for its over-reliance on secondary sources, and much of the older material has become dated, but, with its biographies and bibliography, it retains a place as a useful reference work.

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'Inevitability as a Criterion of Art', *MQ*, ix (1923), 303–13

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ed.: *The Music of George Washington's Time* (Washington DC, 1931/*R*)

*Our American Music* (New York, 1931, enlarged 4/1965)

*Stephen Foster, America's Troubadour* (New York, 1934/*R*, 2/1953/*R*)

*Ethelbert Nevin* (New York, 1935)

with A. Mendel: *Our Contemporary Composers* (New York, 1941/*R*)

*This Modern Music* (New York, 1942/*R*, enlarged 2/1958 with J. Lyons as *Modern Music*)

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G.K. Bellows: 'John Tasker Howard', *Notes*, xiv (1956–7), 501–14 [biography, bibliography and list of compositions]

RAMONA H. MATTHEWS

**Howard, Leslie** (*b* Melbourne, 29 April 1948). Australian pianist and composer. He studied with June McLean, Donald Britton and Michael Brimer in Melbourne, and made his début with the Melbourne SO in 1967. He taught at Monash University (1970–73) and in 1972 settled in London, where he studied composition with Franco Donatoni and piano with Noretta Conci; he also participated in Guido Agosti's piano masterclasses in Siena. From 1987 to 1992 he taught at the GSM, London. Howard has performed throughout Europe and Australia, and is an acknowledged exponent of Liszt. In 1985 he began recording Liszt's complete solo works and transcriptions, and a year later performed Liszt's complete original works in a series of concerts to mark the composer's centenary. He has been awarded the Ferenc Liszt Medal of Honour (1986 and 1989) and the Liszt Grand Prix du Disque (Budapest); in 1989 he became president of the Liszt Society in London. His extensive discography also includes the complete piano music of Grainger and Rachmaninoff, as well as virtuoso works such as the Rubinstein sonatas. Howard has composed several works, among them two operas, *Hreidar the Fool* and *Prague Spring*, chamber works and a sonata for piano, and has contributed several articles to the *Liszt Society Journal*.

CHRISTINE LOGAN

**Howard, Samuel** (*b* 1710; *d* London, 13 July 1782). English composer and organist. As a boy he was a pupil of Croft in the Chapel Royal and had lessons from Pepusch. He sang tenor in the chorus for Handel from 1732 (a revival

of *Esther*) until 1735 (*Alcina*), but later became an organist, holding appointments at both St Clement Danes and St Bride's. Apparently he did not write much church music. Three short anthems survive and a few hymn tunes were printed, including 'St Bride'. *This is the day the Lord hath made*, a splendid anthem for soloists, chorus and full orchestra was published posthumously in full score; as the title-page states that it was performed 'in the two universities', it was probably the exercise he composed in 1769 for his MusD degree at Cambridge. The style is Handelian, and the opening chorus, largely fugal, is remarkably vigorous. Howard helped Boyce prepare the three-volume anthology of English cathedral music (1760–73).

Most of Howard's published music is secular, and his early theatre music is so good that his later mediocrity is puzzling. The music for *Robin Goodfellow*, a pantomime, is lost, except for one song and three 'comic tunes' (music for miming), published with those in Lampe's *Orpheus and Euridice*. However, much of Howard's music for another pantomime, *The Amorous Goddess* (1744), appeared in vocal score, including a charming song in gavotte rhythm and an outstanding overture. The latter, almost alone among English overtures of the period, was published in parts, and republished 20 years later in Walsh's set of Medley Overtures (though not in medley form). The powerful fugue owes something to the one in Handel's Concerto grosso op.3 no.4, and the attractive musette and minuet were so popular that they were soon arranged as songs. About 1785 Harrison & Co. published a new vocal score of *The Amorous Goddess*, though it had never been revived; presumably the music was still in demand.

Apart from one new song for Arne's pastiche *Love in a Village* (1762) and two songs for Richard Cumberland's *The Summer's Tale* (1765), Howard never again wrote for the playhouses. He continued to compose single songs for Vauxhall Gardens, but their merit declined as he grew older. 'This honest Englishman', wrote Burney, 'preferred the style of his own country to that of any other so much, that he never staggered his belief of its being the best in the world, by listening to foreign artists or their productions.' Howard was clearly unable to switch from the Handelian style in which he excelled to the *galant* style of Galuppi and Piccinni so admired in London in the 1750s and 60s.

Howard had admirable personal qualities, 'being ever ready to relieve distress, to anticipate the demands of friendship, and to prevent the necessities of his acquaintance' (*SainsburyD*). He was one of the founder-members of the Society of Musicians.

WORKS
(*selective list*)

Robin Goodfellow (pantomime), London, Drury Lane, 30 Oct 1738
The Amorous Goddess (pantomime), London, Drury Lane, 1 Feb 1744 (London, 1744)
A Cantata and English Songs (London, 1745)
This is the day which the Lord hath made (anthem), *c*1769 (London, 1792; parts, *GB-Lcm*)
Blessed is the man, Let my complaint, Wherewithal shall a young man (anthems), *GB-Ob*
Numerous single songs, some rounds, hymn tunes, chants

ROGER FISKE/R

**Howarth, Elgar** (*b* Cannock, Staffs., 4 Nov 1935). English conductor. He studied at Manchester University and the RMCM and began his career as a trumpeter in the Royal Opera House and other London orchestras, while also composing works for brass. An unplanned conducting début with the London Sinfonietta in Italy and further concert work led to his engagement by Ligeti to conduct *Le Grand Macabre* at its première at the Stockholm Royal Opera (1978); he then conducted the same work in Hamburg and Paris and in the ENO production (1982). He made his Covent Garden début with *King Priam* (1985), and was principal guest conductor for Opera North, 1985–8, where he also conducted the first British professional production of Nielsen's *Maskarade* (1990). A close association with Harrison Birtwistle led to his conducting the premières of *The Mask of Orpheus* (1986) for the ENO, *Gawain* (1991) for the Royal Opera and *The Second Mrs Kong* (1994) for Glyndebourne Touring Opera. In 1996 he was much praised for his conducting of the first British production of Bernd Alois Zimmermann's *Die Soldaten* for the ENO. Howarth has recorded *Le Grand Macabre* and *Gawain*, together with orchestral works by Ligeti, Copland, Birtwistle and Keuris. His conducting is marked by powerful concentration, dramatic excitement, and clarity and precision in often complex scores. Howarth's own compositions (some written under the anagrammatical pseudonym W. Hogarth Lear) include concertos for trumpet and trombone, various instrumental pieces and works for brass band, notably a widely performed arrangement of Musorgsky's *Pictures at an Exhibition*.

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T. Higgins: 'A Brassy Conductor', *Classical Music* (14 April 1990), 37 only

NOËL GOODWIN

**Howchyn, Nicholas.** *See* HUCHYN, NICHOLAS.

**Howe.** English family of organ builders. The most important organ builders of the family, father and son, were both called John Howe, and it is sometimes impossible to distinguish between the two. The elder John Howe was first mentioned in connection with repairs made to the organs at York Minster in 1485, then in London and at Eton College. It was possibly the younger John Howe (*d* London, 1571) who worked at Winchester College in 1521 and who built a new organ of seven stops at Holy Trinity, Coventry, in 1526 with John Clynmowe. The contract for this instrument survives. On the dissolution of the guild of organ makers in 1531 the younger John Howe became a member of the Skinners' Company. The appearance of the name Howe in almost all the surviving records from churches in the City of London and also in those at Westminster Abbey and elsewhere suggests that father and son were among the leading craftsmen of their day. In some records the younger John Howe is referred to as 'Father Howe' (a similar title was conferred on the 17th-century builder Bernard Smith and the 19th-century Henry Willis). There is evidence that the Howes were recusant Catholics and that the younger died in poverty. His son, Thomas Howe, appears to have abandoned organ building early in the reign of Queen Elizabeth I.

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S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

STEPHEN BICKNELL

**Howe, Elias** (*b* Framingham, MA, 1820; *d* Watertown, MA, 6 July 1895). American music publisher and music and instrument dealer. According to several accounts he

was a farmhand and fiddler. He compiled a large collection of fiddle tunes popular at local dances and persuaded the Boston publishers Wright & Kidder to publish it as *The Musician's Companion*. As a result of his success in selling this collection from door to door, he opened a music shop in Providence, Rhode Island, in 1842, and set up a similar business in Boston in 1843. His books of arrangements and instrument instruction were popular: the *Complete Preceptor for the Accordeon* (1843) sold over 100,000 copies, and his violin self-mastery volumes sold over 500,000 copies. In 1850 he sold his catalogue to the Boston publisher Oliver Ditson and agreed not to publish music for ten years. During that period he lived on his newly acquired estate in South Framingham, managed the South Reading Ice Company and compiled editions of dance music and dance instruction books.

In 1860 Howe re-entered the publishing business in Boston at 33 Court Street, where he also sold drums, fifes and other instruments needed for Civil War bands. His expanded catalogue included numerous arrangements for band, orchestra, solo instruments and voice. By 1871 he was collecting rare string instruments, and by the late 1880s was one of the largest dealers in rare violins, violas, cellos, viols, violas d'amore, guitars and banjos in the USA. After his death his sons William Hills Howe and Edward Frank Howe carried on the business, specializing in the sale and repair of violins, plucked string instruments and their fittings. When the company was sold in 1931, the music catalogue plates were destroyed and the rare instrument collection was dispersed.

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R. Herndon: *Boston of To-Day* (Boston, 1892), 265–6
C.M. Ayars: *Contributions to the Art of Music in America by the Music Industries of Boston, 1640–1936* (New York, 1937/R)

CYNTHIA ADAMS HOOVER

**Howe, Mary** (*b* Richmond, VA, 4 April 1882; *d* Washington, DC, 14 Sept 1964). American composer and pianist. Her early musical and piano training was under the private tutelage of Herminie Seron. In 1904 she briefly studied the piano with Richard Burmeister in Dresden; subsequently she became a pupil of Ernest Hutcheson and Harold Randolph at the Peabody Conservatory, and studied composition there with Gustav Strube. At the age of 40, married and the mother of three children, she took the diploma in composition at the Peabody Conservatory (1922). In 1933, having already amassed a considerable output, she studied for a short period with Nadia Boulanger in Paris.

During her early mature years, Howe gave solo recitals and appeared as accompanist in the Washington area. Her first professional performances were as a duo-pianist with Anne Hull (1920–35). With her husband and others she helped found the National SO and served on the board of directors. She was also a founder, with Elizabeth Sprague Coolidge and others, of the Chamber Music Society of Washington (from 1928, the Friends of Music in the Library of Congress); and with Amy Beach she helped organize the Society of American Women Composers in 1925.

Howe's music is conservative in style; its harmonic and melodic material stem from what she called 'spanning and bridging', a style of composition reaching from the past through to the contemporary. Three of her best-known pieces are cast as tone poems, and demonstrate her expansive orchestral and instrumental writing: *Castellana* is based on four Spanish folk tunes remembered from Howe's childhood; *Three Pieces after Emily Dickinson* (1941) is a string quartet inspired by the last lines of three of Dickinson's poems; and *Sand* is described by Howe as evoking the 'granular consistency and grittiness and ... potential scattering quality' of sand on the shore. Her settings of Goethe, Rilke, Elinor Wylie, Amy Lowell and others demonstrate a combination of artistic and organizational ability in the interpretation of the text and its underlying feeling.

WORKS

(*selective list*)

Catalogue: *Mary Howe: Works*, ed. C. Howe (MS, 1992)

CHORAL

*published unless otherwise stated*

Catalina, 1924; Chain Gang Song, 1925; Cavaliers, 1927, unpubd; Laud for Christmas, 1936; Robin Hood's Heart, 1936, unpubd; Spring Pastoral, 1936; Christmas Song, 1939; Song of Palms, 1939; Song of Ruth, 1939; Williamsburg Sunday, 1940; Prophecy, 1943; A Devotion, 1944; Great Land of Mine, 1953; Poem in Praise, 1955, unpubd; The Pavilion of the Lord, 1957, unpubd; Benedictus es Domine, 1960, unpubd; We Praise thee O God, 1962, unpubd

SONGS

*published unless otherwise stated*

Old English Lullaby, 1913; Somewhere in France, 1918; Cossack Cradle Song, 1922; Berceuse, 1925; Chanson Souvenir, 1925; O Mistress Mine, 1925; The Prinkin' Leddie, 1925; Reach, 1925; Red Fields of France, 1925; Ma douleur, 1929; Ripe Apples, 1929; There has Fallen a Splendid Tear, 1930; Der Einsame, 1931; Liebeslied, 1931; Mailied, 1931; Schlaflied, 1931; Abendlied, 1932, unpubd; Avalon, 1932; The Little Rose, 1932; The Rag Picker, 1932; The Lake Isle of Innisfree, 1933; Fair Annet's Song, 1934; Herbsttag, 1934

Little Elegy, 1934; Fragment, 1935; Now goes the light, 1935; Velvet Shoes, 1935; Go down Death, 1936; A Strange Story, 1936; Départ, 1938, unpubd; Soit, 1938; Viennese Waltz, 1938; Irish Lullaby, 1939, unpubd; You, 1939; Am Flusse, 1940; Die Götter, 1940; Heute geh' ich, 1940; Die Jahre, 1940; Ich denke dein, 1940; Trocknet nicht, 1940, unpubd; Zweiful, 1940; The Bird's Nest, 1941; General Store, 1941; Horses of Magic, 1941; Song at Dusk, 1941

Traveling, 1941, unpubd; Were I to Die, 1941, unpubd; L'amant des roses, 1942; Mein Herz, 1942; Men, 1942; Nicht mit Engeln, 1942; Hymne, 1943; In Tauris, 1944; Look on this horizon, 1944, unpubd; To the Unknown Soldier, 1944; Lullaby for a Forester's Child, 1945; Rêve, 1945; O Proserpina, 1946; Spring Come not too Soon, 1947; The Christmas Story, 1948; The Bailey and the Bell, 1950; Horses, 1951; Einfaches Lied, 1955, unpubd; My Lady Comes, 1957; Three Hokku, 1958

OTHER WORKS

Orch: Poema, 1922; Stars, 1927 (New York, 1963); Sand, 1928 (New York, 1963); Castellana, 2 pf, orch, 1930; Dirge, 1931; Axiom, 1932; American Piece, 1933; Coulennes, 1936; Potomac River, 1940; Paean, 1941; Agreeable Ov., 1948; Rock, 1954 (New York, 1963); The Holy Baby of the Madonna, 1958

Chbr: Fugue, str qt, 1922; Sonata, D, vn, pf, 1922 (New York, 1962); Ballade fantasque, vc, pf, 1927; 3 Restaurant Pieces, vn, pf, 1927; Little Suite, str qt, 1928; Pf Qnt, 1928; Suite mélancolique, vn, vc, pf, 1931; Patria, vc, pf, 1932; Quatuor, str qt, 1939; 3 Pieces after Emily Dickinson, str qt, 1941; Interlude between 2 Pieces, fl, pf, 1942; Wind Qnt, 1957

Pf (pubd unless otherwise stated): Andante douloureux, 1910; Nocturne, 1913 (New York, 1925); Prelude, 1920; Valse dansante, 2 pf, 1922, unpubd; Berceuse, 1924 (New York, 1925); Estudia brillante, 1925, unpubd; 3 Spanish Folk Tunes, 2 pf, 1925 (New York, 1926); Whimsy, 1931; Stars, 1934; Trifle, 1935, unpubd; Cards, ballet, 2 pf, 1936, unpubd; Le jongleur de Notre Dame, ballet, 2 pf, 1959, unpubd

Org: Elegy, 1939, pubd; For a Wedding, 1940, unpubd

Also transcrs. of works by J.S. Bach for 1 and 2 pf

Principal publishers: Oliver Ditson, Edition Musicus, Carl Fischer, Galaxy, H.W. Gray, Mercury Music, OUP, C.F. Peters, E.C. Schirmer, G. Schirmer

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S.C. McClain: *The Solo Vocal Repertoire of Mary Howe with Stylistic and Interpretive Analyses of Selected Works* (diss., Teachers College, Columbia U., 1992)
D. Indenbaum: *Mary Howe: Composer, Pianist and Music Activist* (diss., New York U., 1993)

DOROTHY INDENBAUM, CAROL J. OJA

**Howell, Dorothy** (*b* Birmingham, 25 Feb 1898; *d* Malvern, 12 Jan 1982). English composer. She completed her general education early in order to study with McEwen and Matthay at the RAM. She was a talented pianist as well as a composer, and much of her work is for the piano, most notably the concerto. She gained recognition in 1919 when her symphonic poem *Lamia* was given its première at the Promenade Concerts by Sir Henry Wood and was performed four more times that same season. Her style is essentially Romantic, often drawing on nature and landscape for inspiration. The music is tonal, coloured by rich harmonies and chromaticism. The *Phantasy* for violin and piano won the Cobbett Prize in 1921. Her use of mainly small-scale genres in later works – for piano, voice or ensemble – was partly due to the restrictions of ill-health. From 1924 to 1970 she was professor of harmony and counterpoint at the RAM, and in 1971 was elected a member of the Royal Philharmonic Society. A catalogue of Howell's works (compiled by Celia Mike) is held at the British Library.

WORKS
(*selective list*)

*printed works published in London*

Stage: Christmas Eve, perf. 1922; Sanctity, perf. 1938
Orch: Lamia, sym. poem, 1918 (1921); Danse grotesque, 1919; 2 Dances, 1920; Humoresque, 1921; Koong Shee, 1921, rev. 1933; Minuet, str (1923); Pf Conc., 1923; 2 Pieces for Muted Strings, 1926; The Rock, 1928; Fanfare, ?1930; 3 Divertissements, ?1940; 1 sym., Concert Ov., Prelude, Valse caprice, all n.d.
Other inst: Pf Sonata, c, 1916; 5 Studies, pf (1919), Spindrift, pf (1920); Phantasy, vn, pf, 1921 (1925); The Moorings, vn, pf (1925); Sonata, vn, pf, 1947 (1954); Pf Sonata, e, 1955; 1 str qt, other inst pieces, n.d.
Choral and other vocal works

Principal publishers: E. Arnold, L.J. Casy, Cramer

MSS held by the Dorothy Howell Trust, Bewdley, Worcs.

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E. Kuhe: 'A Girl Musician: Miss Dorothy Howell', *Lady's Pictorial* (4 Oct 1919)
C. Mike: 'Dorothy Howell', *British Music*, xiv (1992), 48–58

CELIA MIKE

**Howell, Gwynne (Richard)** (*b* Gorseinon, 13 June 1938). Welsh bass. He studied at the RMCM, where he sang Leporello in concert and Hunding, Fasolt and Pogner on stage. In August 1968 he joined Sadler's Wells, making his début as Monterone (*Rigoletto*), and playing, among other roles, the Commendatore, Colline and the Cook (*The Love for Three Oranges*). Howell's Covent Garden début was as First Nazarene in *Salome* (1970); his many parts there have included Richard Taverner in the première of Maxwell Davies's *Taverner*, Timur, the Landgrave (*Tannhäuser*), Pimen, Padre Guardiano (*La forza del destino*) and the main Wagnerian bass roles. With the ENO he has sung many leading roles, notably Hans Sachs, Gurnemanz, King Philip II and Bartók's Bluebeard; his parts for the WNO have included the Ruler in the première of Maxwell Davies's *The Doctor of Myddfai* (1996) and Monteverdi's Seneca. A voice of mellow, well-rounded timbre (slightly less imposing at the bottom of its compass) and a tall, dignified figure have aided his natural aptitude for *basso cantante* roles; his authority and quiet dignity have often provided performances with their bedrock of security. His recordings include Walter in *Luisa Miller*, Capellio in *I Capuleti e i Montecchi*, Jero in *Le siège de Corinthe* and the bass roles in choral works from Bach to Elgar.

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A. Blyth: 'Gwynne Howell', *Opera*, xlii (1991), 1018–25

MAX LOPPERT

**Howell, John** (*b* *c*1670; *d* 15 July 1708). English countertenor. He was a boy chorister and later a lay vicar at Westminster Abbey. He sang in the Chapel Royal from 1691, and the Royal Private Music and St Paul's Cathedral from 1697. His singing at St Paul's was satirized by Thomas Brown: 'H—ll was a stretching his Lungs in order to maintain a long white Wig, and a Hackney Coach'. Purcell wrote 'High counter tenor for Mr. Howell' against the countertenor and bass duet 'Hark, each tree' in the 1692 St Cecilia ode and included solos for him in two birthday odes, *Celebrate this festival* (1693) and *Who can from joy refrain?* (1695). These parts, rising to *c″* and above, are markedly higher than those Purcell wrote for his other countertenors.

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*BDECM*
O. Baldwin and T. Wilson: 'Who can from Joy Refraine?', *MT*, cxxii (1981), 596–9
T. Morris: 'Voice Ranges, Voice Types, and Pitch in Purcell's Concerted Works', *Performing the Music of Henry Purcell*, ed. M. Burden (Oxford, 1996), 130–42

OLIVE BALDWIN, THELMA WILSON

**Howells, Herbert (Norman)** (*b* Lydney, Glos., 17 Oct 1892; *d* London, 23 Feb 1983). English composer andteacher. The youngest of six children, he showed early musical promise and announced his intention of becoming a composer while still a young child. Although the Howells family was not wealthy, thanks to the generosity of a local landowner he was able to study with Brewer at Gloucester Cathedral. In 1912, after two years as Brewer's articled pupil, during which time he also befriended and was influenced by his fellow pupil Gurney, Howells won an open scholarship to the RCM where his principal teachers were Stanford (composition) and Charles Wood (counterpoint). There, he came under the influence of Parry, whose philosophy and humanity inspired a deep and lasting affection. Howells was one of the most brilliant and technically gifted students of a generation which included Bliss, Benjamin and Gurney, and after only a few weeks on Stanford's recommendation, his Mass in the Dorian Mode was sung in Westminster Cathedral. Stanford was an important figure in his early career, describing him as his 'son in music'. He conducted the première of Howells's First Piano Concerto in 1913 and persuaded him to enter his Piano Quartet (1916) in the first of the Carnegie Trust's composition competitions, where it won an award.

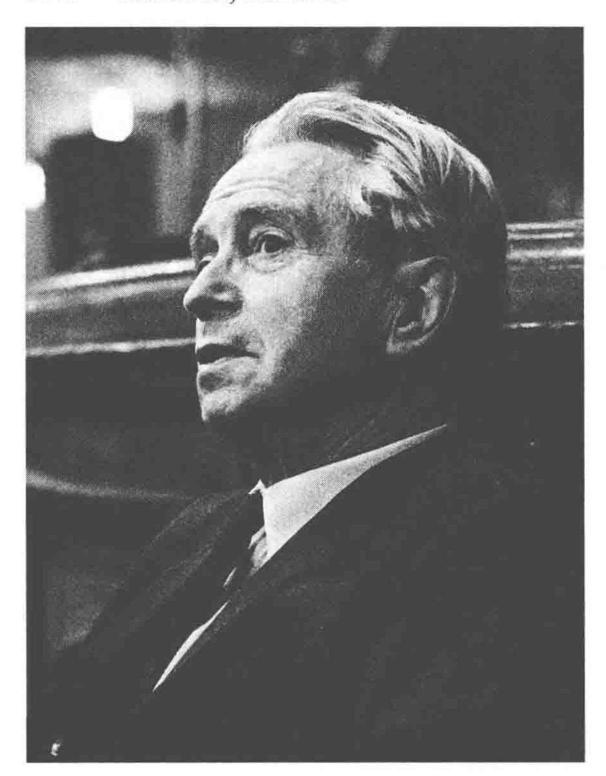
Severe ill-health cut short Howells's first appointment (sub-organist at Salisbury Cathedral) in 1917, and for a time he was not expected to live. During his years of convalescence, 1917–20, the Carnegie Trust employed him as Terry's assistant in the editing of Tudor manuscripts, and procured for him a teaching appointment at the RCM (where he remained until well into his 80s). These years of enforced leisure were among his most productive, and much of his orchestral and chamber music dates from this time. In later years, teaching, examining and adjudicating left him with less time for composition; but these activities were always more than a means of earning a living, and he regarded contact with students and amateurs as an essential stimulus to his own creativity. From 1936 to 1962 he was director of music at St Paul's Girls' School, Hammersmith, where he succeeded Holst, and in 1950 he was appointed King Edward VII Professor of Music at London University, playing a central role in the establishment of a full-time honours school in music. From 1941 to 1945 he deputised for Robin Orr as organist of St John's College, Cambridge. He rose quickly to fame as a composer of songs, chamber music and orchestral pieces, but his extensive contribution to cathedral music, which in later years dominated his reputation, did not begin until the late 1940s.

Howells held many other appointments including the presidencies of the Incorporated Society of Musicians, the Plainsong and Mediaeval Music Society and the Royal College of Organists. In 1931 he became the first John Collard Fellow of the Worshipful Company of Musicians and in 1959 succeeded Elgar and Vaughan Williams as the third John Collard Life Fellow. He was Master of the Company in 1959–60. In 1937 he was awarded the degree of Doctor of Music at Oxford, and in 1961 was awarded an honorary doctorate at Cambridge, where he was made an honorary fellow of St John's College in 1966. Other honours included the CBE (1953) and CH (1972). He wrote a number of articles in a rich, allusive style, and delivered many radio talks.

Howells's mature style skilfully interweaves a number of strands. Of his formative influences, probably the most important were modal counterpoint, derived from Tudor models, Elgar in his elegiac aspects and Vaughan Williams, whose *Tallis Fantasia* had a galvanising effect on the young composer, and whose *Pastoral Symphony* (on which Howells wrote a seminal article) deeply influenced the string quartet *In Gloucestershire*, the most substantial of Howells's instrumental works. To these must also be added the topography of his native Gloucestershire, and his love of English literature. These quintessentially English ingredients are mixed with an un-English technical assurance and made piquant by richly sensuous harmonies, arguably more French in origin (he knew Ravel). The early chamber works, notably the Piano Quartet, the Phantasy String Quartet (1916), the Rhapsodic Quintet for clarinet and strings (1919, another Carnegie award winner) and *In Gloucestershire*, reveal both a natural poet in sound and a musician keenly alive to structural problems. The strong melodic impulse is often vocal in feeling, the texture subtly distinctive. Here already are many of the qualities that made him the finest-grained of the Georgians. Howells, by the early 1920s with a string of successes behind him, was a composer of whom much was expected. Two major orchestral commissions, *Sine nomine* (1922) and the Second Piano Concerto (1925), saw him grappling with the problem of single movement form, but neither work was well received, and the failure of the concerto's première followed by its withdrawal (it was not revived until after the composer's death), brought about a creative crisis. Howells, immersing himself in teaching and adjudicating, produced few substantial works between 1925 and 1935, when personal tragedy unlocked his creativity.

There is in all of Howells's best music an underlying, elegiac sense of transience and loss. He was deeply affected by the human waste of World War I and his *Elegy* (1917), composed in memory of a close friend killed in the fighting, is an eloquent expression of personal grief. The death from polio of his own nine-year-old son in 1935 affected him at the deepest level, and it is arguable that most of his subsequent works were, to a greater or lesser degree, influenced by it. A cello concerto on which he was working at the time was particularly associated in his mind with the boy's death and, perhaps for this reason, Howells was unable to complete it, though the first and second movements survive as the *Fantasia* and *Threnody* for cello and orchestra. It is possible that the slow movement of the final version of *In Gloucestershire* was also composed in the aftermath of this tragedy. Partly in order to overcome his intense grief, and drawing on an earlier *Requiem* for unaccompanied voices (1932), Howells composed *Hymnus paradisi* for soloists, chorus and orchestra, generally accounted his masterpiece. Here, the sense of loss is found to be inseparable from a visionary splendour in a way that suggests a deep affinity with Delius. Largely complete by 1938, it remained a private document until 1950 when Howells, persuaded by Sumsion, Vaughan Williams and Finzi, conducted the first performance at the Three Choirs Festival in Gloucester Cathedral. The work's success led to the composition of other works for similar forces, the *Missa Sabrinensis* (1954) and *Stabat Mater* (1963–5), both scores which present amateur choralists with prodigious difficulties. In these works, and in the equally fine Concerto for Strings (1938) whose slow movement is another elegy for Howells's son, there is a rare mastery of soft dissonance, intricately variegated texture and refined sonority. These qualities are evident in other works, including *A Maid Peerless* for women's chorus, the unaccompanied *Take him, earth, for cherishing* and *The summer is coming*, and in the music for the church to which he turned in his later years.

Howells had a lifelong love of cathedral architecture and most of his church music was written for specific buildings, choirs and individuals. In the sacred works, he found the perfect niche for his languid romanticism, a love of choral texture and resonant acoustics, in music of chromatic sensuousness. He created an ecclesiastical style for the 20th century as Stanford had done for the 19th. The essentially reflective, introvert and nostalgic nature of the office of Evensong found echoes in Howells's own persona, and at the heart of his religious music stand 16 settings of the canticles, of which those for King's College, Cambridge (*Collegium Regale*, 1945), Gloucester (1946) and St Paul's Cathedral (1951) have established firm places in the repertory. There are a number of large-scale anthems, among which *The House of the Mind* (1954) and *A Sequence for St Michael* (1961) are outstanding examples.



*Herbert Howells at a recording session for 'Hymnus paradisi', Kingsway Hall, London, 1970*

Among the best of Howells's songs are his settings of verses by de la Mare, a personal friend. They include the cycle *Peacock Pie* (1919) and the collection *A Garland for de la Mare* (1919–73). For the poet, *King David* was the perfect setting. In setting the Georgian poets, his ingrained sense of the transience of beauty saved him from the clichéd style of some of his contemporaries. His distinguished body of organ music includes four rhapsodies, two sets of psalm-preludes and two sonatas, the second (1932) being his largest and most important solo work. The late *Partita* (1971–2), written in a spare, austere, almost neo-classical idiom, shares characteristics with the contemporaneous *Sonatina* for piano. In two sets of miniatures, *Lambert's Clavichord* (1926–7) and *Howells' Clavichord* (1941–61), and in *Master Tallis's Testament* (1940) for organ, Howells, who used flippantly to describe himself as a reincarnation of one of the lesser Tudor composers, alludes to the world of the Elizabethan virginalists, but placed in an unmistakenly modern idiom.

Howells's star rose early and seemed to wane in the late 1920s. Although the success of *Hymnus paradisi* and the late outpouring of church music re-established his reputation – to the postwar generation, he was known for little else – he did not achieve the position at the pinnacle of English music that was predicted for him. However, the posthumous rediscovery of his early instrumental and orchestral music has revealed a composer of range and depth, and at the close of the 20th century his importance was becoming better understood.

WORKS

ORCHESTRAL

Pf Conc. no.1, c, op.4, 1913, unpubd; The B's, suite, op.13, 1914, unpubd; 3 Dances, op.7, vn, orch, 1915; Puck's Minuet, op.20 no.1, 1917; Suite, op.16, str orch, 1917, unpubd; Elegy, op.15, va, str qt, str orch, 1917; Thé dansant, 1919, lost; Merry Eye, op.20 no.2, 1920; Procession, op.36, 1922; Pastoral Rhapsody, 1923, unpubd; Pf Conc. no.2, op.39, 1925, unpubd; Paradise Rondel, op.40, 1925, unpubd; Mother's Here (incid music), 1929, collab. G. Jacob, lost; Penguinski (ballet), 1933, unpubd; Pageantry, suite, brass band, 1934; King's Herald, 1937, unpubd [1st movt of Pageantry, arr. orch]; Fantasia, vc, orch, 1937; Threnody, vc, orch, late 1930s, orch C. Palmer, 1992; Conc. for str, 1938; Folk Tune Set, 1940, unpubd; First Suite, str, 1942; Second Suite, str, 1942, lost; Fanfare for Schools, brass, timp, str, 1943, unpubd; Music for a Prince, 1948, unpubd: Corydon's Dance, Scherzo in Arden; 3 Figures: Tryptych, brass band, 1960; Fanfare to Lead into the National Anthem, brass, perc, org, 1977

CHAMBER

3 or more insts: Variations for 11 solo insts, op.3, *c*1913, lost; Lady Audrey's Suite, op.19, str qt, 1915; Piano Quartet, a, op.21, 1916; Phantasy Str Qt, op.25, 1916–17; In Gloucestershire (str qt no.3), 1916–*c*1935 [1st version lost, rev. 1920, final version early 1930s]; Rhapsodic Qnt, op.31, cl, str, 1919; The Old Mole, pf qnt, 1937, unpubd [folktune arr.]; Hunsdon House, pf qnt, 1937, unpubd [arr.]

1–2 insts: Sonata, b, vn, pf, 1911, unpubd; Comedy Suite, op.8, cl, pf, *c*1913, lost; Prelude no.1, hp, 1915, unpubd; 3 Pieces, op.28, vn, pf, 1917: Pastorale, 'Chosen' Tune, Luchinushka; Damsons, vn, pf, *c*1917, unpubd; Sonata no.1, E, op.18, vn, pf, 1917–19; Sonata no.2, E♭, op.26, vn, pf, 1917, unpubd; Cradle Song, vn, pf, 1918, unpubd; Sonata no.3, e, op.38, vn, pf, 1923; A Country Tune, vn, pf, *c*1925; A Croon, vn, pf, *c*1925; Slow Air, vn, pf, *c*1927; Lambert's Clavichord (3 transcrs), vc, pf, 1929; Sonata, ob, pf, 1942; Minuet (grace for a fresh egg), bn, pf, 1945; Sonata, cl, pf, 1946; A Near Minuet, cl, pf, 1946, 2 Pieces, fl, vn, unpubd: Air, Alla Menuetto; Lento, assai espressivo, vn, pf, unpubd

KEYBOARD

Org: Sonata, c, op.1, 1911; Phantasy Ground Bass, *c*1915, lost; 3 Psalm-Preludes set 1, op.32, 1915–16; Rhapsody, op.17 no.1, 1915; Rhapsody, op.17 no.2, 1918; Rhapsody, op.17 no.3, 1918; Sonata (no.2), 1932; 3 Psalm-Preludes set 2, 1938–39; Fugue, Chorale and Epilogue, 1939; Master Tallis's Testament, 1940; Preludio Sine nomine, 1940; Saraband for the Morning of Easter, 1940; Paean, 1940; Intrata (no.2), 1941; Saraband In Modo Elegiaco, 1945; Siciliano for a High Ceremony, 1952; Prelude De profundis, 1958; Rhapsody no.4, 1958; 2 Pieces, 1959: Dalby's Fancy, Dalby's Toccata; A Flourish for a Bidding, 1969; Partita, 1971–2; Epilogue, *c*1971; St Louis comes to Clifton, 1977; 6 Short Pieces (1987); 2 Slow Airs (1987); Miniatures (1993)

Pf: 4 Romantic Pieces, 1908, unpubd [only no.2 extant]; Marching song, 1909, unpubd; Summer Idylls, 1911, unpubd; Minuet, a, *c*1915, unpubd; Snapshots, op.30, 1916–18; Phantasie, 1917, unpubd; Sarum Sketches, op.6, 1917; Procession, op.14 no.1, 1918; Phantasy Minuet, op.27, pianola, 1919; Rhapsody, op.14 no.2, 1919; Jackanapes, op.14 no.3, 1919; The Chosen Tune, 1920; Once upon a time . . ., suite (London, 1920); Gadabout, *c*1922; A Mersey Tune, 1924; 2 Pieces, 1926: Slow Dance, Cobler's Hornpipe; Country Pageant (London, 1928); A Little Book of Dances (London, 1928); A Sailor Tune (London, 1930); O Mensch bewein dein Sünde gross (arr. Bach: Chorale prelude, BWV 622); Triumph Tune, 1934, arr. 2 pf, 1941, unpubd; Promenade for Boys (London, 1938); Promenade for Girls (London, 1938); Minuet, 1939, unpubd; Polka, 2 pf, *c*1939; Puck's Minuet, 2 pf, *c*1941, unpubd [arr. of 2 Pieces for Small Orch, op.20 no.1]; Musica Sine Nomine, 1959; Pavane and Galliard, 1964, unpubd; Et nunc et semper, 1967, unpubd; Petrus Suite, 1967–73, unpubd; H-plus-H gavotte, 1970, unpubd; Sonatina, 1971

clvd: Lambert's Clavichord, op.41, 1926–7; Howells' Clavichord, 1941–61; My Lady Harewood's Pavane, 1949, My Lord Harewood's Galliard, 1949; Finzi: his rest, 1956

VOCAL

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Hymn Tunes: God of our England: Hymn for the Coronation (O God of Britain hear today), 1911, unpubd; St Briavel's (My God, I thank thee who hast made the earth so bright), *c*1925; Father of Men: a hymn for Charterhouse, 1930; Michael (All my hope on God is founded), *c*1930; Severn (My God, I thank thee who hast made the earth so bright), *c*1931; David (Hills of the north, rejoice), 1937, unpubd; Twigworth (God is love, let Heav'n adore Him), *c*1937; Love divine, all loves excelling, *c*1962, unpubd; Newnham (Lord Christ when first Thou cam'st to men), *c*1962; Salisbury (Holy spirit, ever dwelling), *c*1962; Sancta civitas (O holy city seen of John), 1962; Erwin (Lord by whose breath), 1966; In manus tuas (This world, my God, is held within your hand), *c*1968; Norfolk (With wonder, Lord, we see your works), *c*1968; Kensington (To the name of our salvation), *c*1970; Jesu dulcis memoria (Jesu, the very thought is sweet), unpubd; Jesu, guide our way, unpubd; Urbs beata (Blessed city, heavenly Salem), unpubd; 9 Anglican double chants

Secular Choral: To the owl (Tennyson), SS, pf, 1909; 5 Partsongs, op.5, male vv, TTBB, pf, *c*1914: 1. Love's secret (W. Blake), 2. Is the moon tired? (C. Rossetti), 3. Weep you no more (J. Dowland), 4. The winds whistle cold (D. Terry), 5. A Dirge (Shakespeare) [nos. 1 and 2 lost]; The Tinker's song (trad.), SS, pf, *c*1916; In youth is pleasure (R. Wever), SSATB, 1915; 5 Partsongs, op.11, female vv, SA, pf, 1915–17: 1. The shepherd (Blake), 2. The pilgrim (Blake), 3. A croon (trad.), 4. A sad story (trad.), 5. Come all ye pretty fair maids (trad.); The Skylark (J. Hogg), SS, pf, 1916; An old man's lullaby (T. Dekker), SS, pf, 1917; 3 Songs, op.24, female vv, SS, pf, 1917: 1. Under the greenwood tree (Shakespeare), 2. A north-country song (trad.), 3. A true story (T. Campian); Before me, careless, lying (A. Dobson), SSATB, 1918; A golden lullaby (T. Dekker), SS, pf, *c*1920; The duel (E. Field), SS, pf (London, 1922); The wonderful Derby ram (trad.), unison vv, pf, 1922; All in this pleasant evening (trad.), unison vv, pf, 1923; Creep afore ye gang (J. Ballantine), SATB, 1923; The Shadows (S. O'Sullivan), SATB, 1923; Spanish lullaby (trad.), unison vv, pf, 1923; Bells (trad.), SS, pf (London, 1924); First in the garden (trad.), SS, pf, 1924; Holly song (trad.), unison vv, pf, 1924; Irish wren song (trad.), SS, pf, 1924; Mother Mother (trad.), unison vv, pf (London, 1924); Robin Hood's song (A. Munday), SS, pf, 1924; Sing ivy (trad.), SS, pf, 1924; Singe lully by, lully (trad.), SS, pf (London, 1924); Swedish May song (trad.), SS, pf, 1924; The days are clear (C. Rossetti), unison vv, pf, *c*1925; Eight o'clock the postman's knock (C. Rossetti), unison vv, pf, *c*1925; Mother shake the cherry tree (C. Rossetti), unison vv, pf, *c*1925; The Saylor's song (trad.), SS, pf, 1927; Tune thy music (Campion), unison vv, pf, 1927; Good counsel (G. Chaucer), unison vv, pf, 1928; Delicates so dainty (trad.), unison vv, pf, 1931; Sweet content (R. Greene), unison vv, pf, 1931; Bunches of grapes (W. de la Mare), unison vv, pf, 1933; To music bent (Campion), SS, pf (London, 1933); Sea Urchins (song set for children, G. Balcomb), SS, pf (London, 1935); A Song of Welcome (F. Harvey), unison vv, pf, 1935; Piping down the valleys wild (Blake), SS, pf, 1938; The History of an Afternoon (Howells), round for 3vv, 1939; A New Year Carol (trad.), SS, pf, 1939; Shadow March (R.L. Stevenson), SS, pf, 1939; The Key of the Kingdom (de la Mare), SS, pf (London, 1948); Walking in the Snow (Buxton), SATB, 1950; Inheritance (de la Mare), SSAATTBB, 1953; Four Horses (trad.), unison vv, pf (London, 1954); The Scribe (de la Mare), SATB, 1957; I mun be married a Sunday (N. Udall), unison vv, pf, 1957, unpubd; New Brooms (A. Wilson), unison vv, pf, 1957, unpubd; Pink Almond (K. Tynan), SS, pf, 1957; A Christmas Carol (G. Wither), unison vv, pf (London, 1958); The summer is coming (B. Guinness), SATB, 1964; The Poet's Song (Tennyson), SS, pf, unpubd

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PAUL ANDREWS

**Howen, Carl van der.** *See* HOEVEN, CARL VAN DER.

**Howes, Frank (Stewart)** (*b* Oxford, 2 April 1891; *d* Standlake, Oxon., 28 Sept 1974). English critic, editor, lecturer and writer on music. He was educated at Oxford High School and St John's College. After a period at the RCM he joined the staff of *The Times* in 1925 and succeeded H.C. Colles as chief music critic in 1943, a post

which he held until 1960. He lectured on musical history and appreciation at the RCM (1938–70) and was Cramb Lecturer at Glasgow University in 1947 and 1952. He was awarded the FRCM and Hon RAM, and was made a CBE in 1954.

One of Howes's chief interests found expression in his first book, *The Borderland of Music and Psychology* (1926), and again in *Man, Mind and Music* (1948). Another lifelong interest was reflected in *Folk Music of Britain – and Beyond* (1969) and in his editorship of the *Folk Song Journal* and its successor (*JEFDSS*) from 1927 to 1945.

A champion of contemporary English music, he did much to further the music of Vaughan Williams and Walton between the wars, later writing excellent monographs on each (1954 and 1965). His study of *The English Musical Renaissance* (1966) declared natural affinities which made him out of sympathy with the movement which, after 1945, led away from national self-sufficiency in English music towards a more cosmopolitan attitude. He used his critical influence to support, for instance, the cause of opera in English and to combat new movements in music that he regarded as deleterious. A staunch champion of anonymous criticism (as in *The Times*), Howes possessed a personal style, in which the didactic was often concealed beneath an easy persuasiveness of manner, and strong individual opinions; and the combination served as effectively as any signature to identify his writing.

In the field of administration and organization he worked indefatigably for over 30 years. He was president of the Royal Musical Association (1947–58); chairman of the Musicians' Benevolent Fund (1936–55); and member of the Music Panels of the Arts Council and the British Council between 1945 and 1971.

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MARTIN COOPER/R

**Howes** [Hawes], **William** (*b* in or nr Worcester; *d* Windsor, 21 April 1676). English singer, violinist, cornett player and composer. According to Anthony Wood he was 'bred up among the musicians or the waits in Worcester'. He was a lay clerk at St George's Chapel, Windsor, from November 1632 until the start of the Civil War in 1642, and was sworn a member of the Chapel Royal on 25 November 1643, when the court was based at Christ Church, Oxford. Wood also stated that 'when the wars were ceased he returned to Windsor and there by friends got the pay of a soldier from the persons there in Authority which kept him from starving'. He was certainly back in Windsor and had entered holy orders by the time his son John was baptised there on 27 June 1647. He was one of the musicians in Cromwell's household (probably 1656–8), and was among those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. He is mentioned by John Batchiler in *The Virgin's Pattern: In the Exemplary Life, and Lamented Death of Mrs. Susanna Perwich* (London, 1661) as one of the 'most exactly skilful Brothers' who admired the musical talents of Susanna Perwich.

At the Restoration, Howes resumed his places at Windsor and in the Chapel Royal ('where he usually played on the cornet', according to Wood), and was given places in the Twenty-Four Violins and among the royal wind musicians. He died at Windsor on 21 April 1676, and 'was buried in the yard joining to the Royal Chapel of St. George's there'. His son Burgess (1649–80) was a bass at Windsor and in the Chapel Royal. Howes's catch *Good Simon, how comes it your nose looks so red* in *Catch that Catch Can* (*RISM* 1652[10]/*R*) probably refers to Simon Ives (i). In addition, there is a setting of *Super flumina Babylonis* for three sopranos and continuo (*GB-Ob* Tenbury 726), a chant (*Lbl* Add.34609), and the bass part of a song, *Fine young folly* (*Ge* R.1.61).

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PETER HOLMAN

**Howet** [Howett], **Gregorio.** *See* HUET, GREGORIO.

**Hoyer.** *See under* MEINL.

**Hoyland, Vic(tor)** (*b* Wombwell, Yorkshire, 11 Dec 1945). English composer. He studied music at the University of Hull and then composition with Rands at the University of York (DPhil 1974). Since 1981 he has been associated with the University of Birmingham, first as Haywood Research Fellow, later as lecturer and now as reader in the department of music. Throughout the 1970s Hoyland worked chiefly for Universal Edition, editing and preparing scores by Birtwistle, Rands and others. During this decade he composed a number of striking semi-theatrical and instrumental works which brought him to public attention, including *EM* for 24 voices (1970) and *Jeux-thème* for mezzo soprano and ensemble (1972). In 1980 he co-founded and directed the Northern Music Theatre company (along with the composer David Sawer and the conductor Graham Treacher), which gave a series of influential performances in London, Huddersfield and Bath, including UK premières of works by Kagel and Hoyland's extended monodrama *Michelagnolio* (1981). Hoyland's innovations in music theatre have been one of the most important aspects of his work. *Dumbshow* (1984) requires a male and female performer in Edwardian costume to execute minutely detailed actions on giant chessboards in exact synchronzation with a meticulously notated score for drum kit. The influence of Beckett and

Kagel on his work of this period is as important as that of Stravinsky and Berio, but increasingly he has moved away from gestural preoccupations towards a more fluent and abstract musical language in which line and harmony play a greater part. Ensemble works such as *Fox* (1983) and the String Quartet (1985) began a series of instrumental pieces including *In Transit* for orchestra (1987), the Chamber Concerto (1993) and *Vixen (A-Vixen-A)* (1996) composed for the Cheltenham Festival, which achieve a powerful and emotional expression within a highly personal, modernist idiom. *Vixen*, inspired in part by the rhythmic theories of the medieval Arab scholar IBN SĪNĀ (Avicenna), and the *Bagatelles* (String Quartet no.3) (1995) suggest a growing interest in non-Western music.

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Vocal: EM (*Exeter Book*), 24vv, 1970; Jeux-thème (P. Verlaine), Mez, 24 insts, 1972; Ariel (S. Plath), v, fl, 2 mar, 2 vib, 10 insts, 1974–5; Seneca/Medea (Seneca), S,A,T,B, a fl, cl, pf, vib, perc, mar, vn, vc, 1985; November 2nd (In memoriam Pier Paolo Pasolini) (Hirst), v, 2 cl, va, vc, db, 1992

Inst: ESEM, db, 8 insts, 1975; Seranade, 14 insts, 1979; Reel, 3 ob, 3 eng hn, 2 bn, dbn, 1980; Andacht zum Kleinen, 9 players, 1980; Qt Movt, str qt, 1982; Fox, chbr ens, 1983; Qnt of Brass, 1985; Str Qt, 1985; Hoquetus David, ens, 1987; In Transit, orch, 1987; Work-Out, tbn, 1987; Work-Out, mar, 1988; Of Fantasy, of Dreams and Ceremonies, 13 str, 1989; Pf Trio, 1990; Pf Qnt, 1990; The Other Side of the Air, pf, 1992; Chbr Conc., pf, wind, brass, perc, 1993; Bagatelles (Str Qt no.3), 1995; Vixen (A-Vixen-A), orch, 1996

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ROGER MARSH

**Hoyle, John.** *See* BINNS, JOHN.

**Hoyoul** [Hoyou, Hoyu, Hoyol, Hoyul, Hoyeux, Huiol, Huioul, Hujus], **Balduin** (*b* Liège, 1547–8; *d* Stuttgart, 26 Nov 1594). Flemish composer, active in Germany. Although Fétis stated that he was born at Braine-le-Comte, Hainaut, incorrectly citing as the source of this information the dedication of his *Sacrae cantiones* (1587), Hoyoul is referred to as being from Liège both in the registration of his first marriage and in a letter of 13 February 1580 from Lassus to Duke August of Saxony. He was a choirboy in the Württemberg Hofkapelle at Stuttgart, and records there show that his voice broke in the summer of 1563, when he was 15. He evidently showed considerable musical promise, for the Kapellmeister, Philipp Weber, arranged with Duke Christoph for him to study with Lassus at Munich in 1564–5. After his return he worked as a composer and alto singer; court records include frequent payments to him. During his middle years at the court he also taught composition to younger musicians, and he compiled a complete inventory of the musical instruments and the music library. In 1589 he was appointed Kapellmeister at the court, after the death of Ludwig Daser, whose daughter he had married. In 1593 he applied unsuccessfully for the position of Kapellmeister at the Saxon electoral court at Dresden. He was clearly a well-trained and competent composer, though his output is uneven and there are occasional awkward contrapuntal passages. His most impressive works are the German motets, which are based on chorale melodies and include his freshest inspirations, and the parody *Magnificat* settings, which are mostly based on works by Lassus and are important contributions to a genre that was comparatively little cultivated. Some of the Latin motets show considerable imagination, but in general they tend to be conservative in ideas and technique.

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DANIEL T. POLITOSKE

**Hrabanus** [Rabanus, Rhabanus] **(Magnentius) Maurus** (*b* Mainz, *c*780; *d* Winkel im Rheingau, 4 Feb 856). Frankish churchman and scholar. He was educated at Fulda, and at St Martin in Tours (when it was directed by Alcuin), and was ordained in 814. He became a teacher at Fulda, and abbot there in 822. In 842 he retired from the abbacy but was named archbishop of Mainz in 847, and served in this position, the most prestigious in the east Frankish church, until his death.

In his voluminous writings on theology, liturgy and philosophy Hrabanus occasionally referred to music. His remarks are often verbatim borrowings from such writers as Cassiodorus and Isidore of Seville. In his comments on liturgical music, Hrabanus was more concerned with the spirit in which music is performed than with the technical materials of music (of which he revealed little knowledge). Nevertheless, he taught that music, rather than a luxury, was an essential part of creation, and his establishment of a liberal arts curriculum at Fulda contributed to the movement that would culminate in the application of music theory to plainchant.

At one time Hrabanus was thought to have composed a number of hymns (see Szövérffy, p.222). The most famous of them is *Veni Creator Spiritus*, widely sung at Pentecost; but many scholars now believe that it was not his. Although Hrabanus showed some skill as a versifier, Manitius felt that he had not the slightest talent for poetry; indeed his importance as a scholar rests principally on his work of collecting, relating, organizing and accurately restating the contributions of others, and on his establishment of an educational tradition in the eastern portion of the Frankish empire. For this latter achievement he became known as 'praeceptor Germaniae'.

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RUTH STEINER/BRADLEY JON TUCKER

**Hrabovs'ky** [Grabovsky], **Leonid Oleksandrovych** (*b* Kiev, 28 Jan 1935). Ukrainian composer. While an economics student at Kiev University (1951–6) he entered the conservatory there, studying composition with Lyatoshyns'ky and Revuts'ky. He graduated in 1959 and his diploma was secured with the *Four Ukrainian Songs* for chorus and orchestra (1959) which won first prize in an all-union competition, and about which Shostakovich wrote: 'the *Ukrainian Songs* by Hrabovs'ky pleased me immensely ... his arrangements attracted me by the freedom of treatment and good choral writing'. During the early 1960s Hrabovs'ky taught theory and composition at the Kiev Conservatory. It was in this period that he, together with Hodzyats'ky, Huba and Sil'vestrov, formed the so-called Kiev avant garde. These composers (later joined by Stankovych and Zahortsev), following the models of Stravinsky and Bartók, added the heritage of Schoenberg, the Polish postwar avant garde and other trends generated by post-serialism to cause a musical revolution in Ukraine. Of all of the Soviet composers who emerged on the international scene in the mid-1960s, Hrabovs'ky has gained the reputation of being the most adventurous, outrageous and, at the same time, most interested in formal experimentation which made liberal use of dissonant counterpoint, polytonal chordal complexes and polyrhythms. Although he began employing a neo-classical style tempered by a contemporary approach to ethnographic material, after completing two chamber operas (*The Bear* in 1963 and *The Marriage Proposal* in 1964) he broke with this style. Between 1962 and 1964 he had written a number of works that were bringing him closer to 12-tone aesthetics; at the same time he was studying not only the Second Viennese School but also the Polish avant garde, the ideas of Stockhausen and Xenakis, the music of Cage, Feldman, Lutosławski and Varèse. This gestation period resulted in a group of compositions written in 1964 in a phenomenal burst of activity. These compositions espoused the post-Webernian aphoristic manner alongside aleatory rhythms, spatial notation and exploitation of unusual timbres. Although many of these works were highly conceptual and appear skeletal on paper, they sound weighty and very colourful (even the *Microstructures* for solo oboe of 1964), in part because the gestures, although formally precise and 'classically' transparent, are so fitted that they result in a series of very long and complex lines that create a mood of spaciousness. The culmination of this stylistic stage was *La mer* (begun in 1964 but finished in 1970), in many ways Hrabovs'ky's most ambitious work of that period, which was first performed during the Gaudeamus Music Week in 1971. At about this time, with a cycle entitled *Homoeomorphia I–III* for piano (1968–9), *Homoeomorphia IV* for orchestra (1970) and *A Little Chamber Music no.2* (1971), Hrabovs'ky began to develop a style that can be described as structural minimalism: this involved an algorithmic method of dealing with random numbers which reached full maturity in the *Concerto misterioso* for nine instruments of 1977. His music later began also to exhibit a complex synthesis of various styles. In 1981 he moved to Moscow, and in 1987 joined the editorial staff of the journal *Sovetskaya muzïka*. In 1990, at the invitation of the Ukrainian Music Society, He moved to the USA, where several performances of his works have taken place. He was composer-in-residence at the Ukrainian Institute of America in New York (1990–94) and now lives in Brooklyn, working as a church organist.

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*(selective list)*

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Vocal: 4 Ukrainian Songs, chorus, orch, 1959; From Japanese Haiku, T, pic, bn, xyl, 1964, rev. 1975; Pastels (P. Tychyna), S, vn, va, vc, db, 1964, rev. 1975; La mer (melodrama, after St John Perse), spkr, 2 choruses, org, orch, 1964–70; Epitaph for Rainer Maria Rilke, S, hp, cel, gui, chimes, 1965, rev. 1975; Marginalien zu Heissenbuettel (H. Heissenbuettel), spkr, 2 tpt, trbn, 1 perc, 1967, rev. 1975; Kogda [When] (introduction and 9 miniatures, V. Khlebnikov), Mez, cl, vn/va, perc, pf, str, 1987; Temnere mortem (cant., after H. Skovoroda), chbr chorus, 1991; Peredvistia svitla [Omen of Light] (6 poems, V. Barka), S, cl, vn, pf/synth, 1992; I bude tak [And it Will Be] (8 poems, M. Vorobyov), Mez, cl, vn, perc, pf/synth, 1993

Inst: Sonata, vn, 1959; 5 Character Pieces, pf, 1962; 4 Two-Pt Inventions, pf, 1962; Costanti [Constants], vn, 6 perc, 4 pf, 1964, rev. 1966; Microstructures, ob, 1964, rev. 1975; Trio, vn, db, pf, 1964, rev. 1975; 4 Inventions, chbr orch, 1965 [arr. of pf inventions]; A Little Chbr Music no.1, 15 str, 1966; Homoeomorphia I–II, pf, 1968; Homoeomorphia III, 2 pf, 1969; Vizerunky [Ornamentations], ob, va, hp/gui, 1969, rev. 1981; Homoeomorphia IV, orch, 1970; A Little Chbr Music no.2, ob, hp, 12 str, 1971; 2 Pieces, str, 1972; Bucolic Strophes, org, 1975; On St John's Eve, sym. legend, orch, 1976 [after N.V. Gogol]; Conc. misterioso, 9 insts, 1977; Concorsuono, hn, 1977; Homages, gui, 1981; Night Blues, gui, 1981; Für Elise zur Erinnerung [Keepsake for Elissa], pf, 1988; Hlas I, vc, 1990; Vorzel, sym. elegy, 3 orch groups, 1992; Hlas II, b cl, 1994

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VIRKO BALEY

**Hradec nad Moravicí.** Site of a castle near OPAVA, Czech Republic, where concerts and an annual music competition are held.

**Hrazdíra, Cyril Metoděj** (*b* Rájec nad Svitavou, Blansko district, Moravia, 16 Jan 1868; *d* Brno, 3 Dec 1926). Czech conductor and composer. He studied at the Brno Organ School with Janáček (1886–8) and held organ and conducting posts in Brno and Olomouc before settling in Ostrava (1891–8), where in addition to a church post he

conducted the choral societies Záboj (1893–7) and Lumír (1894–8). Family reasons compelled him to join the Russian navy in 1898 but he returned to Moravia in 1899 and was appointed first conductor of the Brno Opera in 1903. During his four years there he introduced a number of new works, the most important of which was Janáček's *Jenůfa* (1904). Janáček seems to have been pleased with his work and in his 1907 revision incorporated several cuts suggested by Hrazdíra. Conflicts with the management of the Brno theatre led to his departure (1 February 1907) and for the next few years he worked as conductor of various travelling opera companies based in Ostrava before taking up conducting posts in Split (1911), Ljubljana (1912) and Zagreb (1913–14). After World War I he continued working in Split; he finally retired to Moravia. His compositions, in a Romantic idiom, include three operas, notably *Ječmínek* ('Barleycorn', a Moravian folk hero), first performed in Brno a month after *Jenůfa*, and two operettas, as well as church music, cantatas and choruses, and arrangements of Silesian folksongs.

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JOHN TYRRELL

**Hreol** (Anglo-Saxon). *See* REEL.

**Hřímalý.** Czech family of musicians of Polish origin.

(1) **Vojtěch Hřímalý (i)** (*b* Blatná, nr Písek, Bohemia, 18 July 1809; *d* Moscow, 26 Oct 1880). Organist. Trained by the organist Josef Böhm, he was organist in his home town of Blatná and then in Plzeň (1835–75). Six of his children became musicians, four of them making up the family string quartet (first appearance, 1872): Jan (4), leader; Vojtěch ii (3), second violin; Bohuslav (6), viola; Jaromír (5) cello. On retirement he joined his son (4) Jan in Moscow.

(2) **Marie Hřímalá** (*b* Plzeň, 17 Sept 1839; *d* Salzburg, 13 May 1921). Pianist and singer, daughter of (1) Vojtěch Hřímalý (i). After touring as a prodigy and working as an opera singer in Olomouc and Brno, she taught singing and the piano at the Salzburg Mozarteum from 1881. Her sister Anna (1841–97), a singer and accompanist, also lived in Salzburg.

(3) **Vojtěch Hřímalý (ii)** (*b* Plzeň, 30 July 1842; *d* Vienna, 15 June 1908). Composer, violinist and conductor, son of (1) Vojtěch Hřímalý (i). He studied the violin with Moris Mildner at the Prague Conservatory (1855–61), after which he became the orchestral leader in Rotterdam (1861) and Göteborg (1862) and then returned to Prague as leader and director of the Provisional Theatre orchestra (1868–73). Leaving this post after disagreements with the management, he became second conductor of the German Theatre in Prague (1873–4) and chairman of the Philharmonic Society; he also wrote for Pivoda's *Hudební listy*. In 1874 he left Bohemia to become director of the Philharmonic in Czernowitz, Bukovina (now Chernovtsy, Ukraine), where his activities as orchestral and choral conductor, string quartet leader, teacher of harmony, singing, the violin and piano and, from 1902, as university lecturer did much to raise local musical standards. Most of his large output was left in manuscript, but his opera *Zakletý princ* ('The Enchanted Prince') remained in the repertory of the Provisional Theatre after its production in 1872 and his Violin Concerto was often played by František Ondříček. Another opera, *Švanda dudák* ('Schwanda the Bagpiper'), was produced in Plzeň in 1896; he also wrote incidental music, songs, choruses and a requiem, chamber music and teaching manuals.

(4) **Jan Hřímalý** [Ivan Voytekhovich Grzhimali] (*b* Plzeň, 13 April 1844; *d* Moscow, 11/24 Jan 1915). Violinist, son of (1) Vojtěch Hřímalý (i). Like his brother (3) Vojtěch, he was a violin pupil of Mildner at the Prague Conservatory (1855–61), after which he became leader of the Amsterdam orchestra (1862–8). He then moved to Moscow to teach the violin at the Imperial Conservatory (1869) and in 1874 succeeded Ferdinand Laub as professor and married his daughter. One of his many pupils was Glier. He was leader, occasionally conductor, in the symphony concerts and leader of the string quartet that gave the first performance of Tchaikovsky's Third String Quartet (1876). He also played in the premières of Tchaikovsky's Second String Quartet (1874) and Piano Trio (1882); in the latter Tchaikovsky entrusted the bowing of the string parts to him. He wrote books of violin studies (*Doppelgriff-Übungen* and *Tonleiter-Studien*) and revised Mazas's violin school.

(5) **Jaromír Hřímalý** (*b* Plzeň, 23 Sept 1845; *d* Helsinki, 15 June 1905). Cellist, son of (1) Vojtěch Hřímalý (i). He studied the cello at the Prague Conservatory (1858–64), played in the Provisional Theatre orchestra (from 1871) and in 1872 moved to Helsinki as leader of the opera orchestra. He appeared frequently as a soloist, founded a string quartet and was well known as a teacher.

(6) **Bohuslav Hřímalý** (*b* Plzeň, 18 April 1848; *d* Helsinki, 11 Oct 1894). Violinist and conductor, son of (1) Vojtěch Hřímalý (i). He studied the violin with Mildner at the Prague Conservatory (1858–64) and played the violin and viola in the Provisional Theatre orchestra (1868–72). He also conducted in Plzeň (1872–4) and in Prague. In 1875 he joined his brother Jaromír in Helsinki, where he became conductor of the Finnish Opera and later of a Swedish company. His works include a one-act opera, *Carevniny střevičky* ('The Empress's Slippers'; 1885–6, after N.V. Gogol).

(7) **Otakar Hřímalý** (*b* Czernowitz, Bukovina [now Chernovtsy, Ukraine], 20 Dec 1883; *d* Prague, 10 July 1945). Composer, teacher and conductor, son of (3) Vojtěch Hřímalý (ii). After attending school in Czernowitz, he studied in Vienna at the conservatory and university (1903–8) and took the doctorate. In 1909 he joined his uncle Jan in Moscow and became conductor in the opera section of the conservatory (1910–16). After the Revolution he became conductor of the State Opera and music inspector (1919–22). He then returned to Czernowitz (by then renamed Cernăuţi) to become professor and director (from 1933) of the music institute Societatea Filharmonică. On the Russian occupation of Bukovina he fled to Prague, where from 1940 he taught at the conservatory. His compositions, many of them based on Romanian

themes, include seven symphonies, a violin concerto, a piano concerto, chamber music, two cantatas, an opera and two ballets.

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JOHN TYRRELL

**Hrisanide** [Hrisanidis], **Alexandru** (*b* Petrila, 15 June 1936). Romanian composer and pianist. He studied with Jora, Constantinescu and F. Musicescu at the Bucharest Conservatory (1953–64); while there he taught piano at the No.1 Music School in Bucharest (1952–62), becoming a junior lecturer at the conservatory in 1962. His studies were continued under Boulanger in Paris, at the American Conservatory in Fontainebleau (1965) and at the Darmstadt summer courses (1966–7). After a period spent teaching in the USA at the University of Oregon (1973–4), he returned to Europe and became professor of piano and chamber music at the academies of music in Amsterdam and Tilburg. As a pianist he has promoted new Romanian music abroad, built up an immense repertory of contemporary music and given several important premières. In his composition he employs the most novel means (abundant and inventive effects of timbre, employment of sound masses and of electronics) in an essentially romantic spirit. In 1957 he received a distinction at the Young Romanian Students' National Competition and in 1965 he was given the Lili Boulanger Foundation Award for his *Volumes-Inventions*.

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VIOREL COSMA

**Hristić, Stevan** (*b* Belgrade, 19 June 1885; *d* Belgrade, 21 Aug 1958). Serbian composer and conductor. From 1904 to 1908 he lived in Leipzig, where he studied at the conservatory with Stephan Krehl and Richard Hofmann (composition) and Nikisch (conducting). He continued his studies during the years 1909–12 in Moscow, Rome and Paris. From 1912 until the beginning of World War I he conducted at the National Theatre in Belgrade and taught at the Serbian music school and seminary. He was chief conductor of the Belgrade PO (1923–37) and director of the opera (1925–35) before becoming professor of composition at the academy of music (1937–51), and rector there (1942–4). For several years after World War II he was chairman of both the Yugoslav and Serbian Composers' Unions, and he was elected to corresponding (1948) and full (1950) membership of the Serbian Academy.

Drawn towards contemporary west European music, he adopted a late Romantic style, sometimes with Impressionist elements. Some of his works are inspired by folk music, while his sacred music is influenced by Russian music. His major contributions, however, were for the stage. The opera *Suton* ('Twilight') is successful both in creating atmosphere and in the vocal underlining of psychological states; the revised version includes an extensive ballet divertissement. The summit of Hristić's output is the ballet *Ohridska legenda* ('The Legend of Ohrid', 1933), a work which brilliantly transforms folk motifs in a symphonic manner; its descriptive music is based on powerful folkdance rhythms. *The Legend of Ohrid* has achieved wide popularity, thanks to its brightly coloured orchestration and its plot embracing both patriotic struggle and idyllic episodes. Hristić's songs and choral pieces are written in a direct melodic style.

WORKS
(*selective list*)

Stage: Čučuk Stana [Little Stana] (incid music, M. Petrović), 1907; Uobraženi bolesnik (incid music, after Molière: *La malade imaginaire*), 1921; Suton [Twilight] (op, after I. Vojnović), 1925, rev. 1954; Hamlet (incid music, after W. Shakespeare), 1930; Ohridska legenda [The Legend of Ohrid] (ballet), 1933, enlarged 1947, 1958; The Tempest (incid music, after Shakespeare), 1933

Orch: Sym. Fantasy, vn, orch,

Choral: Vaskrsenje [Resurrection] (orat, D. Ilić), 1912; Dubrovnik Requiem, e, n.d.; a cappella songs

Songs, incl. Lastavica, Elegija [The Swallow]

Film music, few inst works

Principal publishers: Geca Kon, Prosveta, Savez Kompozitora Jugoslavije

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M. Živković: 'Značaj kompozitorske ličnosti Stevana Hristića', *Muzički glasnik*, no.4 (1933), 73–7

P. Bingulac: '"Ohridska legenda" Stevana Hristića', *Muzika*, i (1948), 105–13

'Stevan Hristić in memoriam', *Zvuk*, nos.21–3 (1958), 1–31

S. Đurić-Klajn: 'Stevan Hristić', *Pozorišni život*, iv (1959), 9, 19

N. Mosusova: '"Ohridska legenda" Stevana Hristića', *Zvuk*, no.66 (1966), 96–114

V. Peričić: *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)

S. Đurić-Klajn: *Serbian Music through the Ages* (Belgrade, 1972)

V. Peričić: *Beogradska filharmonija* [Belgrade Philharmonic] (Belgrade, 1977)

*StevanHristić: Belgrade 1985*

V. Peričić: *Stevan Hristić i njegovo delo: Zbornik radova studenata muzikologije Fakulteta muzičke umetnosti* [Stevan Hristić and his work: anthology of articles by students of musicology at the Faculty of Musical Art] (Belgrade, 1985)

*Folklor i njegova umetničke transpozicija [I]: Belgrade 1987* [summaries in Eng., Fr., Ger.]

N. Mosusova: 'Izvori inspiracije "Ohridske legende"' [Sources of inspiration for "Ohridska legenda"], *MZ*, xxv (1989), 67–79

*Srpska muzička scena: Belgrade 1993*

R. Pejović: *Kritike, članci i posebne publikacije u srpskoj muzičkoj prošlosti* [Critiques, articles and other publications in the Serbian musical past] (Belgrade, 1994)

STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

**Hristić, Zoran** (*b* Belgrade, 30 July 1938). Serbian composer. He was a pupil of Castiglioni at the Milan Conservatory in 1959 and graduated from the composition class of Rajičić at the Belgrade Academy of Music in 1963. After working as a freelance composer he was editor-in-chief, consecutively, at Radio Belgrade (1982–9), Belgrade television and Serbian television. His musical language – which is reminiscent of the Polish school of Lutosławski, Penderecki and others – is characterized by bizarre sounds and the use of parody. Among his better-known compositions are *Genealogy*, the ballet *Darinka's Bestowal* and *The Step*, a work that verges on pure theatre. *Yugoslavica*, a dance score for chorus, orchestra and synthesizer, was written for the 1984 Winter Olympic Games held in Sarajevo. He has received many awards, including the State Prize for *Darinka's Bestowal*, an award from Dublin television for *Genealogy* and other prizes for stage and film scores.

WORKS
(*selective list*)

*all dates are performance unless otherwise stated*

Stage: Kameleon (TV ballet), 1972; Narcissus (TV ballet), 1976); Darinkin dur [Darinka's Bestowal] (choreog. V. Kostič), 7 Oct 1974; Adam i Eva (S. Pervan), Dubrovnik Festival, 18 Aug 1982; Koruk [The Step] (choreog. M. Miškovič), 6 Oct 1980

Vocal: Naslovi [Titles] (B. Miljkovič, chorus, orch, 1964; Rodoslov [Genealogy] (S. Mitič), 5 groups of vv, folk insts, chbr orch, 1972; Opomena [Warning] (orat, Yugoslav poets), 2vv, orch, 1974; Yugoslavica (dance score), chorus, orch, synth, 1984

Orch: Cordes vides puis plus pleines, str, perf. 1968; U roku od 8 [8 is the Time Limit], 19 str, 1977; Anticoncert 'December X', vn, synth, orch, 1983; A Testament, gemshorn, va, orch, 1988

Chbr: 4 for E, pf trio, 1966; Tišina [Silence], db, 1981; Folklorna tokata, pf 4 hands, 1995

Sound workshops: Bitka [The Battle], 1989; Brod ludaka [Boat of Fools], 1991

Many film scores, incid music

Principal publisher: Udruženje kompozistora Srbije

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ROKSANDA PEJOVIĆ

**Hrušovský, Ivan** (*b* Bratislava, 23 Feb 1927). Slovak composer and musicologist. From 1947 to 1952 he studied musicology, philosophy and aesthetics at Bratislava University (PhD) and composition with Alexander Moyzes at the Bratislava Conservatory; his studies under Moyzes continued at the Academy of Music and Dramatic Art in Bratislava (until 1957).

As a musicologist Hrušovský has specialized in 20th-century music and in Slovak music in particular. As a composer he was greatly influenced at first by Moyzes: he kept within the boundaries of an extended tonality containing modal elements and preferred rich instrumentation and epic scope, as in the *Pastorálna suita* (1955) and *Tatranská poéma* ('Tatra Poem', 1960). At around the same time he began to explore timbre, which resulted in an emancipation of sound from its subordination to harmonic structure (demonstrated in an especially original way in the choral compositions). In the course of the 1960s he also absorbed stimuli from serialism, which he applied in its purest form in *Combinazioni sonoriche*, and from controlled aleatorism, as in the Piano Sonata of 1965. With the aid of these techniques, and in a way reminiscent of Lutosławski or Górecki, he focussed on developing a new sound world and expressive means in works such as *Sen o človeku* ('A Dream about a Man') and *Tri madrigalové impresie* ('Three Madrigalian Impressions'). In their use of modality and polymodality as well as Slovak folk idioms, the later works are not unrelated to the music of Moyzes and his generation, though there is little to suggest links with late Romanticism or Impressionism. A typical feature of Hrušovský's works from the 1970s onwards in their use of historical forms such as the sonata, the madrigal and Baroque suite; aimed at bridging the gap between musical past and present, this combines with a deepening concentration of expression to project a suggestive though ideological message.

WORKS
(*selective list*)

Orch: Pastorálna suita, 1955; Pf Conc., 1957; Tatranská poéma [Tatra Poem], sym. picture, 1960; Concertante ov., str, 1963; Passacaglia, 1966; Musica nocturna, str, 1970; Konfrontácie [Confrontations], 1979; Suita quasi una fantasia, str, 1980; Hudba k Vincentovi Hložníkovi [Music to Vincent Hložník's Graphic Art], sym. fresco, 1986; Sym. no.1, str, 1988; Sym. no.2 'Spomienková' [Commemoration], pf, chbr orch, 1996

Vocal: Červený mak [Red Poppy] (M. Haľamová), song cycle, S (Mez), pf, 1959; Hiroshima (cant., R. Skukálek, 2 spkrs, S, chorus, orch, 1961, rev. 1965; Biela breza, sestra moja ... [White Birch, my Sister ...] (cant., I. Kupec), Mez, female chorus, 1961; Sen o človeku [A Dream about a Man] (cant., V. Reisel), spkr, S, chorus, orch, 1964; 3 madrigalové impresie (Reisel), chorus, 1966; Moja milá pani hmla [My Dear Mrs Fog] (M. Drouet), spkr, children's/female chorus, 1970; Májová flauta [The May Flute] (J. Smrek), 2 female choruses, 1971; Cesta ku svetlu [The Way to the Light] (cycle, P. Horov), chorus, 1973; Amor Iuventae (song cycle, Ye. Yevtushenko, J. Prévert, Smrek), chorus, 1974; 3 Etudes (I. Hrušovsky), chorus, 1974; Madrigalová sonáta (C. Pavese), chorus, 1974; Ódy [Odes] (P. Koyš, M. Rúfus), spkr, chorus, 1975; Canti (cycle, Virgil, Ovid), chorus, 1978; Obrázky z prírody [Pictures from Nature] (cycle, Ľ. Feldek), children's chorus, tape, 1980; Tá láska [That Love] (cant., Prévert), Mez, chorus, 1984; Triptych (J. Hollý, Old Slavonic texts), chorus, 1984; Canticum pro pace (orat, Bible, Horov), spkr, Mez, B, chorus, orch, 1985; Eja, studiosi (anon.), chorus, 1986; Mikropoézie (J. Iwaszkiewicz), chorus, fl, pf, 1987; Cantus de caritate (cant., New Testament), chorus, pf/org, 1990; Cantate Domino (cant., psalm), chorus, 1991; S radosťou slúžte Pánovi! [With joy you serve the Lord] (triptych, pss), children's chorus, chorus, org, 1992; Missa pro iuventute, chorus, 1994; A tam za horami [And There Beyond the Mountains] (ballad, folk poetry), chorus, 1995; Rekviem na koniec tisíročia [Requiem for the end of the Millennium] (R. Dilong, P. Hudák), spkr, S, T, chorus, brass, perc, org, 1997–8

Chbr and solo inst: Sonatina, pf, 1953; Toccata, pf, 1958; Suita piccola, vc, pf, 1963; Combinazioni sonoriche, fl, ob, b cl, tpt, vib, pf, vn, va, vc, 1963; Pf Sonata, 1965; 3 skladby [3 Pieces] (Sonáta č.2), pf, 1968; Sonata, vn, 1969; Toccata chromatica, pf, 1970; Sonata in modo classico, hpd, 1977; 3 kánoy, vn, hpd/pf, 1980; Dialoghi in ritmo, org, perc, 1982; Str Qt no.1, 1983; Musica rustica, fl, 1984; Fantázia, introdukcia a fúga v starom slohu [Fantasia, Introduction and Fugue in Old Style], pf 4 hands, 1986; Suite, 2 pf/pf 4 hands), 1986; Str Qt no.2, 1990; Musica paschalis, suite, org, 1992; 2 romantické fúgy a postlúdiá [2 Romantic Fugues and Postludes], pf, 1993; 8 variácií na Beethovenu tému [8 Variations on Beethoven's Theme], pf, 1994; 7 bagatel, pf, 1994; Sonata no.2, vn, pf, 1995; Lamento 94/95, vn, va, 1995; Str Qt no.3, 1995

Tape: Invocation, 1973; Idée fixe, 1975

Principal publishers: Opus, Slovenský hudobný fond

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'Vítězslav Novák a slovenská hudba' [Novák and Slovak music], *Česká hudba světu a svět české hudbě* (Prague, 1974), 179–95
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'Reflexie o duchovnej hudbe 20. storočia' [Reflections on sacred music of the 20th century], *SH*, xxi (1995), 20–37

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Z. Martináková: 'K sedemdesiatke Ivana Hrušovského' [On the 70th anniversary of Hrušovský], *Hudobný život*, xxix/4 (1997), 6 only

VLADIMÍR ZVARA

**Hsaìng-waìng.** Burmese percussion ensemble. The term also refers to the leading instrument of the ensemble, the DRUM-CHIME (also called *pat-waìng*). The *hsaìng-waìng* ensemble accompanies theatre performances such as the *zat-pwè* (all-night drama) and is the main ensemble for *bala-zaìng* or concert performances and for puppet shows. The ensemble also plays for most festive, outdoor, religious and secular occasions. The instrumentation for a full ensemble includes the *hsaìng-waìng* (drum-chime), the *kyì-waìng* (circular gong-chime), the *maùng-zaìng* (gong-chime), the *hnè* (oboe), the *chauk-lòn-bat* (set of six drums), *walet-hkok* (bamboo clappers), *yagwìn* (cymbals) and *sì* (small hand cymbals).

*See also* MYANMAR, §II,1(i).

JUDITH BECKER/ROBERT GARFIAS

**Hsiao Erh-Hua.** *See* XIAO ERHUA.

**Hsien Hsing-hai.** *See* XIAN XINGHAI.

**Hsu, John (Tseng-Hsin)** (*b* Shantou, 21 April 1931). American cellist, viol player and conductor of Chinese birth. After emigrating to the USA in 1949 he studied the cello and chamber music performance at Carroll College, the Berkshire Music Center, and the New England Conservatory (BMus 1953, MMus 1955, hon. DMus. 1971). He began teaching at Cornell University in 1955 and was appointed professor there in 1967. From 1968 to 1983 he gave numerous viola da gamba recitals in Europe, and made several radio recordings. With Sonya Monosoff (violin) and Malcolm Bilson (fortepiano) he formed the Amadé Trio (1972–82), a pioneer ensemble in performing and recording the Classical piano trio repertory on period instruments. In 1982 Hsu formed the Haydn Baryton Trio with David Miller (viola) and Fortunato Arico (cello, replaced by Loretta O'Sullivan in 1985), and in 1991 he founded the Apollo Ensemble, a period instrument chamber orchestra with the primary aim of performing and recording the Haydn symphonies composed during the years of his baryton trios. He was appointed a faculty member of Aston Magna in 1972 and served as its artistic director from 1984 to 1990. A player of great refinement and masterly technique, Hsu is considered a leading exponent of the French solo viol literature of Marais, Forqueray and their contemporaries, and has made many recordings as a soloist and with his ensembles. He is the editor of the complete instrumental works of Marais (1980–) and the author of *A Handbook of French Baroque Viol Technique* (New York, 1981). Hsu owns a viola da gamba by Francesco Ruggeri, *c*1690, the only known Cremonese seven-string viol.

HOWARD SCHOTT

**Hsu Po-Yun.** *See* XU BOYUN.

**Hsu Tsang-houei** [Xu Changhui] (*b* Zhanghua, 6 Sept 1929). Taiwanese composer and ethnomusicologist. After studying the violin in Japan in his teens he entered the music department of the National Taiwan Normal University in 1949, studying composition with Xiao Erhua. On graduation he moved to Paris, studying the violin with Collette de Lioncourt at the Ecole César Franck, the history of music with Chailley and composition with Jolivet at the Sorbonne, and analysis with Messiaen at the Conservatoire (1954–9). After his return to Taiwan he taught at several of Taiwan's music departments and introduced avant-garde ideas to the country. As Taiwanese audiences were accustomed to 'pentatonic Romanticism' rather than atonality, his first concert in 1960 was received with shock rather than enthusiasm. Nevertheless, Hsu continued to encourage his students to compose in advanced styles and co-founded several associations for the promotion of contemporary music: the Chinese Composers' Forum (1961), the Waves Group (1963), the Five (1965), the Chinese Society for Contemporary Music (1969) and the Asian Composers' League (1971). In the late 1960s he began to study Taiwan's traditional music. He founded the Centre for Chinese Folk Music Research (1967) with Shi Weiliang, undertook extensive fieldwork and published his findings, and initiated the first public concerts of Taiwanese folk music (1977). The most distinguished representative of the musical establishment in Taiwan, Hsu directs the Graduate Institute of Music and chairs the department of music at Taiwan Normal University; he is the country's foremost authority on Taiwanese traditional music. Among his many honours are the National Award of Literature and Arts (1992); he was made an Officier of the Légion d'Honneur in 1997.

His studies of Taiwanese traditional music have provided abundant stimulus for his compositions. His works exhibit a skilful synthesis of traditional style with Western contemporary compositional techniques. It is ironic that the increasing tolerance and interest for contemporary music in Taiwan that he himself sparked off in the 1960s has made his own work appear conservative. Although he was a central figure of the avant garde (for example, *Baishe zhuan* (1979–87) was the first modern opera by a Taiwanese composer), his music does not employ radical compositional techniques. In the piano pieces *You yitian zai Yelina jia* (1960–62), particular techniques of Chinese instruments provide the inspiration. The grace notes and phrasing of the slow third fugue capture the intricacies of *qin*-play, while the constant repetition of notes in the third toccata evokes the *lunzhi* (finger roll), a technique characteristic of the *pipa*. His more recent work for piano and Chinese orchestra *Baijia chun* (1981) also retains certain Chinese elements both in form and content, though it adheres to certain Western concepts such as the dialogue between the soloist and the orchestra. The dominance of pentatonicism, the use of a theme evolving out of variations rather than variations evolving from a theme, and the employment of such techniques as heterophony all stem from the Chinese musical tradition; moreover, the entire piece is constructed as a *daqu* ('great

suite'), a form developed during the Tang dynasty. Hsu's *Five Piano Pieces* (1975–84) testify to different episodes in the life of the composer and appear to sum up his compositional experience. The last piece in the series, *Xunzhao*, which progresses from polytonality to pentatonicism, could illustrate his return from a modernist aesthetic to the melodic idiom of Chinese folksong, which remains the dominant influence on his life and compositional style.

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Stage: Chang E ben yue [Chang E flies to the Moon] (ballet), op.22, 1968; Taohua kai [Peach Blossoms] (folk ballet), op.31, 1977; Baishe zhuan [The Legend of the White Snake] (op, Da Huang), op.33, 1979–87; Taohua guniang [Peach Blossom Girl] (folk ballet), op.28, 1983; Chen San Wu Niang [Chen San and Wu Niang] (folk ballet), op.39, 1985

Orch: Zuguo song zhi yi: guangfu [Ode to the Fatherland I: Restoration], op.11, 1963–5; Zhongguo qingdian xuqu [Chin. Festival Ov.], op.18, 1965–80; Xianyue erzhang [2 Movts for Str Orch], op.26, 1970; Baisha wan [White Sand Bay], sym., op.29, 1974; Baijia chun [Spring for All], op.36, pf, Chin. orch, 1981; Zuguo song zhi er: ererba [Ode to the Fatherland II: 28 Feb 1947], op.45, 1993

Choral: Bingche xing [Ballad of the Army Carts] (Du Fu), op.8, 1958–91; Bai Qiu shi wushou [5 Songs on Poetry by Bai Qiu], op.12, 1961; Zanghua yin [Song of Burying Flowers] (Cao Zhan), op.13, 1962; Guofu song [Ode to the Father of the Nation] (Huang Jiayan), op.15, 1965; Xibei minyao ji [Collection of Folksongs from the Northwest], 1965; Senlin de shi [Poem of the Forest] (children's cant., Yang Huan), op.25, 1970–81; Shitou shan de haizi [The Children of Lion's Mountain] (children's cant., M. Deverge), op.37, 1983; Wushou Zhongguo minyao [5 Chin. Folksongs]

Solo vocal: Gequ sishou [4 Songs] (Guo Moruo, Xu Zhimo, M. Manim, Hsu), op.1, 1v, pf, 1956; Ziduqu ershou [2 Songs] (Hsu), op.2, S, pf, 1957–8; Bai Qiu shi sishou [4 Songs on Poetry by Bai Qiu], op.4, B, pf, 1958–9; Liangshou shineiyue de shi [2 Poems for Chbr Ens] (Chen Xiaocui, Kora Rumi), op.5, S, chbr ens, 1958; Nü Guanzi (Wei Zhuang), op.14, S, str orch, perc, 1963; Taiwan minyao ji [Collection of Taiwanese Folksongs], 1v, pf, 1965; Yang Huan shi shi'er shou [12 Poems by Yang Huan], op.23, 1v, pf, 1969–73; Ertong gequ [Children's Songs] (Yang Huan), op.24, 1v, pf, 1970; Youyi ji diyi ji [First Friendship Collection], op.32, 1v, pf, 1978–9; Qiao [The Bridge] (Deverge), op.42, S, orch, 1986; Duchang [Solos], folksong arrs., 1v, Chin. insts

Chbr and solo inst: Sonatina, op.3, vn, pf, 1957; Sonata, op.6, vn, pf, 1959; Trio Xiangchou san diao [Nostalgia: 3 Tunes], op.7, pf trio, 1957–9; Qnt, op.10, fl, cl, vn, vc, pf, 1960–87; You yitian zai Yelina jia (Un jour chez mademoiselle Hélène), op.9, pf, 1960–62; 5 Preludes, op.16, vn, 1965–6; Mang [The Blind], op.17, fl, 1966; Suite Tongnian de huiyi [Reminiscences of Childhood], op.19, xun, 1967; 3 Huqin Pieces, op.20, huqin, 1977; Jin se [Beautiful Zither], op.21, pipa, 1977; Sonata, op.27, cl, pf, 1973–83; Trio Taiwan, op.28, pf trio, 1973; Rensheng chaqu wushou (5 Episoden aus dem Leben), op.30, pf, 1975–6; Zhongguo minge gangqinqu diyiben [First Book of Chinese Folksongs for Piano], op.34, 1980; Zhongguo minge gangqinqu dierben [Second Book of Chinese Folksongs for Piano], op.35, 1981; Taiwan zuqu [Taiwanese Suite], op.41, trad. Chin. insts, 1983; Dou E Yuan [Dou E's Lament], op.43, vc/va, 1988; 'Liusandiao' bianzou yu zhuti [Variations and Theme on the Folksong 'Catching the Umbrella'], op.44, vn, 1991

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BARBARA MITTLER

**Huang Xiangpeng** (*b* Nanjing, 26 Dec 1927; *d* Beijing, 8 May 1997). Chinese musicologist. After the Communist 'Liberation' of 1949 he joined the theory and composition department of the Central Conservatory of Music in 1950, moving to the Music Research Institute of the Chinese Academy of Arts in 1958. Although academic and social life were disrupted by the Cultural Revolution (1966–76), he managed to do some important work on archaeological finds in this period. He served as director of the Music Research Institute from 1985 until his retirement in 1988, taking over the mantle of YANG YINLIU as mentor for Chinese musicologists.

Huang is best known as a historical musicologist – his work on pre-Qin music archaeology, notably the set of bells from the 433 BCE tomb of the Marquis Yi of the Zeng state, is seminal, and he was chief editor of the monumental *Zhongguo yinyue wenwu daxi* ('Compendium of Chinese musical artefacts'), which began to appear only after his death. However, his monographs offer great insights into a wide range of music throughout Chinese history, and the deepest enduring influence of his work is his constant concern to relate living folk Chinese traditions of vocal and instrumental music to early

material on scales and temperament, melody and notations.

*See also* CHINA, §II, 1.

WRITINGS

*Chuantong shi yitiao heliu* [Tradition is a flowing stream] (Beijing, 1990)

*Suliu tanyuan: Zhongguo chuantong yinyue yanjiu* [Tracing the stream to its source: studies of traditional Chinese music] (Beijing, 1993)

*Zhongguo gudai yinyue shi, fenqi yanjiu ji youguan xin cailiao, xin wenti* [History of Chinese music: studies in periodization and new relevant material and issues] (Taibei, 1997)

*Zhongguorende yinyue he yinyuexue* [Music and musicology of the Chinese] (Ji'nan, 1997)

STEPHEN JONES

**Huayno.** A social dance of pre-Hispanic Inca origin. It is found in Bolivia, Peru, northern Chile, Ecuador and northern Argentina. Of enormous popularity, its modern forms are part of the repertory of various ensembles. It is characterized by syncopated, anhemitonic pentatonic melodies beginning with a leap of a perfect 4th and ending with descending pendular motion. The *huayno* has a binary structure and duple metre, is in moderate tempo and often concludes with a *fuga* section that repeats the piece at twice the original speed. It is a scarf dance performed in couples, with limited *zapateo* (foot-stamping), and can be accompanied by *sicuri* bands or by harp, guitars, *bombo* (bass drum) and *charango* (small fretted lute) ensembles.

WILLIAM GRADANTE

**Huba, Volodymyr Petrovych** (*b* Kiev, 22 Dec 1938). Ukrainian composer. Huba received his first music lessons from his father, a musician with one of the numerous brass bands in the Ukraine. In 1977 he graduated from the Kiev Conservatory where he studied composition with Lyatoshyns'ky and Shtoharenko. He then worked as music editor at Ukrainian State Television and Radio and at the Ukrainian Studio of Documentary Films. An extremely prolific composer, Huba has written works in all genres and has been very active in film. 'In my view', says Huba, 'a composer involved in filmmaking should create music capable of independent existence. What I mean is the kind of music that can be performed in concerts, on television or radio. The notion of "applied music" is alien to me'. In all, Huba has composed the music for 70 films. A member of two guilds – the Union of Filmmakers and the Union of Composers – Huba is also a poet and has appeared on the radio reciting his own verses. He achieved recognition in the West with the stunning sound-fresco for piano entitled *Poholos* (formerly *Panneau/Molva*), a movement from the *Kiev Suite*, and with *Autumn Music* for chamber orchestra. In such works as *Fata morgana* (after Kotziubyns'ky) for cello and organ, String Quartet no.3 (after Dostoyevsky) and *Autumn Music*, Huba makes original experiments with fantastic colours while an inward lyrical quality hangs over the obvious exuberance of the material. This style fits well into a category best described as 'mythopoetic realism', a common characteristic of Ukrainian culture as a whole. In *Autumn Music*, he explored the growing interest in neo-romantic simplicity that owes as much to naive art as to Erik Satie. Written in 1966 (in the middle of the most exuberant avant-garde explosion in Ukraine since the first two decades of the 20th century), *Autumn Music* is a tone poem of great simplicity and beauty, of lyricism and gentle contentment, but one that betrays within its glance some kind of horror or foreboding; extremely tonal – one could even say diatonic – melodies shift keys and colours magically.

WORKS
(*selective list*)

Orch: Osinnya muzyka [Autumn Music], sinfonietta, chbr orch, 1966–81; Zakhar Berkut, 1968 [after I. Franko]; After Reading the Tale of Igor's Campaign, 1971; 6 Compositions after Albrecht Dürer, chbr orch, 1972; Orch Suite [no.1], 1973; Orch Suite [no.2], 1979; Orch Suite [no.3], 1980

Vocal: The Revelation of Sappho, S, chbr orch, 1980; For Kiev, vv, orch, 1982

Chbr and solo inst: 7 Poems, org, 1964–86; Elegy, vn, org, 1971; Fata morgana, vc, org, 1972 [after M. Kotziu'bynsky]; Duma, hn, org, 1973; Str Qt [no.1], 1975; DSCH 'Music in Memory of Shostakovich', vn, vc, pf, 1976; Dramatychnyi monoloh [Dramatic Monologue], vn, pf, 1976; Einstein's Violin, vn, 1976; Ukraïns'ki akvareli [Ukrainian Aquarelles], vn, vc, pf, 1976; Pf Qnt, 1978; Str Qt [no.2], 1979; Str Qt [no.3], 1980 [after F.M. Dostoyevsky]; Elegiac Music, fl, hn, vc, hp, cel, 1983; Str Qt [no.4], 1984; 3 pf sonatas; Kiev Suite, pf

70 film scores

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V.Baley: 'Orpheus Unleashed', *Soviet Ukranian Affairs*, ii/3–4 (1988) [2 pts]

VIRKO BALEY

**Hubanov, Yakov** [Yakiv] **Ivanovich** (*b* Kiev, 8 Jan 1954). Ukrainian composer and musicologist. In 1970 he entered the composition faculty at Tchaikovsky Conservatory in Kiev where he studied with Shtogarenko. He continued his studies at the Moscow Conservatory with A.I. Pirumov, and after graduating in 1976 returned to the Kiev Conservatory firstly as a postgraduate in the music theory department, and then as senior lecturer (1979) and reader (1984). He teaches composition, analysis, harmony, polyphony and orchestration and has delivered lectures on the work of Denisov, Schnittke and Sil'vestrov. He is a member of the Union of Ukrainian Composers, and is active as both composer and musicologist. Among his research work is his dissertation Architectonics on the compositions of D. Shostakovich, and writings on the cluster as a harmonic phenomenon, jazz as a stylistic element in the music of Stravinsky and dodecaphony and diatonicism. Despite his employment of various contemporary compositional means and technical methods, one of the most noteworthy facets of his work is its eclecticism.

WORKS

Syms.: no.1, 1977; no.2, 1978; no.3, 1980; no.4, 1981; no.6, 1982

Other orch: Krugosvetnoye puteshestviye pionera Tima Sitnikova [The Round-the-World Journey of the Pioneer Tim Sitnikov], 1978; Chaconne, org, str, 1987; Dvizheniya [Movts], pf, perc, str, 1987; Vn Conc., 1989; Noktyurn [Nocturne], 1990; Vorspiel, 1990; 2 sonatas, 1991; Gimn [Hymn], 1992; 24 ėtyudov [24 Etudes], 1992–5

Chbr: Rok-kontsert [Rock Conc.], elec gui, synth, pf, perc, 1981; Str Qt, 1981; Osenyaya serenada [Autumnal Serenade], vn, pf, 1983; Qt, 4 trbn, 1987; Ww Qnt, 1987; Trio, pf, vn, va, 1988; Sonata, vn, pf, 1990; Duet, eng hn, va, 1995; Trio, eng hn, vc, pf, 1995

Solo pf: Sonata, 1975; Suite, 1977; Madagaskarskaya rapsodia [A Madagascar Rhapsody], 1977; Sonata, 1985

Works for dömbra, bayan; romances; music for jazz and rock ensembles

INESSA NIKOLAYEVNA RAKHUNOVA

**Hubarenko, Vitaly Serhiyovych** (*b* Kharkiv, 13 June 1924; *d* Kiev, 5 May 2000). Ukrainian composer. After completing his training at the Kharkiv Conservatory in 1960 (class of Klebanov), he taught music theory at a children's music school (1958–60) and from 1960 he held the position of Director of Regional Radio. From 1961 to

1972 he taught theory and composition at the Kharkiv Conservatory and subsequently he has worked as an independent composer. A winner of the Ostrovsky Prizes and an Honoured Artist of Ukraine, in 1984 Hubarenko received the prestigious Shevchenko Prize. Vast and versatile interests characterize Hubarenko's creative personality; his output has thus been prolific and varied, including symphonies, ballets, sonatas, quartets and many vocal works. Especially productive in the field of opera, Hubarenko achieved fame immediately following the première of *Zahybel Ėstradry* ('The Destruction of the Squadron') of 1967 which exhibits the conflictive dramaturgy of a neo-romantic language modelled on the works of Lyatoshyns'ky and Shostakovich, in a style very close to the socialist-realist tradition. On the other hand, Hubarenko is quite adept at exploring the intimate. An excellent knowledge of orchestral colours enhances his essentially lyrical dramatic style that also has much in common with Barber and Vaughan Williams (a good example of this is found in the early, pre-*Zahybel Ėstradry* Concerto for flute and chamber orchestra). Carefully structured dramaturgy permeates his instrumental music as well as the operas. In two of his more successful and original ventures, *Samotnist'* ('Loneliness') for tenor and orchestra and the early *Lysty kokhannia* ('Love Letters' of 1971, a series of four monologues for soprano and chamber orchestra, Hubarenko achieves a truly dramatic synthesis of words and music, with a strong psychological portrait subtly exposed by the unusual orchestral fabric.

WORKS

OPERAS

Zahybel Ėstradry [The Destruction of the Squadron] (music drama, 2, Hubarenko and V. Bychko, after O. Korniychuk), 1967, Kiev, 1 Oct 1967

Mamay (music drama, 3, Bychko and Hubarenko, after Yu. Yanovs'ky: *Duma pro Brytanku*), 1969, Kiev, 24 April 1970

Lysty kokhannia [Love Letters] (mono-op, Hubarenko, after H. Barbusse: *Tenderness*), S, chbr orch, 1971, Kiev, 29 Nov 1972

Vozvrashchonnyi May [Reborn May] (lyric drama, 2, R. Levin and Hubarenko, after V. Yezhova), 1973–4, L'viv, 11 July 1974

Cherez polumya [Through the Flames] (3, Ye. Kushakiv, B. Paliychuk and P. Synhaïvs'ky), 1975, Donets'k, 15 May 1976

Pamyatay mene [Remember Me] (Levin and Hubarenko, after Yezhova: *Solov'yina nich*), op.22, 1980

Viy (op-ballet, prol., 3, epilogue, M. Cherkashyna and M. Mykhailova, after N.V. Gogol), 1980, Odessa, 19 Aug 1984

Svat mymovoli [The Reluctant Matchmaker] (lyric comedy, 2, Cherkashyna, after H. Kvitka-Osnovyanenko), 1982, Kharkiv, 24 March 1985

Al'pinska balada [Ballad of the Alps] (lyric scenes, 2, Cherkashyna, after N. Bïkov), 1984, Khar'kiv, Kotlyarevs'ky Institute, 7 May 1985

V stepakh Ukraïny/Komu posmikhayut'sya zori [In the Steppes of Ukraine/On Whom the Stars Smile] (lyric comedy, 2, Cherkashyna after Korniychuk), 1986–7

Zhadaite, bratiya moya [Remember, my Brothers] (op-orat, Cherkashyna, after T.H. Shevchenko), 1990–91

Samotnist' [Loneliness] (mono-op, after P. Mérimée: *Letters à une inconnue*), T, orch, 1992

Monolohy Dzhullietty [Monologues of Juliet] (lyrical scenes, after W. Shakespeare), 1998

OTHER WORKS

Ballets: Kamyanyi hospodar/Don Juan [The Stone Guest], 1968; Assol' (sym.-ballet, after A. Green: *The Scarlet Sails*), 1977; Zaporoshtsi [Zaporozhian Cossacks], 1978; Vira, nadiya, lyubov [Faith, Hope and Love], 1985; Zeleni svyatky [Green Yule-Tides] (sym.-ballet), 1992; Liebested (sym.-ballet), 1997

Inst: Small Sym., str orch, 1960; Sym. Poem 'In Memory of Taras Shevchenko', orch, 1962; Sym. no.1, orch, 1962; Concertino, orch, 1963; Conc.-Poem, vc, orch, 1963; Conc., fl, chbr orch, 1965; Str Qt, 1965; Sym. no.2, orch, 1965; Chbr Sym. no.1, vn, orch, 1967; The Feast of Kupalo, sym. scene, orch, 1971; Caprice, vn, chbr orch, 1973; Chbr Sym. no.2, vn, orch, 1978; Triptych, wind qnt, 1978; Conc. grosso, str orch, 1981; Chbr Sym. no.3, 2 vn, orch, 1983; In modo romantico, lyric poem, str, 1989; Poem, bn, str, 1992; Chbr Sym. no.4, vc, str, 1994; Ispans'ka syuita [Spanish Suite], vc ens, pf, 1994; Aria, cl, str, 1996

Vocal: Cycle (I. Utkin), 1962; Colours and Dispositions (I. Drach), 4 vocal sketches, 1965; Sym. no.3, male chorus, orch, 1974; Feeling of Kinship (cant., P. Tychyna), B, chorus, orch, 1977; Put Forth Your Hands (V. Sosyur), vocal cycle, 1977; Canto ricordo, chbr chorus, vn, 1983; Osinni sonety [Autumn Sonnets] (D. Pavlychko), song cycle, Bar, pf, 1983; Lyubit' Ukrainu [To Love Ukraine] (poem, Sosyur), chorus, 1992

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VIRKO BALEY

**Hubay** [Huber], **Jenő** [Eugen] (*b* Budapest, 15 Sept 1858; *d* Budapest, 12 March 1937). Hungarian violinist and composer. He studied the violin with his father, Károly Huber, who was violin professor at the Budapest Conservatory and leader-conductor at the Hungarian National Theatre. Hubay made a highly successful début in June 1872, when, under the direction of his father, he performed Viotti's A minor Violin Concerto. From autumn 1873 he spent the next three years in Germany, studying the violin with Joachim (at the Berlin Hochschule für Musik) and composition with Benno Härtel. After his return to Budapest, Volkmann and Liszt played important roles in his development. He gave recitals with Liszt in Budapest on several occasions, and in 1878, on Liszt's advice, he travelled to Paris, where he soon became a favoured guest at musical salons. Subsequently he gave highly successful concerts in France, England and Belgium with Aggházy, a pupil of Liszt's. By 1879 he had adopted the more Hungarian-sounding name, Hubay.

In Paris he developed a close friendship with Henry Vieuxtemps, who saw the Hungarian youth as his artistic heir and successor. Before his death in Algeria in 1881, Vieuxtemps made Hubay his executor and entrusted him with the orchestration of his Seventh Violin Concerto. He also recommended Hubay as head of violin studies at the Brussels Conservatory, a post he took up in February 1882. In 1886 he returned to Hungary and accepted a similar position at the Budapest Academy of Music (concurrently he also taught at the Budapest Conservatory for about 15 years). Thanks to Hubay and his pupils – among them Arányi, Gertler, Geyer, Ormandy, Zoltan Székely, Szigeti and Telmányi – the Academy was for decades considered one of the foremost centres in Europe for the study of violin playing.

From the 1880s onwards, and for the next 25 years, Hubay went on European concert tours virtually every year. Among the pianists he worked with were Eugen d'Albert, Backhaus and Dohnányi. In 1886, with David Popper, he formed the Hubay Quartet, which for decades played a significant role in Hungary's musical culture; they gave first performances in Hungary of works by Brahms, including several world premières in which the composer himself participated. Following the communist take over in the spring of 1919, Hubay fled to Switzerland with his family; in September, after the collapse of the Soviet regime in Hungary, he was invited home by the new government and entrusted with the directorship of the Budapest Academy. He held this post until 1934, remaining as head of violin studies until 1936.

In the latter half of his career he became a prominent figure in Hungarian musical life. Having already been received into the ranks of the aristocracy through marriage to Countess Róza Cebrian, he was himself given a title in 1907. (His palace on the banks of the Danube was for decades one of the cultural centres of the Hungarian capital.) In 1913 he received an honorary doctorate from the University of Kolozsvár (now Cluj-Napoca).

Hubay's legacy includes a compositional output of considerable breadth. A significant proportion of his approximately 200 violin pieces and the majority of his songs date from 1880 to 1900. In the second half of his life he turned his attention increasingly towards large-scale genres. Liszt, Vieuxtemps and Massenet were decisive influences on the formation of his musical style, while his acquaintance with the music of Debussy and Richard Strauss contributed more modern elements to his compositional technique. Hubay adhered constantly, however, to the framework of triadic harmony and traditional tonality. His works betray also a sense of patriotism: the fantasias make use of Hungarian popular themes (sometimes from folksongs) and possess an improvisational quality, while the (Hungarian) art songs continue the tradition of popular song; in addition, the operas *A falu rossza* ('The Village Vagabond') and *Lavotta szerelme* ('Lavotta's Love') quote the world of popular theatre. However, the majority of his works are tied firmly to the west European Romantic tradition. *A cremonai hegedűs* ('The Violin Maker of Cremona') was produced at some 70 opera houses around the world, and was the first Hungarian opera to be staged outside Europe (New York, 1897).

In the first few decades after Hubay's death, only a few of his pieces remained in the repertory at large: the *Sonate romantique* and Zephir from *Blumenleben* op.30. In the 1990s, however, there was a revival of interest in Hubay's work, with the foundation (1999) of a Hubay society and several new recordings and publications of his music.

WORKS
(*selective list*)

OPERAS

*all first performed at the Royal Hungarian Opera House, Budapest*

Aliénor (4, E. Haraucourt, trans. L. Dóczy, A. Váradi), op.28, *c*1886–1890, 5 Dec 1891

A cremonai hegedűs (Le luthier de Crémone) (2, F. Coppée and H. Beauclaire, trans. M. Kalbeck, E. Ábrányi), op.40, 1892, 10 Nov 1894

A falu rossza (Der Dorflump) (3, Váradi, E. Tóth), op.50, 1894–5, 20 March 1896

Moharózsa (Moosröschen) (4, M. Rothauser, after Ouida), op.85, 1897–8, 21 Feb 1903

Lavotta szerelme [Lavotta's Love] (3, epilogue, Á. Berczik and I. Farkas), op.96, 1904, 17 Nov 1906

Az álarc (Die Maske) (3, R. Lothar and S. Góth, after F. Martos), op.106, 1909–10, rev. 1924–30, 26 Feb 1931

A milói Vénusz (Die Venus von Milo) (prologue, 1, Góth and Farkas, after L. d'Assas and P. Lindau), op.107, 1908–9, rev. 1926 and 1932, 1 March 1935

Anna Karenina (3, Góth and A. Gábor, after L. Tolstoy), op.112, 1914, 10 Nov 1923

INSTRUMENTAL

Orch: Va Conc. (Morceau de concert), C, op.20, 1884–8, 1st movt arr. vc, orch; Vn Conc. no.1 (Conc. dramatique), a, op.21, 1884; Sym. no.1, B, op.26, 1885, rev. 1923; Vn Conc. no.2, E, op.90, *c*1900; Biedermeyer Suite, op.116, *c*1907–15; Sinfonie 1914 (Sym. no.2 'War Sym.'), op.93, 1914, rev. *c*1922; Vn Conc. no.3, g, op.99, 1906–7; Vn Conc. no.4 (Conc. all'antica), a, op.101, 1907

Chbr (all for vn, pf unless otherwise stated): Chant de plevna, op.1, 1878, orchd; Suite sur 'Le roi de Lahore' de Massenet, op.3 no.1, 1880, orchd; Carmen, fantasie brillante, op.3 no.3, 1877, orchd; Fantaisie tziganesque, op.4, 1879; Suite, op.5, 1877–8, rev. 1882, orchd; Pusztaklänge (Echos de la Puszta), op.7, 1880; Scènes de la Csárda no.1, op.9, 1879, rev. 1882, orchd; 3 morceaux, op.10, 1876–80; Kis furulyám ... [My Little Pipe] (Scènes de la Csárda no.2), op.13, *c*1880–81, orchd; Maggiolata, op.15 no.2, va/vc, pf, *c*1882, orchd; Sonate romantique, op.22, 1884; Romance, op.25, *c*1882–6, orchd; 6 poèmes hongrois, op.27, 1885; Blumenleben (La vie d'une fleur), op.30, 1887/89

Hejre Kati [Hey, Katie] (Scènes de la Csárda no.4), op.32, *c*1882–6, orchd; Hullámzó Balaton [Choppy Balaton] (Scènes de la Csárda no.5), op.33, *c*1887, orchd; Sárga cserebogár [Yellow May Bug] (Scènes de la Csárda no.6), op.34, *c*1887, orchd; Impressions de la Puszta, op.44, 1893; Ataïr, roman musical en 5 chapitres, op.47, 1893; 3 morceaux, op.48, 1894; Mosaïque, 10 morceaux, op.49, 1894; 5 morceaux caractéristiques, op.51, 1893; 3 morceaux, op.52, 1894; 2 mazurkas de concert, op.54, 1895; 3 poèmes d'après François Coppée, op.56, 1895; 3 morceaux, op.58, 1895; Fantaisie élégiaque, op.62, 1896, orchd; Szalatnai emlék [Souvenir of Szalatna] (Scènes de la Csárda no.10), op.69, *c*1897–8, orchd; Variations sur une thème hongrois, op.72, 1897, orchd

6 nouveaux poèmes hongrois, op.76, *c*1899; 6 pièces caractéristiques, op.79, *c*1899; Arlequin, scherzo, op.81, *c*1899; Szomorúfűz hervadt lombja [The Weeping Willow's Faded Foliage] (Scènes de la Csárda no.11), op.82, *c*1900, orchd; Pici tubiczam [My Little Pigeon] (Scènes de la Csárda no.12), op.83, *c*1898, orchd; Scènes d'enfants (Kinderszenen), 10 pieces, op.84, 1898; Perpetuum moblie, op.88, 1899, orchd; Scènes de la Csárda no.13, op.102, 1908, orchd; Walzer-paraphrase, op.105, 1911, orchd; Fliederbusch, op.109, *c*1915; 2 morceaux, op.110, *c*1919; Adieu, op.111, *c*1920; 5 Konzertetüden, op.115; Scènes de la Csárda no.14, op.117, *c*1920; Frühlings-Liebeslieder (Chanson d'amour printanier), op.120, 1923; 6 Stücke, op.121, 1925

VOCAL

Choral: Ara pacis (Friedens Sym.) (R. Rolland), op.114, solo vv, chorus, children's chorus, orch, *c*1916–1937; Dante Sym. (Vita nuova), op.118, 4vv, chorus, children's chorus, orch, 1921; Petőfi Sym., op.119, 4vv, chorus, male chorus, children's chorus, orch, 1922; other choruses

Songs: over 100, incl. 18 magyar dal [18 Hung. Songs] (S. Petőfi), op.2, 1877–8; 5 Lieder (F. Werner and others), op.8, *c*1876; 3 mélodies (V. Hugo), op.12, *c*1882; 5 mélodies (L. Paté, Sully Prudhomme), op.17, *c*1882; 5 Gedichte von Carmen Sylva, op.29, 1888; 5 Petőfi Lieder im ungarischen Styl, op.31, *c*1889; 5 Gesänge (E. Im Hof and others), op.53, 1894; 3 mélodies (F. Coppée, Hugo), op.71, *c*1898; 3 magyar dal (M. Szabolcska), op.77; Simon Judit (melodrama, J. Kiss), op.91, *c*1884; 7 dal [7 Songs] (I. Farkas, Szikra, S. Sajó, J. Kerner), op.100, *c*1906, nos.4–7 orchd; 2 Petőfi-dal, op.103, 1v, pf, orch; 6 neue Lieder (E. Halbert and others), op.122–3, 1v, pf, *c*1920–22

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L. Gombos: 'Jenő Hubay', *Hungarian Composers*, vol.1, ed. M. Berlász (Budapest, 1998)

LÁSZLÓ GOMBOS

**Hubbard, Frank (Twombly)** (*b* New York, 15 May 1920; *d* Newton, MA, 25 Feb 1976). American harpsichord maker. He studied English literature at Harvard (AB 1942, MA 1947) where his growing interest in early

music led him and his friend William Dowd to construct a clavichord. Its success encouraged them to abandon academic pursuits and to prepare for careers as builders of early keyboard instruments constructed on historical principles. In 1947 Hubbard went to England to learn the craft and worked briefly at the Dolmetsch workshop before joining Hugh Gough at his London premises. He also studied early keyboard instruments in British and continental collections. On his return to the USA in 1949 he and Dowd founded a workshop to build harpsichords on historical principles rather than in the modern fashion then practised by virtually all professional makers. Their firm produced models based on the surviving instruments made by the leading historical makers of Italy, Flanders, France and England. Numerous restorations of many such harpsichords from important public and private collections helped them evolve their own designs and refine their methods of construction. The partnership with Dowd continued until 1958, after which each continued to make instruments independently.

Meanwhile Hubbard had been doing the research that led to the publication in 1965 of his authoritative historical study of harpsichord making from the 16th century to the 18th. During 1955–7, partly supported by grants, he had been able to examine many more instruments in Europe and to establish close contacts with museums there. As a result he was asked in 1967 to set up the restoration workshop for the Musée Instrumental at the Paris Conservatoire, where he worked in 1967–8 and taught the restoration of historical instruments and the construction of harpsichords on historical principles.

Hubbard's own production of finished instruments was necessarily limited, but he also developed a harpsichord, based on a Taskin instrument of 1769, which could be produced in kit or semi-finished form. By the end of 1975 about 1000 of these kit instruments had been produced. As a dedicated amateur violinist and chamber musician Hubbard also restored a number of early violins to their pre-19th-century state and made bows of a pre-Tourte type for instruments of the viol and violin families.

WRITINGS

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HOWARD SCHOTT

**Hubeau, Jean** (*b* Paris, 22 June 1917; *d* Paris, 19 Aug 1992). French pianist and composer. He studied piano with Lazare Lévy at the Paris Conservatoire, receiving a *premier prix* in 1930, and also studied harmony with Jean Gallon and composition with Paul Dukas. He won second prize in the Prix de Rome in 1934, and in 1935 won the Louis Diémer Prize. In 1937 he studied conducting in Vienna with Felix Weingartner, and in 1942 he was appointed director of the Versailles Conservatoire. From 1957 to 1982 he taught chamber music at the Paris Conservatoire, where his students included Catherine Collard, Michel Dalberto and Katia and Marielle Labèque. He performed with Pierre Fournier, André Navarra and Paul Tortelier and made notable recordings of Fauré's two piano quartets (with the Gallois-Montbrun Quartet) and two piano quintets (with the Via Nova Quartet). He also recorded the complete piano works of Fauré and Dukas. Hubeau's compositions include a violin concerto (1939, recorded by Henry Merckel), chamber music and songs.

CHARLES TIMBRELL

**Huber, Ferdinand (Fürchtegott)** (*b* St Gallen, 31 Oct 1791; *d* St Gallen, 9 Jan 1863). Swiss composer and teacher. After spending much of his youth as a foster child in Lippstadt, he returned to his native town and resolved to become a musician. Sent to Stüttgart to study with Georg Nast, he learnt to play various instruments and taught himself the techniques of composing. He came into contact with the court musicians in Stuttgart and won the favour of Weber in particular. After completing his studies he joined the royal court orchestra as a trumpeter. In 1816 he returned to Switzerland, and the following year took a position as music teacher at the Fellenberg educational institute in Hofwil, near Berne. The next years of his life were the most successful. He was attracted to mountain landscapes and nature became the most powerful influence on his work. He was a keen student of folk music, and his songs (mostly for solo voice with piano or guitar accompaniment), though properly classified as art music on account of their form, derive wholly from Alpine folk music in spirit and expression. Huber was the first to tune several alphorns to the same pitch so that airs for alphorn in yodelling style could be played in three parts. He was commissioned to lecture in Grindelwald on the playing of alphorns; he also began to publish songbooks.

In 1824 Huber moved back to St Gallen and became a singing teacher at the town's schools and organist at St Catherine's; he also conducted an opera season there (1825–6). He founded and led a military band and a boys' band, as well as several male choirs for which he wrote many new works. He moved to Berne in 1829 and taught there for three years, but then returned once again to St Gallen to lead the Zum Antlitz choral society and to teach singing, the organ, the piano and the violin. He was acquainted with Liszt, who used some of his melodies in his *Album d'un voyageur*; Mendelssohn also praised Huber's songs. He spent his last years composing and teaching a few private pupils.

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LUISE MARRETTA-SCHÄR

**Huber, Hans** (*b* Eppenburg, Solothurn, 28 June 1852; *d* Locarno, 25 Dec 1921). Swiss composer, pianist and teacher. He learnt music from early childhood and at the age of ten became a choirboy at the collegiate church of St Ursula in Solothurn, at the same time attending the local Gymnasium. He had musical instruction from Carl Munzinger, accompanied at the piano in concerts of the

choral union and played the organ at church services. Encouraged to become a professional musician, he went to Leipzig in 1870 for four years of study at the conservatory. His compositions soon met with public approval and his works began to appear in print. On completing his studies he became a private music tutor to the families of French industrialists in Wesserling, Alsace. He was the organist of the Protestant church there and shared in the teaching at the Thann music school. During his three years in Alsace he was able to compose to his heart's content, and his many new works met with increasing recognition. He wrote chiefly piano music and performed his works in recitals, many of which he gave in Basle.

Huber finally settled in Basle in 1877. His works were readily published, and he was soon active as a music teacher, pianist and composer, receiving commissions for new works. His openness and friendly character brought him wide popularity; his works were frequently performed (especially by the Allgemeine Musikalische Gesellschaft in Basle) and highly praised, the 'Tell' Symphony (no.1) and the choral work *Pandora* bringing him renown throughout Switzerland. Huber continued to perform as a pianist, and he was often joined in recitals by his wife, the singer Ida Petzold. From 1889 he taught at the music school in Basle, and in 1896 he was appointed its director; under his leadership the school attained a far-reaching significance and the conservatory which he founded was amalgamated with it. He also directed the Gesangverein in Basle from 1899 to 1902 and was active as an accompanist in his vocal quartet and in song and violin recitals until 1915. Illness forced him to take leave of absence from the music school in 1917, and the following year he retired from all public duties and moved to Locarno. In the last years of his life he composed mainly sacred music.

Uninfluenced by the conservative tendencies of the Leipzig Conservatory, Huber was a thoroughly Romantic composer. His first model was Schumann; later he followed Liszt, Brahms and Richard Strauss. He composed in every musical genre rather than restricting himself, like almost every Swiss composer who preceded him, to writing for male chorus or for the piano; and it is for this reason that he can perhaps be regarded as the most important Swiss composer of the 19th century.

WORKS

Theatrical and large choral (first perf. in Basle, Stadttheater, unless otherwise stated): Festspiel der Kleinbasler Gedenkfeier, 1892; Weltfrühling (Liederspiel, 3, R. Wackernagel), 28 March 1894; Kudrun (op, 3, S. Born), 29 Jan 1896; Festspiel der Basler Bundesfeier, 1901; Der heilige Hain, orat, 1910; Der Simplicius (op, 3, A.M. Mendelssohn-Bartholdy), 1899, 21 Feb 1912; Weissagung und Erfüllung, orat, 1913; Der Weihnachtsstern (M. Lienert), incid music, 1916, unperf.; Die schöne Belinda (romantische Oper, 3, G. Bundi), Berne, Stadt, 2 April 1916; Frutta di mare (op, F. Kamin), 24 Nov 1918; Mass, D, 1919, unperf.; Festive Mass, E♭, Einsiedeln, 1920; Mass in Honour of St Ursula, Solothurn, 1921

Other vocal: cants.; other masses; choruses for male, female and mixed vv, orch, pf and org acc. and a cappella, incl. Pandora; vv, orch, qts, duets, numerous solo songs, pf acc.

Inst: 9 syms., 5 pubd; 4 pf concs.; Vn Conc.; Suite, vc, orch; Sextet, pf, winds; Qnt, pf, winds; 2 pf qnts; 2 pf qts; Str Qt; 5 pf trios; 9 sonatas, vn, pf; 4 sonatas, vc, pf; 3 pf sonatas

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E. Refardt: *Hans Huber: Leben und Wirken eines Schweizer Musikers* (Zürich, 1944)

LUISE MARRETTA-SCHÄR

**Huber, Jenő.** *See* HUBAY, JENŐ.

**Huber, Klaus** (*b* Berne, 30 Nov 1924). Swiss composer. While training as a teacher (1940–44), he studied the violin with Theodor Klajnmann. He later attended the Zürich Conservatory, where his teachers included Stefi Geyer (violin, 1947–9) and Willy Burkhard (composition, 1947–55); he continued his composition studies with Boris Blacher in Berlin (1955–6). He taught the violin at the Zürich Conservatory (1950–60), music history at the Lucerne Conservatory (1960–63) and composition at the Basle Music Academy (1964–73) and the Freiburg Musikhochschule (1973–90). He also directed composition seminars at the international competition of the Gaudeamus Foundation (1966, 1968, 1972) and founded the international composition seminar in Boswil (1969). He has served as chair of the Swiss Composers' Association(1979–82), as a member of many ISCM festival juries and as a guest professor at institutions throughout the world.

The first public performances of Huber's works were given in Bilthoven by the Gaudeamus Foundation (1955, 1957) and in Strasbourg at the 1958 ISCM festival. It was his chamber cantata *Des Engels Anredung an die Seele* (first performed in Rome in 1959), however, which won first prize in the ISCM competition and gained him recognition as a composer. *Noctes intelligibilis lucis* was heard at Darmstadt in 1961, and the second, self-contained section of the oratorio *Soliloquia* (1959–64), which won the Arnold Bax Society medal, was performed at the 1962 ISCM festival in London. His orchestral work *Tenebrae* (1966–7) received the 1970 Beethoven Prize of the city of Bonn. Other honours and awards include the art prize of the city of Basle (1978), the Premio Italia (1985), membership in the Bavarian Akademie der Schönen Künste, the Berlin Akademie der Künste and the Mannheim Freien Akademie der Künste, and honorary membership in the ISCM (from 1995).

A common denominator in Huber's diverse creative work is the power of integration. His compositional influences have included Franco-Flemish vocal polyphony, Bach, Mozart, serialism, and the music of Latin American, Arab and Asian cultures. The cultural situation of the war years and the postwar period in which he grew up, however, convinced him to maintain a critical stance with respect to tradition. Critical selectivity and careful analysis of material, sometimes extending over many years, became the methodical basis of his appropriation. He initially observed the development of the avant garde in such centres as Darmstadt and Donaueschingen from a distance; later, when he adopted its innovations himself, he did so without dogmatism. Unimpressed by the taboo of orthodox serialism towards octaves and consonances, he explored the unification of serial structure and consonant intervals in such works as *Des Engels Anredung an die Seele* (1957) and *Auf die ruhige Nacht-Zeit* (1958); in *Oratio Mechtildis* (1956–7) and *Cuius legibus rotantur poli* (1959–60) he experimented with monumentalized octaves. In these works, structural thinking goes hand in hand with heightened sensitivity to timbre.

Huber's interest in mysticism, apparent in his fondness for medieval and Baroque texts, has been a constant factor in his work: his tendency towards introspection should not be seen as escapism, but as an acceptance into the sensitive inner being of the richness of the outer world. He resolves the basic tension inherent in his artistic and political views consistently in his work, presenting violent fractures to great dramatic effect. His inclination towards ideological criticism, evident in his musings on the conditions in which art is produced, becomes part of the musical expression. The conflicting duality of the internal and the external, of the aesthetic and the political, is reflected in the great diversity of genres and expressive forms present in his output: in the 1960s, for example, he composed both the subtle string quartet *Moteti-Cantiones* and the complex religious oratorio *Soliloquia*. 20 years later, that polarity reappeared with the second string quartet, *... von Zeit zu Zeit ...*, and the political oratorio *Erniedrigt-Geknechtet-Verlassen-Verachtet*, a work that in its complexity of detail, its interlocking temporal planes and the urgency of its social message can be seen as a summation of his compositions of the 1980s.

During the 1970s Huber was greatly influenced by the critical theology of Dorothee Sölle and J.B. Metz, and the Latin American liberation theology of Ernesto Cardenal. The religious and existential content of his works intensified to project a political statement based on Christian ethics. This intensification was accompanied by a greater flexibility of form and more complex temporal organizations, such as the superimposition of distinct temporal planes in differing tempos. Yet an emphasis on content did not detract from aesthetic unity or the composer's high artistic aims; extra-musical subjects were structurally assimilated through the concept of 'structural semantics' (Haefeli). *Senfkorn* (1975), for boy soprano and five instruments, centres on the cross motif from Bach's cantata BWV159, contrasting biblical verses from *Isaiah* with a politically utopian text by Cardenal. The work was later used as a centre of repose in the oratorio *Erniedrigt-Geknechtet-Verlassen-Verachtet* (1975–8; rev. 1981–2).

Having grown up in a country with no significant operatic tradition, the genre of oratorio, closely connected as it is to texts, was the natural place for Huber to explore the confrontation of content and form. The three oratorios composed at ten-year intervals, *Soliloquia*, *... inwendig voller Figur ...* and *Erniedrigt-Geknechtet-Verlassen-Verachtet*, represent striking stages in his artistic development. In *La terre des hommes* (1987–9) he reduced the grand oratorio style to dimensions appropriate for ensemble writing without losing any inner complexity; at the same time, setting texts by Simone Weil and Ossip Mandelstam, he placed greater emphasis on mysticism. Mandelstam's aesthetic of the fragment and metaphor of the horizon (the frontier of perception between the internal and external; for Huber, the horizon of hearing) were crucial sources of inspiration after the end of the 1980s.

From the mid-1980s Huber's exploration and expansion of musical material was expressed in three ways: through a renewed and deepened interest in medieval and Renaissance music (*Cantiones de Circulo Gyrante*, *Agnus Dei cum recordatione*); through the use of spatial acoustics to construct differentiated areas of sound (*Die umgepflügte Zeit*, *Spes contra spem*); and through the development of a new system of harmony and tonal polyphony based on modes in third-tones. His first structures in third-tones appear in *La terre des hommes*; in the string trio *Des Dichters Pflug* (1989) the system is applied exclusively. Huber's simple and efficient scordatura for string instruments made works in third-tones quite easy to play.

Attempts to break away from the tonal system continued into the 1990s. Huber studied the writings of classical Arab music theorists and composed works on the basis of the *maqām*; these include *Die Erde bewegt sich auf den Hörnern eines Ochsen* for Arab and European musicians, and the orchestral piece *Lamentationes de fine vicesimi saeculi*. Around the same time, he composed the Chamber Concerto 'Intarsi' (1993–4), which relates to Mozart's concerto K595, the string quintet *Ecce homines* (1998), which also confronts the legacy of Mozart, and *Lamentationes sacrae et profanae ad responsoria Iesualdi*, which is based on the responsories of Gesualdo and makes use of the enharmonic differentiation of his tuning system.

Huber's later works are distinguished by their structural sophistication, their greater intimacy of expression, their search for new consonances beyond diatonic-chromatic tonality and their freer temporal organization. They have all the qualities of a sublimated late style, questioning the classic postulates of the European postwar avant garde under changed historical circumstances in a musical language matured by decades of experience.

Teaching has held a central place in Huber's concept of art, serving as a form of reflection that relates to practice. His ethical premises – belief in the ability to change the world through the power of utopian ideals – reappear in his teaching methods. In the essay 'Lässt sich eine Tätigkeit wie Komponieren unterrichten?' (*Musikfest Freiburg-Köln der KGNM*, Cologne, 1986, programme book; repr. in *Umgepflügelte Zeit*, Cologne, 1999), he considers his work at the Freiburg Institute of Contemporary Music, where he, André Richard, Brian Ferneyhough and Arturo Tamayo introduced far-reaching reforms to composition teaching. Doing away with desks and individual study in favour of solidarity, communal learning and practice, they aimed to free composition from its academic fetters. His many pupils have included Ferneyhough, Younghi Pagh-Paan, Wolfgang Rihm, Michael Jarrell, Uroš Rojko and Toshio Hosokawa. His lifelong reflections on the aesthetic and technical aspects of composition and its social implications have been expressed in countless articles and lectures.

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ORCHESTRAL

Inventionen und Choral, 1957; Litania instrumentalis, 1957; Terzen-Studie, 1958 [after the finale of Brahms: Vn Conc.]; Cantio-Moteti-Interventiones, str, 1963; James Joyce Chbr Music, hp, hn, chbr orch, 1966–7; Tenebrae, 1966–7; Alveare vernat, fl, str, 1967; Tempora, conc., vn, orch, 1969–70; Turnus, 1973–4; ... ohne Grenze und Rand ..., va, chbr orch, 1976–7; Beati pauperes II, small orch, 1979; Protuberanzen, 3 pieces, 1985–6; Zwischenspiel, 1986; Lamentationes de fine vicesimi saeculi, Sufi singer ad lib, orch, 1992–4

CHORAL

With orch: Antiphonische Kantate (Ps cxxxvi), chorus 1–4vv, unison chorus, orch, 1956 [rev. chorus 1–4vv, unison chorus, brass, perc,

org, 1956–7]; Soliloquia (orat, Augustine of Hippo), S, A, T, Bar, B, 2 choruses, orch, 1959–64 [Pt II: Cuius legibus rotantur poli, 1959–60]; Musik zu einem Johannes-der-Täufer-Gottesdienst, chorus, congregation, org, orch ad lib, 1965; ... inwendig voller figur ... (Bible: *Revelation*, A. Dürer), chorus, orch, tape, 1970–71; Erniedrigt-Geknechtet-Verlassen-Verachtet (E. Cardenal, F. Knobloch, C.M. de Jesús and others), Tr, Mez, T + spkr, B-Bar, 16vv, SATB, orch, tape, video/slide projections, 1975–8, rev. 1981–2; Beati pauperes II (Cardenal, Bergpredigt), S, Mez, A, 2 T, Bar, B, orch, 1979; Die umgepflügte Zeit (O. Mandelstam), spkr, Mez, T, chorus, va d'amore, orch, 1990; Umkehr – im Licht sein (Mandelstam, M. Frisch, E. Canetti, M. Buber), Mez, chorus, small orch, 1997

Other: Das Te Deum laudamus deutsch (T. Müntzer, M. Weisse), A, 2 T, chorus 3–5vv, 1955–6; Quem terra (V. Fortunatus), A, T, SATB, 6 insts, 1955; Ps cxxxi, chorus 3vv, 1956; Kleine deutsche Messe, (chorus, org)/(chorus, congregation, str trio, hp, org, perc ad lib)/chorus, 1969; Hiob xix, chorus, 9 insts, 1971; Traumgesicht (Bible: *Revelation*), men's vv, 1971; Kanon zum Jahresbeginn, SATB, 1977; Sonne der Gerechtigkeit, spkrs, Bar, 2 choruses, org, wind, perc, 1979; Ñudo que ansí juntáis (Teresa of Avila, P. Neruda), 16vv, 1984; Cantiones de Circulo Gyrante (H. Böll, Hildegard of Bingen), spkr, S, A, Bar, chorus, 11 insts, perc, 1985; Quia clamavi ad te: miserere (Bible: *Jeremiah*, Huber), 6 solo vv, 1993; Kleines Requiem für Heinrich Böll (Hildegard of Bingen), B-Bar, SATB, 1994; A Prayer on a Prayer, women's vv, a fl, basset-horn/A-cl, tpt, hp [third-tones], perc, str qt, db, 1996

OTHER VOCAL

With orch or large ens: Oratio Mechtildis (Mechthild von Magdeburg), A, chbr orch, 1956–7; . . . ausgespannt . . . (St John of the Cross, Bible: *Job*, J. de Fiore and others), Bar, 5 ens, tape, org, 1972; Spes contra spem (R. Luxemburg, E. Canetti, G. Herwegh and others), 5 spkrs, 2 S, Mez, T, B-Bar, orch, tape, 1986–9; La terre des hommes (S. Weil, Mandelstam), Mez, Ct + spkr, 18 insts, 1987–9; Plainte – Die umgepflügte Zeit II (Mandelstam), Mez, T, va d'amore [third-tones], 13 insts, 1990

With 6 or more insts: Grabschrift (N. Sachs), Bar, 7 insts, 1967; Psalm of Christ (Ps xxii), Bar, 8 insts, 1967;

With 1–5 insts: Abendkantate (A. Gryphius), B, 2 fl, va, vc, hpd, 1952; Kleine Taufkantate für Christoph (Bible), S, fl, va/vn, 1952; Der Abend ist mein Buch (R.M. Rilke), A, pf, 1955; Das kleine Leid (R.G. von Sparr), A, va, 1955; 6 kleine Vokalisen, A, vn, vc, 1955; 3 Lieder nach Gedichten aus dem Mittelhochdeutschen (Der Kürenberg, D. von Eist), low v, pf, 1956; Des Engels Anredung an die Seele (chbr cant., J.G. Albini), T, fl, cl, hn, hp, 1957; Auf die ruhige Nach-Zeit (C.R. von Greiffenberg), S, fl, va, vc, 1958; Askese (G. Grass), spkr, fl, tape, 1966;

Der Mensch (F. Hölderlin), low v, pf, 1968; Senfkorn (E. Cardenal, Bible: *Jesse* xi. 6–7), Tr, ob, vn, va, vc, hpd, 1975; Ein Hauch von Unzeit IV (G.W.F. Hegel, M. Bense), S, accdn ad lib, 1976; Fragmente aus Frühling (B. Schulz), Mez, va, pf, 1987; Agnus Dei cum recordatione (G. Neuwirth), Ct, 2 T, B-Bar, lute, 2 vn/(gui, 2 va), 1990–91; Die Erde bewegt sich auf den Hörnern eines Ochsen (M. Doulatabadi), Sufi singer, nay, qanun, riqq/mazhar, va, gui, tape, 1992–3; . . . Ruhe sanft . . ., 1v, 4 vc, 1992; Lamentationes sacrae et profanae ad responsoria Iesualdi (Bible: *Jeremiah*, Huber, Cardenal, Doulatabadi), 6 solo vv, theorbo/gui [third-tones], basset-hn/b cl, 1993, rev. 1996–7; Metanoia, 2 boys' vv, a trbn, org, perc, 1995

CHAMBER AND SOLO INSTRUMENT

5 or more insts: Conc. per la camerata, rec, fl, ob, vn, vc, hpd, 1954–5; 2 Sätze, 7 brass, 1957–8; 3 Sätze in 2 Teilen, wind qnt, 1958–9; Erinnere dich an G ..., db, 18 insts, 1976–7; Ich singe dein Land, das bald geboren wird, 17 insts, 1978–9; Seht den Boden, blutgetränkt, 14 insts, 1983; Agnus Dei in umgepflügter Zeit, 8 insts, 1990–91; Plainte – Die umgepflügte Zeit I, va d'amore [third-tones], 13 insts, 1990; Chbr Conc. 'Intarsi', pf, ens, 1993–4; Ecce homines, str qnt, 1998; L'ombre de notre âge, a fl, va d'amore, hp [third-tones], ob, cl, vn, vc, 1999

2–4 insts: Sonata da chiesa, vn, org, 1953; Partita, vc, hpd, 1954; Noctes intelligibilis lucis, ob, hpd, 1961; Moteti-Cantiones, str qt, 1962–3; 6 Miniaturen, cl, vn, vc, 1963; Alveare vernat, fl, 2 str, 1965; Sabeth, a fl, eng hn, hp, 1966–7; Ascensus, fl, vc, pf, 1969; 3 kleine Meditationen, str trio, hp, 1969; Ein Hauch von Unzeit II, 2–7 players, 1972; Schattenblätter, b cl, vc, pf, 1975; Lazarus I–II, vc, pf, 1978; Beati pauperes I, fl, va, pf, perc, 1979; ... von Zeit zu Zeit ..., str qt, 1984–5; Petite pièce, 3 basset-hn, 1986; Des Dichters Pflug, str trio [third-tones], 1989; Plainte – Lieber spaltet mein Herz ..., va d'amore [third-tones], gui [third-tones], perc, 1990–92; Luminescenza, mand [third-tones], gui [third-tones], hp [third-tones], 1992; Rauhe Pinselspitze I, kayagum, būq, 1992; Rauhe Pinselspitze II, vc, būq, 1992; Black Paint, sho/accdn [third-tones], perc, 1996; L'âge de notre ombre, a fl, va d'amore, hp [third-tones], 1998

Solo inst: Ciacona, org, 1954; In memoriam Willy Burkhard, org, 1955; La chace, hpd, 1963; In te Domine speravi, org, 1964; Cantus cancricans, org, 1965; To ask the Flutist, fl, 1966; Ein Hauch von Unzeit I, fl/(fl, insts acc.), 1972; Ein Hauch von Unzeit II, pf, 1972; Ein Hauch von Unzeit V, gui; Ein Hauch von Unzeit VI, accdn; Ein Hauch von Unzeit VII, db; Ein Hauch von Unzeit VIII, vc; Blätterlos, pf, 1975; Transpositio ad infinitum, vc, 1976; Oiseaux d'argent, 1/2/3 fl, 1977; ... Plainte ..., va d'amore [third-tones], 1990; Rauhe Pinselspitze III, vc, 1992; Winter Seeds, accdn, 1993; Metanoia I, org, 1995

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MAX NYFFELER

**Huber, Kurt** (*b* Chur, 24 Oct 1893; *d* Berlin, 13 July 1943). German musicologist and psychologist of Swiss origin. At Munich University he studied musicology under Sandberger and Kroyer and philosophy and psychology under Külpe and Becher, taking the doctorate under Kroyer in 1917 with a dissertation on Ivo de Vento. After failing to complete the *Habilitation* in musicology he nevertheless became assistant lecturer in the institute of psychology (1920) and completed the *Habilitation* in psychology the same year with a work on musical expression; subsequently (1926) he became reader. The German Academy commissioned him to collect and record old Bavarian folksongs (from 1925) and in 1937–8 he served as director of the newly established folk music department at the Staatliches Institut für Deutsche Musikforschung in Berlin during a leave of absence from Munich. After his return to Munich (1938) he again taught psychology at the university and was named supernumerary professor in 1940. Huber was lauded for his contributions to German folk music scholarship and practice, and he had joined the Nazi party in 1940, but the escalation of the war and revelations of Nazi atrocities caused him extreme disillusionment and led him to take a leading role in the White

Rose student resistance movement. He was apprehended, tried and sentenced to death for high treason. He spent the last period of his life in prison awaiting execution, during which time he wrote the fragment for a biography of Leibniz.

Huber was an extraordinarily versatile scientist, as his writings on ethnological, aesthetic, philosophical and psychological questions indicate. Owing to the tragic circumstances of his life, some of his ideas survived only as students' lecture notes. In his *Habilitationsschrift*, a significant contribution to the field of musical psychology, he tried to realize the 'Ästhetik von unten' advocated by G.T. Fechner, an approach based on empirical observation of the subject as opposed to normative aesthetic postulates. Huber was also a pioneer in German folk music research, coming from a generation of musicologists inspired by the musical activities of the youth movement. According to Huber, the goal of folk music research was to reveal the 'spirit of the German people' (*deutsche Volksseele*), and he proposed a 'psychological typology' of folksong and dance that would broaden traditional categories. As director of the department of folk music at the Staatliches Institut he designed a network of regional archives to maintain close connections with the public. Huber's enthusiasm waned as he observed the development of pseudo-scientific trends, and he attacked the application of racial criteria to folk music analysis ('Wo stehen wir heute?', 1938). Initially captivated by the nationalist idealism offered by the Nazi party, Huber came to recognize the perversity of the regime. As the war appeared to be lost, he joined the small band of students attending his philosophy lectures and contributed to the writing of their flyers attacking the Nazi system. Huber's martyrdom stands out as one of the few acts of courage and conviction among German musicologists of the period.

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HELGA DE LA MOTTE-HABER/PAMELA M. POTTER

**Huber, Nicolaus A.** (*b* Passau, 15 Dec 1939). German composer. He studied composition in Munich with Bialas (1964–7) and worked with Riedl in the Munich electronic studio. After participating in Stockhausen's composition workshop *Ensemble* at the 1967 Darmstadt summer courses, he concluded his studies in Venice with Nono. In 1969 he was appointed to a post at the Folkwang-Hochschule, Essen, where he became professor in 1974.

In his works from the mid-1960s Huber sought a purification of musical language that would give listeners a renewed intensity in their engagement with music. His critique of serialism, with its simultaneous organization of multiple parameters, and the failure of composers to take into account human behavioural patterns led him to adopt 'principles' rather than 'series' as the starting points for his compositions (*von . . .bis . . .*, 1966; *Traummechanik*, 1967). For musical coherence to result only one parameter need obey the operative principle, which is highlighted by the freer treatment of other parameters. In

*Informationen über die Töne E–F* for string quartet (1965–6), for example, Huber limits his pitch material to emphasize the notes E and F, changes in duration, timbre, volume and octave position contributing new information about these two notes, while other pitches simply form an aura around them. E and F, thus freed freed from their 'Phrygian' implications, are able to stimulate new modes of listening.

While Huber's approach to musical material was defined in relation to Stockhausen, he took from Nono an acute historical awareness, coming to view styles and compositional methods not simply as techniques at one's disposal, but as elements which carry residues of particular historical contexts. The influence of Marxist historical and dialectical materialism is particularly evident in his second compositional phase, beginning around 1969. In *Harakiri* for orchestra and tape (1971), for example, Huber offers a critique of the crescendo as an element of bourgeois music of the 19th century, with its teleological connotations of build-up and climax: in this work the eruption expected after one minute of steady crescendo is replaced by recorded crashes of thunder over the loudspeakers. The 'critical compositions' of this period therefore not only confront listeners with a purified form of musical material, but also propose 'progressive' changes in listening attitudes.

The concept of 'critical composing' embodies an element of destructiveness. In contrast, Huber's conception of 'rhythm composition', explored from the mid-1970s onwards in such works as *Darabukka* (1976) for piano, *Dasselbe ist nicht dasselbe* (1978) for small drum, *Vor und zurück* (1981) for oboe and *Trio mit Stabpandeira* (1983) for viola, cello and double bass, sets out to inherit and ultimately transcend the positive aspects of the past. Here basic rhythmic models serve as generators of all layers of the composition. In *Morgenlied* for orchestra (1980) the form, as well as the changes in harmony, density, volume and tone colour, largely correspond to a Cuban rhythmic model, the *guaracha*. Huber also incorporates within this work elements with overtly political significations: martial rhythms, a song of the French Resistance and an anti-Vietnam protest song.

After the mid-1980s, not only did hope of revolution fade, but it was also generally accepted that there was no longer a working-class public open to music with those kinds of 'progressive' meanings. Huber reacted to this by reflecting anew on musical material. Relieved of his obligation to purify music from bourgeois traditions of expression, the material at his disposal increased. While a reference to a 'bourgeois' composer such as Robert Schumann would have been scarcely conceivable hitherto, his third creative phase, dating from the mid-1980s, includes two pieces that reconsider works of Schumann under late 20th-century conditions. *Demijour* for oboe, cello and piano (1985–6) is an examination of Schumann's *Zwielicht* op.39 no.10, and *Air mit 'Sphinxes'* for chamber ensemble (1987) grew out of his fascination with the 'Sphinxes' from *Carnaval*.

Huber also made new terrain accessible for musical thought. The orchestral work *Go Ahead* (1988), opens with a 14-note melody, whose six modified repetitions each omit the first and last notes of the previous statement. Using this rational procedure Huber achieves something irrational: the listener becomes disorientated, and this disorientation induces a kind of listening 'which shrugs its shoulders'. The principle of repetition, previously abnegated, brings about a disturbance of coherence; change does not mean variation, but something qualitatively new, which calls for a 'desubjectivized listening'. This preoccupation with discontinuity is taken up again in *En face d'en face* for orchestra and tape (1994), in which Huber confronts the listener with various possibilities for the 'multiple portrayal of a thought/train of thought' and so presents something coherent and continuous, but with 'no main and subsidiary ideas . . . , nothing that blends, no narrative elements etc.'. It is always a question, paradoxically formulated, of bringing out the mysterious, the strange, the alienating through composition. In *To 'Marilyn Six Pack'* for orchestra (1995) he aims to salvage for music the notion of 'repetition as non-connection' which is directly presented in Andy Warhol's famous silk-screen *The Six Marilyns (Marilyn Six-Pack)* (1962). The work is 'really a project, which is made up of three piece-spheres': the original; a recorded 'filter version', which is broadcast over loudspeakers of varying quality; and a recording of the original in a 'version folded in time' (as three superimposed parts). Huber distinguishes several possibilities for combining these three versions in performance.

Huber's fourth creative phase, beginning in the mid-1990s, was signalled by a radicalization of the concept of 'aural unpredictability' already apparent in his treatment of repetition in the third phase. In *Als eine Aussicht weit . . .* for flute, viola and harp (1996) sheets of crumpled tracing paper 'open out noisily' of their own volition over prescribed periods of time. The 'tarrying in front of the landscape which always remains the same but which changes unceasingly' (Huber) to which Hölderlin's poem *Der Herbst* refers is materialized here as a musical space in which the nature of the sound is independent of the will of composer or performer. Just as 'unintentional' is the 'prolonged crashing about' of a wooden music stand or chair specified in bar 182. In *Disappearances* (1995) for piano Huber considers the question: 'What does the piano make from and after the touch of the pianist (and vice versa)'? 'To disappear' also means, for example, 'to become absorbed into another sound, to influence a principal sound by colouring it using a barely audible one, to lead the listening away from the rhythm of each note's moment of attack'. Although in *Disappearances* sounds are to some extent left to themselves, this does not signify a renunciation of musical expression. The work's title also expresses an 'extreme human and political bitterness', recalling the 'human beings who disappear in inhumanity, torture, concentration camps, gas chambers'. The new chiaroscuro, which characterizes his third and fourth phases of creativity, is therefore not the servant of a politically blind, postmodern irrationality. His later works take nothing back from his implicit critique of the attitudes and methods of certain postmodern composers in the *Vier Stücke* (1986) for orchestra and tape. Instead they invite a sharpening of the sense of hearing, which makes possible new aesthetic discovery and political consciousness.

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VOCAL

Choral: 2 Chöre (P. Celan), 1965; Versuch über Sprache, 16 solo vv, Chin. cymbals, Hammond org, db, tape, 1969; Sein als Einspruch (G. Benn, R.M. Rilke), 8 solo vv, 1997; Ach, das Erhabene . . . betäubte Fragmente, double choir, 1999

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CHAMBER AND SOLO INSTRUMENTAL

8 or more insts: Mimus, 2 hn, 2 tpt, 2 trbn, b tuba, 2 perc, pf, 1965; 6 Bagatellen, 10 insts, tape, 1981; Air mit 'Sphinxes', 15 insts, 1987; Seifenoper, 8 insts, 1989; Mit etwas Extremismus, 7 insts, 5 boxes, 5 caskets, 5 drawers, 5 tape recs, natural objects, 1991; An Hölderlins Umnachtung, 15 insts, 1992; Eröffnung und Zertrümmerung, 12 insts, tape, 1992

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Solo inst: Spekrale, pf, 1964; Rituale, org, 1965; Sonata, vn, 1965; Darabukka, pf, 1976; Dasselbe ist nicht dasselbe, small drum, 1978; Presente, trbn, 1979; Solo für einen Solisten, vn, 1980–81; Vor und zurück, ob, 1981; Aus Schmerz und Trauer, a sax/B♭-cl/basset hn, 1982; Turmgewächse, hp, 1982–3; Der Ausrufer steigt ins Innere, vc, 1984; Auf Flügeln der Harfe, accdn, 1985; Clash Music, cymbals, 1988; Beds and Brackets, pf, opening doors and windows/tape, 1990; Statement zu einem Faustschlag Nonos, pf, 1990; First Play Mozart, fl, 1993; Disappearances, pf, 1995; Mit Erinnerung, bn, 1996; . . . in die Stille, vc, 1998

MIXED MEDIA

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STEFAN ORGASS

**Huberman, Bronisław** (*b* Częstochowa, 19 Dec 1882; *d* Corsier-sur-Vevey, 15 June 1947). Polish violinist. He studied with Michałowicz and then with Isidor Lotto at the Warsaw Conservatory. His father took him to Berlin in 1892 with the vain hope of his studying with Joachim, who referred the boy to his assistant, Markees. In Berlin Huberman studied secretly with Charles Grigorovich whom he later claimed 'taught him everything that could be learned from a teacher'. He then took a few additional lessons from Hugo Heermann in Frankfurt and Martin Marsick in Paris, but by then his artistry had already been acclaimed in the Netherlands and Belgium (1893), in Paris and London (1894). He attracted the attention of Adelina Patti, who engaged him for her farewell concert in Vienna in January 1895, when Huberman played Mendelssohn's concerto and created a sensation, and in January 1896 he played Brahms's concerto in the presence of the composer, who was greatly moved by the boy's performance and gave him a photograph signed 'from his grateful listener'. Following his first American tour (1896–7) he played with increasing success in Europe and the USA, being invited by the city of Genoa in 1903 to play the Guarneri violin once owned by Paganini. The city of Vienna put Hetzendorf Schloss at his permanent disposal from 1926. He also taught intermittently at the Vienna Music Academy. During the 1920s Huberman became interested in the idea of 'Pan-Europa'; his articles and lectures on this topic were published in book form in 1932. When the Nazis took power in 1933 he cancelled all his engagements in Germany and in September explained his viewpoint in an open letter to Furtwängler. He undertook to assemble persecuted Jewish musicians in Palestine and organized the Palestine SO (from 1948 the Israel PO) in association with the conductor William Steinberg; the inaugural concert in 1936 was conducted by Toscanini. He revisited Palestine in 1940 and spent the war in the USA, after which he returned to his home in Switzerland. After his death his library and papers were transferred to the Central Music Library in Tel-Aviv, where a street is named after him.

Huberman's greatness as a violinist is a controversial subject. He was admired by some eminent musicians (Toscanini, Furtwängler, Walter and Schnabel, among others) and deprecated by others, especially fellow violinists: Flesch criticized Huberman in his *Memoirs* as 'the most remarkable representative of unbridled individualism'. Huberman was indeed a towering personality who could fuse glowing intensity and visionary sensitivity into a grand classical design. His tone had a haunting quality, particularly in infinite shades of *pianissimo*, but his technique was not infallible and under stress he could produce rough and scratchy sounds. Perhaps it is this aspect which has promoted criticism by those who regard technical virtuosity more highly than interpretative talent. Huberman's ideas are summarized in a booklet *Aus der Werkstatt des Virtuosen* (Vienna, 1912). He also transcribed several Chopin and Schubert pieces.

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BORIS SCHWARZ/MARGARET CAMPBELL

**Hubert, Christian Gottlob** (*b* Fraustadt [now Wschowa], 3 May 1714; *d* Ansbach, 16 Feb 1793). German maker of clavichords, organs, harpsichords and pianos, of Polish origin. He left Poland to work at Bayreuth in 1740 and in 1769 moved to Ansbach, where he had been appointed court instrument maker. Early in his life he built a number of organs: his earliest known instrument is a 1748 organ with five stops built for the Spitalkirche in Bayreuth. Meusel stated that his pianos were exported to France, England and the Netherlands, reckoning that while they were cheaper than English ones, they were equally good. His clavichords and pianos were deemed to be durable as well as beautiful in tone.

Hubert became one of the best-known clavichord makers of his time, and surviving instruments justify the praise of his contemporaries; most of these are clavichords (see Strack), including a number of fretted ones dating from as late as 1787. The Germanisches Nationalmuseum, Nuremberg, contains a small representative collection of Hubert's work including several clavichords and a transverse grand piano of 1785. The latter's compass is four octaves and a fourth and the action has no escapement. The compass of Hubert's clavichords varied from four octaves to five and a third octaves, the larger instruments dating from the 1770s. Johann Wilhelm Hoffmann (1764–1809), Hubert's assistant from 1789, took over the business on Hubert's death.

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MARGARET CRANMER

**Hubert, Nikolay Al'bertovich.** *See* GUBERT, NIKOLAY AL'BERTOVICH.

**Huberti, Gustave (Léon)** (*b* Brussels, 14 April 1843; *d* Schaerbeek, Brussels, 28 June 1910). Belgian conductor, composer and writer on music. He studied at the Brussels Conservatory where he won prizes for piano, organ, harmony and chamber music in 1858, composition in 1859 and the Belgian Prix de Rome in 1865 with the cantata *La fille de Jephté*. After his stay in Rome he travelled in Italy and Germany, and on his return to Belgium became a devoted follower of Peter Benoit, the radical director of the Antwerp Conservatory. In 1874 Huberti was appointed director of the music academy at Mons, but left in 1877 and became a conductor and private teacher in Brussels. He was later named inspector of singing in the state schools at Antwerp, and in 1879 music teacher in the same city, where he also conducted a choral society, 'Albert Grisar'. From 1889 he taught harmony at the Brussels Conservatory, and in 1893 he became director of the music school at St-Joost-ten-Noode (Brussels). He was music critic for various periodicals. In 1891 he was elected to the Royal Belgian Academy. His compositions, which include oratorios and songs, choral, symphonic and piano works, reflect his ardent admiration of Schumann, Berlioz and especially Wagner (he assisted at the French première of *Tannhäuser* in 1861 and at the première of the *Ring* cycle at Bayreuth, 1876).

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Choral: Een laatste zonnestraal (E. Hiel), orat, S, Bar, chorus, orch, 1874, vs (Brussels, ?1880); Verlichting [Fiat lux], dramatic poem, solo vv, chorus, org, orch, 1884; Kinderlust en -leed (Hiel), sym. poem, children's chorus, orch (Leipzig, ?1885); Bloemardinne, orat; Willem van Oranje's dood, orat; Christine (Leconte de Lisle), melodrama; Inhuldigingscantate; Van Maerlants zang, chorus, 4 male vv
Other vocal: *c*80 songs, with Fr., Ger., Flemish texts (Brussels, n.d.)
Orch: Symphonie funèbre (Brussels, 1909); Suite romantique; In den Gaarde; Triomffeest, org, orch; Andante et intermezzo, 4 fl, orch; Pf Conc.
Many pf works; solfège and harmony exercises

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PATRICK PEIRE/SYLVESTER BEELAERT

**Hubertus de Salinis.** *See* HYMBERT DE SALINIS.

**Huberty, Anton** [Huberti, Antoine] (*b c*1722; *d* 13 Jan 1791). Engraver and music publisher of Flemish descent. He worked in Paris from 1756 as a musician at the Opéra and performer on the viola d'amore, but became most prominent for his activities as an engraver and music publisher. He appears to have published works by Wagenseil in 1756 but the earliest privilege for publishing music is dated 2 April 1757. From February 1770 he made his publications available in Vienna as well, and is credited with introducing engraving to Viennese music publishing. It was probably the bookseller Hermann Josef Krüchten who persuaded him to move to Vienna, where at that time copper engraving had been little practised; Huberty and his family moved there at the beginning of 1777 and opened a music engraving and printing business in the Alstergasse, 'Zum goldenen Hirschen'. A detailed advertisement in the *Wiener Diarium* (11 April 1778) names the Gastl art shop on the Kohlmarkt as an agency for Huberty; later Trattner and Christoph Torricella also sold his publications.

Unable to compete with the younger rival firms of Torricella and Artaria, Huberty never succeeded in having his own shop. From 1781 he engraved for Torricella; later he worked increasingly for Artaria as well as other publishers. Much engraved music of the time is recognizable as his work, even without the frequent mark 'Huberty sculps:'; Geminiani's violin tutor and the *Fundamente von der Singstimmen* became particularly well known, the former a product of his own publishing firm, and the latter made for the fine-art dealer Lucas Hohenleitter.

In the last years of his life Huberty was reduced to total poverty and worked only on the technique of etching plates; his death certificate gives his occupation as 'chemist'. The benefits of his work went to the publishers Artaria, Hoffmeister and Kozeluch.

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ALEXANDER WEINMANN

**Hucbald of St Amand** (*b* northern France, *c*850; *d* St Amand, 20 June 930). Benedictine monk, theorist, poet, composer, teacher and hagiographer. Though chiefly known as a theorist – ironically for works that have proven not to be his own – he was also a writer (of both verse and prose) and a composer, whose reputation has grown considerably with the progressive discovery of works that can positively be attributed to him. Coming immediately after Aurelian of Réôme (*Musica disciplina*, ?*c*840s), he was probably a contemporary of the anonymous authors of the *Musica enchiriadis* and other related treatises to which his name was assigned (*Commemeratio brevis*, *Alia musica*, *De modis*), composed in the same area at the end of the 9th century. He remains one of the foremost expositors of music theory in the Carolingian era.

1. Life. 2. The composer. 3. The theorist.

1. LIFE. Apart from a few sketchy indications found in his own works or in the contemporary *Annales elnonenses*, most of what is known of Hucbald's life derives from the *Translatio S. Cyrici* of Guntherus of St Amand (*d* 1108). According to this highly rhetorical document, Hucbald, who probably entered the abbey of Elnon (later St Amand) as a *puer oblatus*, was first taught by his uncle Milo, an accomplished poet. A dispute having arisen between pupil and master about the former's success as a composer, Hucbald supposedly left for Nevers, where he became the confidant of the bishop; it was from Nevers that he returned to Elnon with the relics of St Quiricus and St Julitta. There is no evidence that he studied at Auxerre, but he was certainly familiar with the works of his fellow contemporaries Heiric and Remigius of Auxerre and with the ideas of the great philosopher of Charles the Bald's court, Johannes Scottus Eriugena. When Milo died in 872 Hucbald succeeded him as schoolmaster at St Amand, a position he held until the Norman invasion of 883, when he left for the abbey of St Bertin (formerly Sithiu) in St Omer. Remaining there until 893, he was then asked by Archbishop Fulco of Reims, together with Remigius, to revive the cathedral and rural schools that had been destroyed by the Vikings. After Fulco was murdered in June 900 Hucbald most likely returned to St Amand, where much of his output was accomplished. Two charters dated 24 September 906 confirm his presence at the abbey, where he later died.

2. THE COMPOSER. Only since Weakland's studies have Hucbald's liturgical compositions become known. They consist of (1) *Pangat simul*, a prose or sequence in honour of St Quiricus and St Julitta, whose words have been skilfully extracted from Hucbald's *Passio SS. Cyrici et Iulittae*: it belongs to a special group of about a dozen 'da capo' sequences, so called because they repeat the same melodic fragment for different verses in the middle of the piece; the melody itself is similar to the sequence tune 'Frigdola' found in northern France at the end of the 9th century, and has served as a model for a sequence for the feast of the Holy Innocents, *Pura Deum laudat innocentia*, in the Winchester and Cerne troparies. (2) *Quem vere pia laus*, a Gloria trope (probably for Eastertide) based on the melody of Gloria A possibly of Gallican origin, model of the actual Gloria I (*LU*, 16–18): preserved in at least 16 manuscripts and the earliest trope whose author has been identified, it consists of 10 dactylic hexameters, concluding with a long melisma on the prosula *Regnum, tuum solidum permanebit in aeternum* (also akin to Gloria A), frequently found in northern France from 850 onwards; it has served as *vox principalis* and *vox organalis* for one of the organa of the Winchester Troper (*GB-Ccc* 473, f.63*v*–4 and 141*v*–2) composed by Wulfstan, precentor of Winchester Old Minster, at the end of the 10th century. (3) *In plateis ponebantur infirmi*, a versified Office (*historia*) for the feast of St Peter on 22 February, probably composed during Hucbald's tenure at Reims: its main characteristic is the disposition of its 9 antiphons in sequential order of the modes (antiphons 1–8: modes 1–8; antiphon 9: mode 1), a practice also found in the Office of the Trinity composed by Stephen, bishop of Liège and friend of Hucbald. (4, 5) *O quam venerandus es egregie confessor Christi* and *Exultet Domino mente serena*, two hymns written for the canons of Mont d'Or near Reims: these were inserted into an Office for the monastery's patron saint, St Thierry, on 11 December, but it cannot be ascertained that the entire composite Office preserved in 3 manuscripts, one only being notated (*F-DOU* 295, f.58*v*–64; 12th century), was composed by Hucbald. Guntherus also attributed other compositions to Hucbald, namely antiphons for St Andrew and an Office for St Cilinia, mother of St Remigius of Reims, but these works are yet to be identified.

3. THE THEORIST. Whatever his merits as a composer, Hucbald's fame still rests on his reputation as a theorist. Since he was not the author of the much-praised *Musica enchiriadis* and other treatises traditionally attributed to him, his achievement in the field is limited to a single work (*De*) *Musica*, formerly *De harmonica institutione*, a title that derives from Gerbert's edition of 1784 (*GerbertS*, i, 104–21, after a late 15th-century manuscript, *I-CEc* Plut. XXVI.1). Transmitted in ten manuscripts dating from the 11th to the 15th centuries, the *Musica* is not a speculative treatise after the Boethian tradition but a practical handbook for the education of young monks in the proper performance of psalmody, a function that is clearly evident in the 67 chant pieces and 22 charts, tables and diagrams, some of them ingeniously devised and elegantly designed, used to illustrate each theoretical concept.

The pedagogical nature and intent of the treatise is also reflected in its structure. There are no self-contained divisions into chapters as in Boethius's *De institutione musica*, Aurelian's *Musica disciplina* or in *Musica enchiriadis*, but rather a series of short propositions and concepts closely linked and articulated progressively: first, the definition of the notes (*voces*), subdivided into *voces aequales* (unison) and *voces inaequales* (all notes that move up and down); then intervals, grouped into nine species (minor and major 2nds, 3rds and 6ths, 4th, 5th, octave); consonances (three *simplices* – octave, 5th and 4th, and three *compositae* – octave + 5th, octave + 4th, double octave); *phtongus* and *sonus* (i.e. musical or rational sounds as opposed to simple acoustical noise); tone and semitone as found in the liturgical repertory and on musical instruments such as the organ and the crwth; tetrachords and systems, musical notation; and finally the tones or modes that regulate psalmody.

The subject matter of the *Musica* is not dissimilar to that of the treatises of Aristoxenus, Cleonides and Aristides Quintilianus, which were themselves unknown to Hucbald but whose contents were to a large extent reflected in Boethius, the leading source for Hucbald's treatise. Sources of lesser influence include: Martianus Capella – the etymology of the names of the strings of the Greek lyre; Calcidius – the distinction between 'phtongus' and 'sonus'; and Johannes Eriugena – the classification of the six consonances. Hucbald, however, retained from the 'doctor mirabilis' only those elements useful for the accurate performance of a Romano-Frankish repertory still in the making, and he laid the foundation of a musical 'grammar' based on the undisputed authority of the Boethian model. Thus the mechanism of the Greek tetrachords and systems and their difficult terminology are explained at length, for they lead to the construction of the diatonic scales used in instrumental music, and, with some modifications, to the scheme of the eight modes based on four finals (*d–e–f–g*), closely tied to their fifth degree above by the principle of *socialitas* (tenor or upper finals – the text is not very explicit on this point). Again, the delicate question of the *b*♭ (present in modes 5 and 6, for instance) is elucidated through the tetrachord of the *synēmmenōn* (conjunct notes) and illustrated with many charts and chants. The 'modulation' from *b*♭ to *b*♮ and conversely is accomplished through the passage of the tetrachord of the *diezeugmenōn* (disjunct notes) and vice versa, an important step before the introduction of the hexachordal system by Guido of Arezzo in the 11th century.

Another innovation, typical of Hucbald's pedagogical approach, concerns the notation of melodies. Stressing the 'uncertainty of the road' presented by neumatic notation – 'useful as a guide for the memory' and for the expression of some agogic and ornamental details of chants – Hucbald exposes the principles of Greek alphabetical notation and proposes to add some of these letters, in their lower-case forms, to the neumes to render their pitches accurately. In a manner even more graphical, he suggests placing the syllables of chants between the lines of a six-line staff, where the intervals of tone and semitone between each line are indicated in the manner of a clef (*see* NOTATION, §III, 1(v)(a)). Ingenious as they were, these notational devices, also found in the *Scolica enchiriadis*, did not gain general acceptance, owing to the progress and rapid dissemination of the various types of neumatic notation, such as the 'Palaeo-Frankish' (developed in St Amand), the Breton and the Messine.

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YVES CHARTIER

**Hucher, Antonio** (*fl* mid-16th century). Music printer. *See under* BUGLHAT, JOHANNES DE.

**Huchet** (Fr.). A hunting HORN.

**Huchons, Richard.** *See* HYGONS, RICHARD.

**Huchyn** [Howchyn], **Nicholas** (*b* c1465; *d* 1513–19). English church musician and composer. During 1476–7 he was a chorister of Holy Trinity College, Arundel; he appears from 1485 to 1504 as one of the lay clerks of the choir there, and during 1490–91 as Instructor of the Choristers. Settings of *Salve regina* and *Ascendit Christus*, both for full choir of five voices, were included in the Eton Choirbook (*GB-WRec* 178; ed. in MB, xi-xii, 2/1973); the survival of the latter work is only fragmentary. The cantus firmus of *Salve regina* is appropriately Marian, being *Ne timeas Maria*, an antiphon at Lauds on the feast of the Annunciation; unusually, the verses are commonly for two voices rather than for three, suggestive possibly of somewhat strained resources at Arundel.

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ROGER BOWERS

**Hucke, Helmut** (*b* Kassel, 12 March 1927). German musicologist. He studied school music at the Staatliche Musikhochschule (1947–8) and musicology with Gurlitt and Zenck at Freiburg University (1948–52); at the same time he worked as a research assistant at the Deutsches Volksliedarchiv with Wiora and attended Handschin's lectures in Basle. He took the doctorate in Freiburg in 1952 with a dissertation on the antiphon. After holding a scholarship in Rome and Naples from the Görres-Gesellschaft (1953–6), he became assistant lecturer at the

musicology institute of Frankfurt University (1957–61, 1964–7) and director of the music department of the German History Institute in Rome (1962–4), where he was also called to be the leading lay expert for the Second Vatican Council. In 1967 he completed his *Habilitation* in musicology at Frankfurt University with a work on Pergolesi. He became lecturer in Frankfurt in 1968 and professor in 1971. In 1969–70 he was visiting associate professor at Brandeis University and the state universities of New York (Stony Brook, 1977–8) and New Jersey (New Brunswick, 1985–6). Hucke wrote valuable studies on the origin and tradition of Gregorian chant, its repertory and performing practice. He discussed the position of contemporary church music in numerous articles and was an advisor on chant for the second edition of *Die Musik in Geschichte und Gegenwart* and an editor of *Musik und Altar*. He also wrote extensively on early opera and was a founder and general editor of the collected edition of Pergolesi's works.

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HANS HEINRICH EGGEBRECHT/KARL-HEINZ SCHLAGER

**Huddersfield Choral Society.** English choral society. It is the most famous, though not the oldest, of the Yorkshire choral societies. It was founded in 1836 by 16 local musicians, recruiting its members mainly from the mixed choirs of nonconformist churches. The original group of about 70 singers and instrumentalists gave quarterly performances for friends and subscribers. From 1881 the choir gave regular concerts in Huddersfield Town Hall. It employed professional orchestras regularly from 1942 and in 1993 began a collaboration with the BBC PO. It became well known for its performances of Handel's *Messiah*. Membership of the choir reached a peak of 400 in the 1930s; the beginning the 21st century it was around 200. It supports the Huddersfield Choral Society Youth Choir and Children's Choir. Under distinguished conductors including Henry Coward, Malcolm Sargent, John Pritchard, Owain Arwel Hughes, Jane Glover and Martyn Brabbins, the choir developed an international reputation. It made the first of its regular visits to London in 1887; it took part in the Festival of Britain there in 1951 and has appeared in several Promenade concerts. It has performed in many other British cities and participated in festivals at Cardiff, Edinburgh, Leeds, Liverpool, Manchester and York. Since its first overseas tour, to the Netherlands in 1928, the society has often performed abroad, notably in Vienna, Berlin, Munich, Boston, Brussels, Bratislava and Brno. It has commissioned a number of works, including Vaughan Williams's *Dona nobis pacem* (1936), Walton's Gloria (for the society's 125th anniversary in 1961), Paul Patterson's *Stabat mater* and David Matthews's Vespers, and has made numerous recordings and broadcasts.

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**Huddersfield Contemporary Music Festival.** It was established in 1978 on the initative of Yorkshire Arts Association with Richard Steinitz, lecturer (later professor) in the music department of Huddersfield Polytechnic (later University), as artistic director. The major event of its kind in Britain, it attracts composers, performers and

*Cage, Messiaen and Boulez at the 1989 Huddersfield Contemporary Music Festival*



audiences from throughout the world to its annual 12-day programme of concerts, theatre performances, workshops and discussions. Its aims have remained the promotion of new music through a balanced policy of providing a platform for major recent works and commissioning new pieces. Its strong educational programme for students and local school children reflects its close links with the university. The opening of, first, the university's St Paul's Hall (1981) and later Huddersfield's Lawrence Batley Theatre (1994) provided additional venues for festival events.

Performance milestones in the festival's development have included Birtwistle's Clarinet Quintet (world première, 1981), Ferneyhough's *Carceri d'Invenzione* (UK première, 1987), Stockhausen's *Sternklang* (UK première, 1988) and three operatic commissions: Saxton's *Caritas* (Opera North, 1991), H.K. Gruber's *Gloria* (Opera North and Big Bang Theater, Munich, 1994) and Holt's *The Nightingale's to Blame* (Opera North, 1998). Many other major composers have visited the festival for performances of their works, including Berio (1985), Lutosławski and Holliger (1986), Xenakis (with UPIC computer) and John Adams (1987), Schnittke (1990), Tippett and Birtwistle (1991), Ligeti and Gorecki (1993) and Carter, Pärt and Reich (1998). In 1989 two key figures of the 20th century whose philosophical and aesthetic paths had diverged beyond reach, Boulez and Cage, met at the festival in a historic personal reconciliation (see illustration).

GEORGE PRATT

**Hudební Matice.** Czech firm of music publishers, active in Prague. It was founded in 1871 at Ludevít Procházka's instigation; its aim was to publish works of Czech composers, especially piano-vocal scores of operas. Its first publication was Smetana's *The Bartered Bride* (1872), followed by *Libuše*, Fibich's *The Bride of Messina*, and Bendl's operas *Lejla* and *The Old Bridegroom*. In 1889 the firm disbanded and its assets were taken over by the Umělecká Beseda, which continued to publish operas and piano pieces by Smetana. In 1907 it created a special foundation for its publishing activity under the name of Hudební Matice Umělecké Besedy. Its editorial work expanded to include vocal scores of Dvořák's operas, operas by Foerster, Kovařovic, Ostrčil and Janáček, and the orchestral works of Suk and Novák. It also published non-operatic works by other composers as well as opera librettos and books on music. After World War I Hudební Matice began publishing new works by those Czech composers who until then had had to rely on publishers abroad, particularly encouraging composers of the younger generation such as Ježek. It also published the later works of Suk and many of Janáček's choral and instrumental works. Music literature produced by the firm includes Nejedlý's monograph on Smetana and Šourek's biography of Dvořák. The firm published several periodicals including the *Hudební revue* (1908–20), *Listy Hudební matice* (later renamed *Tempo*; 1922–38, 1946–8) and *Hudební noviny* (1930–38). From 1942 to 1947 it published the *Kalendář českých* (*československých* after World War II) *hudebníků*. Hudební Matice systematically publicized Czech music abroad by having foreign representatives, exchanging publications with foreign firms and advertising in foreign journals in exchange for space in *Tempo*; the firm also participated in foreign festivals (including the ISCM festivals at Florence, Geneva and Frankfurt) and opened a shop in Leipzig. It ended its printing and publishing activity on 31 December 1949 but continued in 1950 as the publishing house of the Czechoslovak Composers' Union. In 1951 it was merged with the firm Národní Hudební Vydavatelství Orbis (*see* SUPRAPHON).

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ZDENĚK CULKA

**Hudec, Vladimír** (*b* Olomouc, 10 Dec 1929). Czech musicologist. He studied musicology and music education under Robert Smetana at Olomouc University, where he took the doctorate in 1953 with a dissertation on Czech music and the works of Dvořák. After his studies he became Smetana's assistant, worked as a music critic and undertook regional research based on the musical life of Olomouc and northern Moravia. His work on the biography of Fibich, with which he obtained the CSc in 1969 and his lectureship in 1973, led to a systematic study of 19th-century Czech music with special emphasis on the historical and aesthetic aspects of musical neo-romanticism. On Smetana's retirement (1973) he took over the administration of the musicology department and also became vice-dean of the arts faculty of Olomouc University. Later he moved to Brno to become rector of the Janáček Academy (1987) and professor there (1990). He has also held a teaching post at the musicology department of Olomouc University since 1990.

WRITINGS

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'Úloha písně v českém hudebním vývoji' [The role of songs in the evolution of Czech music], *HRo*, viii (1955), 926–8
'Smyčcový kvartet d moll Iši Krejčího' [Krejčí's String Quartet in D minor], *HRo*, ix (1956), 652–5
'Symfonie in D Iši Krejčího' [Krejčí's Symphony in D], *HRo*, x (1957), 708–11
'Zum Problem des "Lisztartigen" in Smetanas symphonischen Dichtungen', *Liszt – Bartók: Budapest 1961*, 131–7
'Nejedlý a Fibich', *Václavkova Olomouc 1963* (1965), 229–38
*Fibichovo skladatelské mládí: doba příprav* [Fibich's artistic youth: a time of preparation] (diss., U. of Olomouc, 1969; Prague, 1966)
*Zdeněk Fibich* (Prague, 1971)
'Zum Stil von Z. Fibichs kammermusikalischem Schaffen', *Musica cameralis: Brno VI 1971*, 171–6
'Olomoucká operní dramaturgie Isa Krejcího' [The dramaturgical activity of Isa Krejcí at the opera in Olomouc], *O divadle na Moravě*, ed. E. Petrů (Prague, 1974), 137–50
'Einige Bemerkungen zur Ästhetik des romantischen Melodramas', *Vztah hudby a slova z teoretického hlediska: Brno 1976*, 189–94
'Česká modifikace novoromantismu' [Czech modification of neo-romanticism], *Hudba slovanských národů a její vliv na evropskou hudební kulturu: Brno 1978*, 107–12
'Fibichs *Hippodamie*: ein tschechischer Beitrag zur Ästhetik des szenischen Melodramas', *The Musical Theatre: Brno 1980*, 292–8
'České hudební divaldo na Moravě 1860–1918' [Czech music theatre in Moravia], *Hudební věda a výchova*, iii (Prague, 1984), 15–33 [with Ger. summary]

JOSEF BEK

**Hudeček, Václav** (*b* Rožmitál, 7 June 1952). Czech violinist. He studied with Bohumil Kotmel and Václav Snítil at the Prague Academy of Musical Arts and in 1966 he won second prize in the 'Concertino Praga' radio competition. The following year he made his British début with the RPO in London, at which he was heard by David Oistrakh, with whom he studied in Moscow from 1971 to 1974. From this time he toured as a soloist in Europe, Japan and the USA. His 1992 recording of Vivaldi's *Four Seasons* under Pavel Kogan and the Virtuosi di Praga remains the best-selling classical recording made in the Czech Republic. His other recordings include the violin concertos of Bach, Haydn, Mendelssohn, Dvořák, Tchaikovsky and Sibelius. Hudeček is also very supportive of the younger generation of Czech musicians through his activities in the Foundation Musica Noster Amor. His playing is distinguished by perfect control of the bow, powerful tone and a wide dynamic range. His violin is an Antonio Stradivari dated 1729. (*CampbellGV*)

MARGARET CAMPBELL

**Hudgebut, John** (*fl* 1679–99). English music publisher and bookseller. He was one of the London music publishers to employ the printer John Heptinstall, who printed the five books of his *Thesaurus musicus*, a series of song anthologies (1693–6), and *A Collection of New Ayres: Composed for Two Flutes ... in 1695*. He is generally taken to be the author of a work printed for him by Nathaniel Thompson in 1679, *A Vade Mecum for the Lovers of Musick Shewing the Excellency of the Rechorder*, and he also published John Banister's *The Most Pleasant Companion or Choice New Lessons for the Recorder or Flute* (1681) and some of the songs from Henry Purcell's *The Indian Queen* (1695; neither Hudgebut nor his publishing partner, John May, appears to have asked the composer's permission in this venture). Hudgebut had several addresses during his career: he was first at the Golden Harp and Hoboy in Chancery Lane, then at St Paul's Churchyard and lastly in the Strand, near Charing Cross. (*Humphries-SmithMP*)

MIRIAM MILLER

**Hudson** [Hudgson], Mrs. *See* HODGSON, MARY.

**Hudson, Eli** (*b* Manchester, 23 April 1877; *d* London, 18 Jan 1919). English flautist. His tragically short career was of unusual interest because of his versatility and for the respect he gained from colleagues in differing fields. Trained at the RCM, London, he became principal flute with the LSO and for a period professor of the flute and the piano at the Royal Military School of Music. He later formed the musical trio act Olga, Elgar and Eli Hudson, popular on the variety stage before World War I. In 1914–15 he toured the battle areas entertaining the troops, and his health was damaged. Hudson used the Radcliff model flute, while his sister, Elgar, also flautist in the trio, played a standard Boehm system instrument. On phonograph cylinders and acoustic discs Hudson made over 120 recordings, which are still regarded as models of style.

PHILIP BATE

**Hudson, George** (*d* London, 10 Dec 1672). English viol player, violinist and composer. Anthony Wood thought he was originally a dancing-master, but he is first heard of on 3 December 1641, when he was sworn in as an extraordinary member of the court 'lutes and voices'. He was listed in Playford's *Musicall Banquet* (RISM 1651[6]) as one of the 'excellent and able Masters' available in London for teaching 'Voyce or Viole', and in 1656 he composed instrumental music for two of Davenant's musical productions. In 1660 he inherited Stephen Nau's place for 'the composition and practice' of the royal violin band, though his position as one of the directors of the group, now enlarged as the Twenty-Four Violins, was usurped by John Banister after 1662. He was an active member of the Corporation of Musick, and served as its warden several times. He made his will on 10 December 1672, and died the same day. A portrait of him is in the Oxford Music Faculty.

Wood wrote that Hudson was 'Excellent at the lyra-viol and hath improved it by his excellent inventions'. The manuscript containing his suite for violin, lyra viol, bass and keyboard seems to be partly autograph, and was probably brought to Sweden in 1653 by musicians attending Bulstrode Whitelocke's embassy to Queen Christina's court. The three songs in Playford's *Catch that Catch Can* and *The Musical Companion* are by 'G.H.', and one of them, *Credo non poco*, is entitled '$M^{r}$ George Hudsons Waytes' in a manuscript copy (*GB-Eu* DC.I.69). He was a competent if unadventurous composer who seems to have confined himself to the lighter genres. None of the music he must have written for the Twenty-Four Violins survives, at least not in its orchestral form.

The violinist Richard Hudson (*b* 1617/18; bur. London, 17 Feb 1668) was probably George's brother. He was one of the musicians in Cromwell's household (*c*1656–8) and was among those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. At the Restoration he joined the Twenty-Four Violins and was made keeper of the court lutes and viols; in March 1666 he was paid for 'mending and altering' instruments 'broken upon removes'. He died from 'a fall in a ditch'.

WORKS

23 pieces, lyra viol, $1651^{6}$, $1652^{7}$, $1669^{6}$, *D-Kl*, *IRL-Dm*, *F-Pc*, *GB-Lbl*, *Mp*, *Ob*
30 pieces, tr, b, $1655^{5}$, *Lbl*, *Mch*, *Ob*, *Och*
3 songs, 3vv, $1667^{6}$, $1673^{4}$
22 pieces, 2 tr, b, *Ob*, *Och*
Suite, g, vn, lyra viol, b, kbd, *S-Uu*, ed. I.H. Stoltzfus (Ottawa, 1981)
3 songs, 3vv, $1667^{6}$, $1673^{4}$
3 suites, c, d, F, a 3, *GB-Och*

Instrumental music for: The First Dayes Entertainment (W. Davenant), 1656; The Siege of Rhodes (op, Davenant), 1656, all music lost

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*AshbeeR* , i, iii, v, viii; *BDA*; *BDECM*; *Day-MurrieESB*; *DoddI*
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I.H. Stoltzfus: 'The Lyra Viol in Consort: An Example from Uppsala, Universitetsbiblioteket IMhs 4:3', *JVdGSA*, xvii (1980), 47–59
A. Ashbee: 'A Not Unapt Scholar: Bulstrode Whitelocke (1605–1675)', *Chelys*, xi (1982), 24–31
L. Hulse: 'John Hingeston', *Chelys*, xii (1983), 23–42
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

**Hudson, Richard** (*b* 1617/18; bur. London, 17 Feb 1668). English violinist, probably brother of GEORGE HUDSON.

**Hudson, Robert** (*b* London, 25 Feb 1730; *d* Eton, 19 Dec 1815). English tenor and composer. One of Charles King's last pupils at St Paul's, he sang as a young man at Ranelagh and Marylebone Gardens in London, and in 1755 was assistant organist of St Mildred Bread Street (though see Dawe). In 1756 he was appointed vicar-choral of St Paul's Cathedral, in 1757 he was elected a member of the Royal Society of Musicians, in the following year a Gentleman of the Chapel Royal and in 1773 he was appointed almoner and master of the children of St Paul's, resigning the last two posts in 1793. He was also music master at Christ's Hospital from 1767 until 1808. He was buried at St Paul's on 28 December 1815, having been a vicar-choral there for 60 years.

Hudson's principal compositions were *A Psalm of Thanksgiving to be Sung by the Children of Christ's Hospital on Monday and Tuesday in Easter Week* (London, 1787), and *The Myrtle*, a collection of songs in three books (London, 1767). He also composed numerous songs (many published in the *Lady's Magazine*), a service (*GB-Lbl*), some chants and many hymn tunes. His works include a setting for five voices of the lines on Child's monument at Windsor, beginning 'Go, happy soul'. His daughter Mary Hudson (*d* London, 28 March 1801) was an organist and composer of hymn tunes.

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W.H. HUSK/GERALD GIFFORD

**Huḍukkā** [huṛuk, huṛkī, huṛko, uṭukkai, uḍukkai, uḍukku]. Variable tension drum, principally an hourglass drum, of India. The pitch of the heads is raised by pressure on the central cross-lacing. The names date from medieval times and are probably onomatopoeic. *Huḍukkā* is Sanskrit, *huṛuk* (and its variants) Hindi and modern North Indian languages and *uṭukkai* (and its variants) is the modern southern form of the name. The older term for an hourglass drum in Sanskrit (*paṇava*) occurs in epic and classical texts. The three main medieval terms for variable tension drums are *huḍukkā* (raised barrel drum), *ḍakkā* (hourglass drum), and *ḍamaru* (hourglass-shaped rattle drum). There is some interchange of names and types in modern drums.

The northern *huṛuk* and southern *uṭukkai* have wide heads like those of the raised barrel drum *huḍukkā* but they are true hourglass drums. Male *Huṛukīyā* musicians used the *huṛuk* to accompany their singing of *karkā* (martial ballads associated especially with the Punjab and Rajasthan), and of *dhrupad*. In the North the names *huṛuk*, *huṛkī* etc. alternate with the names *ḍāk*, Gujarati *ḍāklu* and the *ḍhāk* or *ḍeru* of Rajasthan denoting similar drums. The *huṛkī* of Garhwal, northern Uttar Pradesh, is an hourglass drum about 25 cm long. Its two heads, of goatskin attached to bamboo or figwood hoops, are about 15 cm in diameter and wider than the drum-faces; they are braced by cotton Y-lacing through six holes and by a central cross-lacing attached to the shoulder-strap. The left hand grips the waist of the drum under the lacing to vary the tension; only the right face is played. The instrument is used to accompany dance girls. The *guruki*, a similar drum of Maharashtra, is related in name.

The *uṭukkai* of Tamil Nadu and the *uḍukku* of Kerala are also hourglass drums. They are of similar size and construction to the northern *huṛuk* but their bodies are sometimes of brass or clay and they have a snare of two crossed hairs or wires under the left-hand skin. They are also called *tudi* or *iḍaisurangu paṛai* and are mostly played with the right-hand fingers. A larger size is the *davaṇḍai*, with thicker skins and lacing, played with a stick. These drums are played mostly in temples and are also used by professional fortune-tellers.

The instrument played in west Nepal and Kumaon is called *huḍko*.

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K.S. Kothari: *Indian Folk Musical Instruments* (New Delhi, 1968)

A. Chandola: *Folk Drumming in the Himalayas* (New York, 1977)
B.C. Deva: *Musical Instruments of India* (Calcutta, 1978), 2/1987

ALASTAIR DICK/R

**Hüe, Georges (Adolphe)** (*b* Versailles, 6 May 1858; *d* Paris, 7 June 1948). French composer. Born into a celebrated family of architects, he was encouraged by Gounod and later studied counterpoint with Paladilhe and the organ with Franck. In 1879 he won the Prix de Rome with a cantata, *Médée*, and two years later won acclaim for his comic opera, *Les pantins* ('The Jumping-Jacks'). Vocal music was to form the core of his output and the ambitious symphonic legend *Rubezahl* was one of his earliest large-scale successes, first given at the Châtelet. Its fairy tale atmosphere (Rubezahl is king of the gnomes) paved the way for Hüe's later works exploring similar themes, notably the operas *Titania* (favourably reviewed by Debussy), and *Riquet à la houppe*, both of which confirmed his refusal to follow the realist path taken by several of his contemporaries. Alongside his larger-scale pieces, Hüe produced songs continually throughout his life. The earliest are firmly grounded in the salon tradition, while the later songs use a more developed musical language to respond to his chosen texts: *Edith au col de cygne*, for example, uses bars of uneven length. Between 1910 and 1920 his harmonic language advanced considerably, absorbing the added-note harmonies and static effects of the Impressionists, while remaining essentially traditional.

His first full-scale opera *Le roi de Paris*, dealing with the unsuccessful attempt of the Duc de Guise to usurp the throne of Henry III, was first performed in 1901, and employed pastiche Baroque music to portray its historical setting. *Titania*, in direct contrast, was set in a world of fantasy and employed extended forest scenes using shimmering orchestral effects and static harmony. *Le miracle* concerns a sculptor who produced an image of a saint all too reminiscent of a local courtesan. As in *Dans l'ombre de la cathédrale*, Hüe makes extensive use of plainsong and organ music to evoke the liturgical setting. This was his most successful opera, exploring the conflicts between socialism and the riches of the church. Hüe travelled in East Asia, and his one-act chinoiserie *Siang-Sin* and the *Poèmes japonais* reflect his discovery of the music of that region.

WORKS

DRAMATIC

*all stage works first performed in Paris*

Les pantins (oc, 2, E. Montagne), OC, Favart, 28 Dec 1881
Coeur brisé (pantomime, 1, M. Arbel), Bouffes Parisiens, 17 Dec 1890
Le roi de Paris (op, 3, H. Bouchut), Opéra, 26 April 1901
Titania (op, 3, L. Gallet and A. Corneau), OC, Favart, 20 Jan 1903
Le miracle (op, P.B. Gheusi and A. Mérane), Opéra, 14 Dec 1910
Dans l'ombre de la cathédrale (op, 3, M. Léna and H. Ferrare, after V. Blasco Ibañez), Opéra, 7 Dec 1921
Siang-Sin (ballet-pantomime, 2, P. Jobbé-Duval), Opéra, 12 March 1924
Riquet à la houppe (comédie-musicale, 3, R. Gastambide, after Perrault), OC, Favart, 17 Dec 1928
Le retour d'Ulysse (film score), ?1909
Les Romanesques (incid music)

VOCAL

*for voice and piano unless otherwise stated*

Médée (scène lyrique, Grimault), 1879; 6 mélodies (H. Heine), 1886; La merle à la glu (J. Richepin), 1886; Rubezahl (légende symphonique, G. Cerfberr and C. de l'Eglise), 1886; Extase (V. Hugo), 1887; La poète au calife (Hugo), 1887; Salut, ô beau jour (Cerfberr and de l'Eglise), 1888; A des oiseaux (E. Adenis), 1889; Chant de noces (H. Gréville), 1889; 20 mélodies, 1889; Villanelle (A. Ocampo), 1889; Résurrection (épisode sacré), S, SATB, 1891; Le sommeil d'Hercule, 1891; Le vol des heures, S, A, pf, 1891; Le bateau rose, Le bateau noir (J. Richepin), 1892; Le berger (A.-L. Hettich), 1892; Espérance (C. Joliet), 1892
Violettes (A. Silvestre), 1892; Le berceau (E. Pailleron), 1893; Enchantement (Silvestre), 1893; Les Tziganes (E. Guinand), SATB, 1893; L'absent (Silvestre), 1894; Les fleurs (Maris de la tour), 1894; J'ai pleuré en rêve, J'ai rêve d'une enfant de Roi, Ma bien aimée (Heine), 1894; Réveil (Guinand), 1894; Sur les cîmes (Hettich), 1894; Les tristes ressemblances (C. Mendès), 1894; Les yeux morts (M. Rollinat), 1894; Novembre (P. Bourget), 1895; Nuit d'été (Bourget), 1895; Heures douces (Hettich), 1896; L'inutile regret (Hettich), 1896; Jeunesse (cant., Hettich), 3 solo vv, orch, 1897; Poèmes de regret (S. Bordèse), 1897
Chansons lointaines (A. Lebey), 1898; Brises d'autrefois (H. Gauthiers-Villars), 1899; Chers souvenirs (J. Bénédict), 1899; Notre amour (Silvestre), 1899; Air au matin, Air du soir (J.M. Mestrallet), 1901; Chanson de Longnac (P. de Ronsard), 1901; Portrait d'enfant (M. Chassang), 1901; Ronde (Chassang), 1901; Les yeux et la voix (P. Bourget), 1901; Chansons printanières (J. Benedict), 1902; Dans le jardin multicolore (A. Samain), 1902; Edith au col de cygne (cant., Chassang), 1v, pf, 1902; 3 poèmes maritimes (Lebey), 1904; Vox populi, male vv, 1904, arr. military band; Croquis d'Orient (T. Klingsor), 1905; Lieds dans la forêt (A. Alexandre), 1906
Jeunes chansons sur des vieux airs (Alexandre), 1905; L'éternelle sérénade, SATB, pf (Hettich), 1906; Chimères (Lebey), 1909; Etrennes (Hettich), 1909; Farniente (Hettich), 1909; Ferveur (C. Marteau de Milleville), 1909; Vertige (Lebey), 1909; Chansons du valet de coeur (Klingsor), 1912; 3 nouvelles mélodies, 1912; 2 poésies de Jean Lahor, 1912; L'un et l'autre (G. Boyer), 1913; Vengeons nos morts (Chassang), 1916; Triptyque (A. Puget), 1918; Dans le parc (Samain), 1919; Esquisses marocaines (A. Droin), 1919; Versailles (Samain), song cycle, 1920; Les heures (P. Arosa), 1922; 2 poèmes japonais, 1922
Epiphanie (Leconte de Lisle), 1924; L'inconnue (de l'Eglise), 1924; Lied (H. de Régnier), 1924; Madone (J. Lahore), 1924; Le mariage de Marion (Klingsor), 1924; Mélancolie (Lahore), 1924; Petites litanies de Jésus (Klingsor), Mez, SATB, 1924; Sonnez les matines, 1926; 2 chansons dans le style populaire (Arosa), 1927; Impressions d'Alsace (Alexandre), 1927; Mélancolie du souvenir (Arosa), 1930; Chanson, Mélodie (Arosa), 1931; La Polletaise (Arosa), 1931; Passereau, Passerose (Chassang), 1932; Berceuse pour les Gueux (Arosa), 1933; La nuit immortelle (Chassang), 1933; Volupté (P. Margaritis), 1933; 2 choeurs, 4vv, 1934; Ave Maria, 1v, org

INSTRUMENTAL

Orch: Rêverie, 1886; Sérénade, 1886; Causerie, 1893; Emotions, 1918, arr. pf 4 hands; Le parfum des lis, Recueillement, chbr orch, 1928
Chbr and Solo inst: Tarantelle, vn, pf, 1886; Romance, vc, pf, 1888; Fantasie, vn, pf, 1893; Romance, vn, pf, 1896, arr. vn, orch, 1899; Andante, vc, pf, 1898, arr. vc, orch; Solo, cornet, pf, 1900; Nocturne, fl, pf, 1901, arr. fl, orch; Gigue, fl, pf, 1904; Impromptu, pf, 1907; Nocturne, pf, 1907; Le retour d'Ulysse, pf, 1909 [arr. of film score]; Fantasie, fl, pf, 1913, arr. fl, orch, 1923; Thème varié, va, pf, 1920; Petite pièce, fl/ob/vn, pf, 1921; Berceuse, vn, pf, 1924; Chasse et idylle, pf, 1930; Pèlerinage élégique, pf, 1930; Fantasie-ballade, pf, 1932
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RICHARD LANGHAM SMITH

**Hueber** [Hüber], **Martin.** *See* VETTER, CONRAD.

**Hue de la Ferté** (*fl* 1220–35). French trouvère. A supporter of Pierre de Dreux, dit Mauclerc, Duke of Brittany, Hue

attacked the legitimacy of the regency of Queen Blanche of Castile, the widow of Louis VIII, in three bitter political serventois. These complain of the queen's neglect of French interests in favour of foreign ones, and single out Thibaut IV of Champagne as unworthy. *En talent ai que je die* is set to a simple tune with the form $ABABCDD^1D^2$.

WORKS

En talent ai que je die, R.1129 [modelled on: Gace Brulé, 'En chantant m'estuet complaindré', R.126] (written 1228–30), ed. in CMM, cvii (1997)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

**Hueffer, Francis** [Hüffer, Franz (Xaver)] (*b* Münster, 22 May 1845; *d* London, 19 Jan 1889). English author and music critic of German birth. A pupil of Schopenhauer, he studied philology and music in London, Paris, Berlin and Leipzig, gaining his doctorate at Göttingen for a critical study of the troubadour Guillem de Cabestanh (1869). As a free-thinker, an agnostic and an enthusiast for the avant garde, he became distanced from his prosperous Catholic family. Sharing Schopenhauer's anglophilia, in 1869, with events moving towards the Franco-Prussian war, Hueffer moved to London, where he quickly made several important acquaintances in the Pre-Raphaelite circle. He began writing for the *North British Review*, the *Fortnightly Review*, *The Academy* (of which he was assistant editor) and the *Musical World* (which he also edited). He was music critic of *The Times*, 1878–89, and for some time the London correspondent for *Le ménestral*, *Die Frankfurter Zeitung* and the Italian *Tribuna*. In 1878 he published *The Troubadours*, a history of medieval Provençal life and literature, on which he lectured to the Royal Institution in 1880. His interest in Provençal studies led to his election to the Félibrige, the association of Provençal poets (among whom Mistral was prominent) which had been founded in 1854. He edited the earlier volumes in the Great Musicians series of composers' lives, initiating it with his own *Richard Wagner* (1881). He also wrote the librettos of *Colomba* and *The Troubadour* (originally entitled *Guillem le troubadour* and based on Cabestanh) for Mackenzie and of *The Sleeping Beauty* for Cowen, and made an adaptation of Verdi's *Otello* using as much as possible of Shakespeare's original. In 1872 he married Catherine, daughter of the artist Ford Madox Brown. Their son, the novelist Ford Madox Ford, left reminiscences of his father scattered through his quasi-fictional memoirs. Hueffer became a British citizen in 1882.

Hueffer was, with Dannreuther, one of the first critics to draw English attention to Wagner, Liszt and Berlioz, and his first book on Wagner (1874), reprinted from the *Fortnightly Review*, was one of the pioneering attempts, before the first Bayreuth Festival, to declare the nature of Wagner's genius in England. He followed this study of Wagner's artistic principles with a more popular life of Wagner designed to arouse wider interest, and with a translation of the Wagner-Liszt correspondence (1888/*R*) that very serviceably reproduces Wagner's prose on the many occasions when, as Hueffer wryly observed, 'his pen courses over the paper with the swiftness and recklessness of a racehorse, regardless of the obstacles of style and construction, and sometimes of grammar'. On Berlioz and Liszt he was respectful but more guarded. His *Half a Century of Music in England, 1837–1887* significantly dates the revival of music from Queen Victoria's accession: Hueffer was an essential Victorian, and regarded the queen as having personally reversed the Hanoverian discouragement of music by patronizing Mendelssohn and Liszt, and her reign as having seen the establishment of music as an English national art.

Hueffer personified the move in music criticism to a more self-consciously intellectual level, basing his ideas of those of Schopenhauer, of whom he was an ardent disciple. His belief in a common Western musical culture and philosophy, rising above national rivalries, was progressive in comparison with the conservatism of British music critics before Shaw. He also composed piano music and some songs, a few of which were published in London.

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JOHN WARRACK/ROSEMARY WILLIAMSON

**Huene, Friedrich (Alexander) von (Hoyningen-)** (*b* Breslau, 20 Feb 1929). American maker of recorders and flutes. He was the first American commercial maker of these instruments. He grew up on a farm in Mecklenburg, and emigrated to the USA in 1948 at the age of 19. After three years in a US Air Force band he attended Bowdoin College in Brunswick, Maine, and received his BA in music there in 1956. From 1956 to 1960 he worked in the shop of Verne Q. Powell, flute maker, in Boston, and spent his spare time experimenting with the construction of recorders. In 1960 he began to build recorders and Baroque and Renaissance flutes in his own shop, first in Waltham, Massachusetts, and later in Brookline, Massachusetts, where he employed five people during the 1970s. In 1966–7 he held a Guggenheim Fellowship to study instruments built in the 16th, 17th and 18th centuries,

preserved in various museums. Von Huene was one of the first modern makers of recorders to base his instruments on historic designs. He also designed recorders for mass production, including a model based on the work of Jean-Hyacinth-Joseph Rottenburgh (1672–1756), manufactured and distributed by Moeck in Celle, and a model based on the work of Bressan, manufactured and distributed by Zen-On in Japan. He has also designed and built recorders with modern keywork.

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HOWARD MAYER BROWN/ARDAL POWELL

**Huet** [Howet, Howett, Huewet, Huwet], **Gregorio** (*b* Antwerp, before 1550; *d* ?Wolfenbüttel, *c*1616). Flemish lutenist. Although Dowland referred to him as 'the most famous Gregorio Howett of Antwerpe' (in *A Varietie of Lute-lessons*, 1610[23]), he was long believed to have been English. Archival research has shown that the Huet family probably came from Huy near Liège. The composer's father, Gregorius, son of Guilliaem, who became a citizen of Antwerp in 1560, was himself a lutenist; he must have died before 1582 because entries in records from 1582 to 1588 mention his wife as the widow of the 'luytslager'.

In or about 1590 Gregorio went to Wolfenbüttel, where in 1591 he took up a post as a court musician. From that date his name regularly appears in the accounts showing that he received a salary of 90 florins and subsidies for food, lodgings and clothing. Following a visit to the court in 1594, John Dowland praised Huet's kindness and talent in his *First Booke of Songs or Ayres* (London, 1597). In 1595 the two musicians travelled together to the court in Kassel to play for Moritz, Landgrave of Hesse. In a letter they brought back to Wolfenbüttel the prince praised Huet's playing as being perfect, especially in motets and madrigals. The Stobäus manuscript (*GB-Lbl* Sloane 1021) credits Huet with adopting a new right hand technique, and he may well have converted Dowland to the thumb-out technique at this time. In 1595 he was granted a gift of 1200 thalers to buy a house. After 1614, when a lutenist was no longer needed at the court, Michael Praetorius retained Huet in office to play with the orchestra. His name does not appear in the records after 1616.

All but one of Huet's surviving compositions are for solo lute. He is best known for his skilful and original fantasies, especially that in the *Varietie of Lute Lessons*, and his galliard on the Walsingham tune found in several versions in numerous printed and manuscript sources. Several of his works are related to music attributed to Dowland.

WORKS

*for lute unless otherwise stated*

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3 fantasias, 1594[19], 1610[23], *D-Dl*, *LEm*
2 pavans, 1600[6]
5 galliards, 1600[6], *Bsb*, *LEm*
1 galliard for inst. ens, 1616[24]
?2 galliards, *Dl*, *LEm*
?1 passamezzo, *Mbs*

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R.B. LENAERTS/J. LE COCQ

**Huete, Diego Fernández de** (*b* Navalmoral, Toledo, ?1633–43; *d* Toledo, before 21 July 1713). Spanish harpist, theorist, composer and teacher. Undoubtedly the theorist Andrés Lorente (see Jambou) and the Court harpist Juan de Navas were among his teachers. Huete was the harpist at Toledo Cathedral from 13 October 1681 to 14 June 1710; however he is remembered chiefly for his *Compendio numeroso de zifras armónicas, con theórica, y pràctica para arpa de una orden y arpa de dos órdenes, y de órgano* (Madrid, 1702–4), which marks the climax of a golden period for the two harp types (single-rank diatonic and two-rank chromatic) predominant in Spain between 1550 and 1700. Part i of the treatise (1702), containing secular pieces, is divided into three books for the beginner, intermediate and advanced player. Part ii (1704), containing sacred pieces, also consists of three books; the first contains 26 *pasacalles* which demonstrate Huete's 11-mode system; the second presents the modes in descending and ascending octaves; and the third consists of psalm settings for voice(s), harp and/or organ (the organ is secondary to the harp in the treatise). The *Compendio numeroso* also reflects its author's familiarity with the ways of the Spanish court: the music of part i, dedicated to King Carlos II, is referred to as 'sones de la palacio'.

Huete was among the last Spanish composers to use the four-line tablature introduced by Venegas de Henestrosa in 1557. He prescribed the fingering system advocated by Ruis de Ribayaz in 1677, and introduced *dedos trocadas* (right-hand numeral exchanges) to avoid consecutive octaves and 5ths. He also joined the 17th-century theorists who broke away from the church modes. Huete's 11 modes are divided into two groups, five with minor mediants and six with major mediants, anticipating Rameau's major–minor codification of some 18 years later.

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ALICE LAWSON ABER-COUNT

**Hüffer, Franz (Xaver).** *See* HUEFFER, FRANCIS.

**Hufnagel** [Hufnagelschrift] (Ger.: 'horseshoe-nail-script'). A style of notation found mostly in late medieval German chant manuscripts, so called because of the resemblance of its *virga* (single note of relatively higher pitch) to a *Hufnagel* (horseshoe-nail). Called 'Gothic' script by the humanists, it was written with a wide-headed pen cut across obliquely, and lacks curved lines, being done almost entirely in strokes at right angles to one another. It persisted long after the age of printing: manuscripts from as late as the 18th century used *Hufnagelschrift*.

(*See* NOTATION, fig.44; J. Wolf: *Musikalische Schrifttafeln*, Bückeburg, 1923, pl.40, is a facsimile of *D-Bs* 40235, f.154, from the 18th century.)

DAVID HILEY

**Hufschmidt, Wolfgang** (*b* Mülheim, 15 March 1934). German composer. He studied church music and composition with Siegfried Reda in Essen (1954–8), and then worked as a church organist in that city until 1968, also teaching theory at the Folkwang Hochschule. In 1971 he was made director of the composition class there, and from 1988 to 1996 served at its Rektor. In 1973 he was awarded the Ruhr Prize by his home town. At first strongly influenced by Distler, J.N. David and Reda, he gradually freed himself from their adherence to the past, a liberation evidenced in the *Verwandlungen* for string quartet, where some movements display strongly declamatory serial polyphonic writing and others are dominated by a conception in terms of timbre, although the work is based on a theme from Reda's *Ecce Homo*. From the *Verwandlungen* onwards the characteristics of Hufschmidt's music became clear: a sensitivity to the expressive possibilities of harmonic tension, a desire for precise structural definition (here a serial technique he developed from the analysis of church chorales played an important part) and a tendency to write in several layers (textual as well as musical) which comment on one another. Thus the *Meissner Te Deum* (commissioned for the millennium of Meissen Cathedral) confronts the canticle text with countering verses by Grass. In later years chamber and vocal music assumed a greater importance in his work; in his *Trios I, II* and *III* he aimed to stimulate a 'dialectical integrating thinking in various layers, material levels and modes of artistic expression'. Theatrical forms and multimedia projects have also claimed his interest, and he has embarked on a series of literary projects (after Grass, Heine, Brecht and Bechett), in collaboration with authors and actors.

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(*selective list*)

Choral works incl. Mass, S, T, SATB, 1961; Pfingstgeschichte, 4–16vv, 1961–4; Meissner TeD, S, Bar, vocal ens 4vv, chorus 12vv, wind qnt, pf, perc, orch, org, 1968; Texte über Frieden, male chorus, 2 pf, perc, 1969; Stephanus, mixed media, 1972; Agende, 4 choruses, 3 priests, org, slides, elec, 1973; We Shall Overcome (Texte über Frieden 2) (B. Brecht), spr/1v, chorus, 9 insts, 1984

Inst music incl. Ricercar, fl, 1966; Verwandlungen, str qt, 1969; Trio I, tape, perc, org, 1970; Solo, vn, 1972; Kontrafaktur I nach der Missa cuiusvis toni von Ockeghem, orch, 1973; Exercitien III 'Prinzip Hoffnung', 6 insts, 1974; Trio II, 7 Inventionen über Farben und Bilder, 6 insts, tape, 1982; Trio III, Texte, spkr/s, insts, 1975–7; Lieder ohne Worte, 24 Klavierstücke, tape, 1986; Engel der Geschichte I 'Sommermorgen an einem See', double ww qt, 1988–9; Trio IV ('danach'), fl, vc, pf, tape, 1995

Song cycles incl. 3 jiddische Lieder, 1v, fl, perc, 1978; 5 Lieder (B. Brecht, H. Heine), 1v, pf, 1980; an E., 1v, pf, 1995

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KLAUS KIRCHBERG

**Hug.** Swiss firm of music publishers. Jakob Christoph Hug (1776–1855), a pastor at Thalwil, was financially associated with Hans Georg Nägeli's music publishing firm in Zürich from 1802, making possible Nägeli's important series, the Répertoire des Clavecinistes. Owing to the Napoleonic wars Nägeli was obliged, on economic grounds, to surrender the undertaking in 1807 to Hug and his brother Kaspar. Nägeli remained closely allied with the firm as adviser and proofreader until 1818; the firm Hans Georg Nägeli & Co. was renamed Gebrüder Hug in 1817. The firm had to contend with great financial difficulties, especially as by 1819 Nägeli had already opened a rival business; J.C. Hug resumed his office of pastor in order to earn a living. In 1831 his son J.C. Hug (1801–52) took over the firm's direction and managed to profit from, and to provide impetus to, a revival of Swiss musical life. By 1842 his own publishing house and the associated music and instrument trade had regained their importance, and in 1849 his firm absorbed part of Nägeli's business. After the younger J.C. Hug's death his wife Susanna, née Wild (1814–62), in partnership with the business manager Heinrich Müller, ran the firm until 1862 when it was taken over by Emil Hug (1842–1909). Besides publishing, notably Swiss vocal music (Abt, Wilhelm Baumgartner, Attenhofer), he dealt in instruments, principally German, French and American pianos, also incorporating a workshop for restoring instruments. Branches were opened in Basle (1865), St Gallen (1865), Lucerne (1871), Strasbourg (1871–1920), Konstanz (1880–1920), Leipzig (1885–1956), Lugano (1887), Winterthur (1892), Neuchâtel (1907), Lörrach (1907–30) and Solothurn (1909), among which the Leipzig branch was particularly important. In 1879 Emil Hug began publishing the *Schweizerisches Sängerblatt* (*Schweizerische Musikzeitung* from 1879 to 1983). His sons Arnold (1866–1905) and Adolf (1867–1943) became partners in the firm in 1893. Arnold managed the St Gallen branch (1894–7) and the Leipzig branch (1902–5).

The firm published works by such leading Swiss composers as Hans Huber, Schoeck, Volkmar Andreae, Fritz Brun, Willy Burkhard and Moeschinger as well as Carl Reinecke and Reger, focussing attention on vocal music (especially songbooks), educational material and musicological works. During the 1930s teaching manuals for singing and the recorder were strongly promoted. Instruments from the Hug workshop also had a good reputation. Adolf Hug directed the establishment from 1909, and was one of the pioneers of Swiss copyright and performing rights in his capacity as co-founder of the Society of Swiss Authors and Publishers (SUISA). In 1909 he founded a collection of 220 instruments, presented to the Zürich Museum of Applied Art in 1963. His son Adolf (1904–79) took over the management in association with H. Wolfensberger (1903–74) in 1943, after which there was an increase in publishing new editions of early music, including a collected edition of Ludwig Senfl's works and the series Das Kammerorchester. In 1966 the firm was honoured with the Hans Georg Nägeli Medal of the city of Zürich. In 1973 the undertaking was converted into a joint-stock company with Adolf Hug as director; the next year he set up a foundation for the promotion of Swiss music, with the help of which the series Schweizer Musik des 20. Jahrhunderts was published.

The firm took over Foetisch Frères SA in 1978. Directed from 1979 by Adolf Hug's daughter Erika Hug (*b* 1945) and then from 1995 by Stephan Mester, Hug & Co. has published the series Musica Instrumentalis and has embarked on a complete edition of the works of Schoeck. The most important recent additions to Hug's composers' list are Martin Derungs, Daniel Glaus, Josef Haselbach, Heinz Marti, Roland Moser, Jacques Wildberger and the English composer Caroline Wilkins. The firm now holds a leading position in Switzerland for selling music, instruments and records.

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JÜRG STENZL

**Hugard, Pierre** (*b* ?Paris, *c*1725; *d* ?Paris, after 1765). French composer. On the title-page of his *Missa 'Laudate pueri Dominum'* (Paris, 1744) he is described as a *spé* in the choir of Notre Dame, Paris, 'spé' being a term often used for the head boy of a choir school kept on by the choirmaster after his voice had broken in order to study composition; he would also act as supervisor and coach to the younger pupils. Hugard would thus have been 18 or 19 years old in 1744. In 1761 Ballard published another mass by Hugard, *Redde mihi laetitiam*, which he dedicated to 'the venerable chapter of the cathedral of Paris'. The title-page says nothing about the composer's function and duties at this date.

The two masses (both for four voices; ed. Centre de Musique Baroque de Versailles, Versailles, 1997) were published in choirbook format by Ballard but are in fact concertante masses requiring organ continuo. They demonstrate all the compositional techniques of the time: homophonic choruses, highly contrapuntal trios and quartets for soloists, short and melodious *récits* and fine fugues at the end of the Gloria and in the Credo. (D. Launay: *La musique religieuse en France du Concile de Trente à 1804*, Paris, 1993)

JEAN LIONNET

**Huggett, Monica** (*b* London, 16 May 1953). English violinist. She studied at the RAM, London, and with Manoug Parikian, Sigiswald Kuijken and Kato Havas. Specializing in the Baroque violin, she played with the English Concert during the 1970s and was leader of the newly formed Amsterdam Baroque Orchestra from 1980 to 1987. In 1982 she founded Trio Sonnerie with Sarah Cunningham (bass viol) and Mitzi Meyerson (harpsichord). The ensemble made its London début in the same year. More recently, as a larger ensemble, Sonnerie, it has performed orchestral music, sometimes with voices, of the same period. In 1986 Huggett was a founder member of Hausmusik, a group which lays special emphasis on Classical and early to mid-19th-century music. She formed the Greate Consort in 1995. Her solo performances and recordings include Bach's unaccompanied sonatas and partitas, many concertos of the Baroque period and the violin concertos of Mozart and Beethoven. Warmth of tone and eloquence of phrasing are distinctive features of her playing.

NICHOLAS ANDERSON

**Hugh, Robert ap.** *See* ROBERT AP HUW.

**Hughes, Andrew** (*b* London, 3 Aug 1937). English musicologist. He took the BA at Oxford in 1960 and the MA and DPhil in 1964, with a dissertation on English sacred music from 1400 to 1450. His first teaching position was at Queen's University, Belfast (1962–4). He taught at the University of Illinois from 1964 to 1967 and at the University of North Carolina from 1967 to 1969. In 1969 he joined the faculty of the University of Toronto where he became professor in 1975; he was named university professor in 1992. He was awarded a Guggenheim Fellowship in 1973, and from 1976 to 1979 received a grant from the University of Toronto for computer-aided research into the late medieval rhymed Office. His publications *Late Medieval Liturgical Offices* (Toronto, 1994–6) have made available electronic editions, a word concordance, catalogues of Offices and manuscript sources, and the encoding of several thousand chants. Hughes is also interested in various aspects of English medieval music, including theory, performing practices and *musica ficta*. His investigations of the Old Hall Manuscript have resulted in a new edition and additional information on the date and provenance of the source, and the influences of French and Italian styles on its music. His book *Manuscript Accidentals* (1972) is a detailed study of the purpose of accidentals in the Old Hall Manuscript and their use as a practical guide for *musica ficta*. Hughes has also proposed ideas concerning choral performing practices based on his examinations of the manuscripts.

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PAULA MORGAN

**Hughes, Anselm** [Humphrey Vaughan] (*b* London, 15 April 1889; *d* Nashdom, 8 Sept 1974). English musicologist. Educated at Westminster School (1901–5), Keble College, Oxford (1908–11; BA 1911, MA 1915), and Ely Theological College (1911–12), he was ordained deacon in 1912 and priest in 1913. Between 1912 and 1922 he served as curate and choir director of various London churches and from 1915 to 1920 was clerical secretary of the Society of the Faith. In 1922 he joined the Anglican Benedictine community at Pershore Abbey and was professed the following year; he was director of music at Pershore (which in 1926 moved to Nashdom Abbey, Buckinghamshire) from 1922 to 1945 and prior from 1936 to 1945. He was long associated with the Plainsong and Mediaeval Music Society, serving as honorary secretary and treasurer (1926–35), chairman of council (1950–60) and from 1949 as vice-president. From 1945 to 1964 he was president of the Guild of St Gregory, and from 1951 to 1961 chairman of the Faith Press. He became an FSA in 1953 and vice-president of the Gregorian Association in 1960. His papers are preserved at Royal Holloway, University of London.

Dom Anselm was a pioneer in England in research into medieval and Renaissance music. He contributed much valuable material to *Grove's Dictionary* (3rd–5th edns), the second edition of *The Oxford History Of Music* and its successor *The New Oxford History Of Music*, of which he edited the second and, with Gerald Abraham, the third volumes.

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D.H. TURNER

**Hughes, Arwel** (*b* Rhosllanerchrugog, 25 Aug 1909; *d* Cardiff, 23 Sept 1988). Welsh composer, conductor and administrator. He was educated at Ruabon Grammar School and at the Royal College of Music, where he studied with Kitson and Vaughan Williams. Following his studies at the RCM he became the organist at the church of St Philip and St James, Oxford, and in 1935 returned to Wales to join the staff of the BBC's music department. As well as composing and arranging for live radio broadcasts, his duties there included a great deal of conducting, and he directed the first performances of many works by Welsh composers, including Grace Williams, David Wynne and Alun Hoddinott. From 1965 to 1971, when he retired, he was head of music of BBC Wales. He was appointed OBE in 1969 for his services to Welsh music and for organizing the music for the investiture of the Prince of Wales. He was honorary music director of the International Eisteddfod at Llangollen (1978–86).

For many years Hughes conducted performances by the WNO, and his own two operas, *Menna*, a tragedy based on a Welsh folk legend, and *Serch yw'r doctor* ('Love's the doctor'), a comedy adapted from Molière, were produced by the company in 1954 and 1960. Demonstrating his melodic originality and lyricism, these works played an important role in the development of opera in Wales. He is held in the highest esteem for his music for chorus and orchestra. The large-scale oratorios *Dewi Sant* ('St David') and *Pantycelyn* exemplify his imagination and technical competence and combine the early 20th-century British choral tradition with his original harmonic language. A recognisably Celtic personality is revealed in the haunting melodies of such works as *Gweddi* ('A Prayer'). Hughes's orchestral writing includes the skilfully written and much-performed *Fantasia* for strings.

WORKS
(*selective list*)

Stage: Menna (op, 3, W. Griffith), 1950–51, perf. 1954; Serch yw'r doctor [Love's the Doctor] (op, 3, S. Lewis, after Molière: *L'amour médecin*), perf. 1960; St Francis (masque, G. James), S, T, nar, chorus, orch, 1965

Choral: Tydi a Roddaist (T. Rowland Hughes), chorus, pf, arr. female/male chorus, orch, 1938; Gweddi [A Prayer] (liturgical text), S, chorus, str/orch, 1944; Dewi Sant [St David] (A.T. Davies), S, T, B, chorus, orch, 1950; Pantycelyn (text arr. A.T. Davies), S, T, B, chorus, orch, 1963; Mab y Dyn [Son of Man] (cant., Bible), S, chorus, org, 1967; The Beatitudes (Bible), S/T, TTBB, org; In memoriam (Ps cxxi), chorus, org, 1969; Ps cxlviii, male chorus, 1970; Mass for Celebration, S, A, male chorus, orch without ww, 1977; Gloria Patri, SATB, orch, 1986

Orch: Fantasia, str, 1936; Anatiomaros, 1943; Prelude, 1945; Suite, 1947; Sym., 1971; Legend: Owain Glyndwr, 1979

Other: 3 str qts, 1948, 1976, 1983; folksong arrs.; incid music for radio and TV

Principal publishers: Aureus, Gwynn

MALCOLM BOYD/MEURYN HUGHES

**Hughes, David G(ratton)** (*b* Norwalk, CT, 14 June 1926). American musicologist. He was educated at Harvard University, receiving the AB in 1949, the MA in 1954 and the PhD in 1956, with a dissertation on line and counterpoint in Gothic music; he studied theory and composition with Irving Fine, Randall Thompson and Walter Piston, and musicology with A. Tillman Merritt, Stephen Tuttle and Otto Gombosi. Except for the academic year 1957–8, spent as visiting assistant professor at Yale, Hughes taught from 1956 until his retirement in 1994 at Harvard, where he was appointed Fanny P. Mason Professor of Music in 1964.

Hughes has worked primarily in the areas of Gregorian and post-Gregorian chant, liturgical music and medieval polyphony, notation, and modal theory. In compiling the *Index of Gregorian Chant*, he and John Bryden provided an important research tool for students of sacred music; the work, arranged by text incipit and again by musical incipit, is invaluable for scholars working with Gregorian chant and medieval and Renaissance sacred polyphony. He was editor-in-chief of the *Journal of the American Musicological Society* from 1959 to 1963. A Festschrift was published to mark his 70th birthday (*Essays in Medieval Music in Honor of David G. Hughes*, ed. G.M. Boone, Cambridge, MA, 1995).

WRITINGS

*A View of the Passing of Gothic Music: Line and Counterpoint, 1380–1430* (diss., Harvard U., 1956)

ed.: *Instrumental Music: Cambridge, MA, 1957*

'Liturgical Polyphony at Beauvais in the Thirteenth Century', *Speculum*, xxxiv (1959), 184–200

'Further Notes on the Grouping of the Aquitanian Tropers', *JAMS*, xix (1966), 3–12

'The Sources of *Christus manens*', *Aspects of Medieval and Renaissance Music: a Birthday Offering for Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 423–34

with J.R. Bryden: *An Index of Gregorian Chant* (Cambridge, MA, 1969)

'Music for St. Stephen at Laon', *Words and Music: the Scholar's View ... in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 137–59

*A History of European Music: the Art Music Tradition of Western Culture* (New York, 1974)

'Music and Meter in Liturgical Poetry', *Medievalia et humanistica*, new ser., vii (1976), 29–43

'Variants in Antiphon Families: Notation and Tradition', *IMSCR XIII: Strasbourg 1982*, ii, 29–47

'Another Source for the Beauvais Feast of Fools', *Music and Context: Essays for John M. Ward*, ed. A.D. Shapiro and P. Benjamin (Cambridge, MA, 1985), 14–31

'Evidence for the Traditional View of the History of Gregorian Chant', *JAMS*, xl (1987), 377–404

'The Implications of Variants for Chant Transmission', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 65–73

'An Enigmatic Neume', *Themes and Variations: Writings on Music in Honor of Rulan Chao Pian*, ed. B. Yung and J.S.C. Lam (Cambridge, MA, 1994), 8–30

PAULA MORGAN

**Hughes, Edwin** (*b* Washington DC, 15 Aug 1884; *d* New York, 17 July 1965). American pianist and teacher. He studied with S.M. Fabian in Washington, DC, Rafael Joseffy in New York and Theodor Leschetizky in Vienna (1907–10), eventually serving as Leschetizky's assistant (1909–10). After teaching at the Ganapol School of Musical Art in Detroit (1910–12), he made his European début in Vienna in 1912 and spent the next four years teaching in Munich and performing throughout Germany. He then settled in New York where he taught at the Volpe Institute of Music (1916–17) and the Institute of Musical Art (1918–23) and was editor-in-chief of piano music for G. Schirmer (1920–25). He made his New York recital début on 14 March 1917 and thereafter performed extensively in Europe and the USA; he also gave two-piano recitals with his wife, Jewel Bethany Hughes. His memorabilia are held at the University of South Carolina.

R. ALLEN LOTT

**Hughes** [Hughs, Hues], **Francis** (*b* 1666/7; *d* London, 16 March 1744). English countertenor. He was a singer at Drury Lane and in concerts from 1700. In 1705 he was the leading man in the first English opera in the Italian style, Clayton's *Arsinoe*. In 1706 he played the hero in Bononcini's *Camilla*, and in 1707 he sang in Clayton's *Rosamond* and *Thomyris*, arranged by Pepusch, but that year lost his roles to the castrato Valentini. His countertenor voice, reaching up to *b′* and occasionally *c″*, was no match for the Italian. He continued to sing English stage music for a while and sang opera arias at the Nottingham races in July 1707. In 1708 he left the stage and joined the Chapel Royal choir. He sang in the choirs of St Paul's Cathedral and Westminster Abbey, and appeared in London concerts for some years. He was named in Handel's manuscripts as a soloist in the *Ode for the Birthday of Queen Anne* (1713), anthems for George II's coronation (1727) and the *Funeral Anthem* for Queen Caroline (1737). Hawkins reported that Hughes's strong countertenor voice could 'with ease' break a drinking-glass. (*BDA*; *BDECM*; *BurneyH*; *HawkinsH*; *LS*)

OLIVE BALDWIN, THELMA WILSON

**Hughes, Herbert** (*b* Belfast, 16 March 1882; *d* Brighton, 1 May 1937). Irish critic and arranger. He studied at the RCM (from 1901) with Walter Parratt, Herbert Sharpe and Charles Wood, among others. In 1904 he helped to found the Irish Folksong Society, whose stated purpose was to collect and publish traditional Irish airs and ballads; he served as co-editor, with Charlotte Milligan-Fox, of its early journals. He joined the staff of the *Daily Telegraph* in 1911 as music critic. His most valuable contributions to Irish music are his published collections of folksongs, including *Irish Country Songs* (4 vols.), *Old Irish Melodies* and *Historical Songs and Ballads of Ireland*. His collaboration with the poet Pádraic Colum resulted in the dissemination of old airs such as *The Star of County Down*, *I Know Where I am Going*, *She Moved through the Fair* and *O Men from the Fields*. While his settings were often criticized for the classical style of their accompanimental writing, his work gained considerable recognition in Britain and the USA through the singers Plunket Greene and John McCormack.

JOSEPH J. RYAN

**Hughes, (James Mercer) Langston** (*b* Joplin, MO, 1 Feb 1902; *d* New York, 22 May 1967). American writer and poet. He attended Columbia University (1921–2) and Lincoln University, Pennsylvania (BA 1929). His writings include five gospel song-plays, a gospel play – *Tambourines to Glory* – adapted from his novel (with music by Jobe Huntley), a Christmas cantata, *The Ballad of the Brown King* (music by Margaret Bonds), and a song-play with gospel music and spirituals, *Black Nativity*. His

dramatic musicals include *Street Scene* (based on a play by Elmer Rice, with music by Weill) and *Simply Heavenly* (music by David Martin); among his opera librettos are *Troubled Island* (music by William Grant Still) and *The Barrier* (music by Meyerowitz).

Hughes's work has been set by about 60 composers, and there are over 200 song settings of his poetry; these include John Alden Carpenter's *Four Negro Songs*, Still's *The Breath of a Rose*, Florence Price's *Songs to the Dark Virgin* and Bonds's *The Negro Speaks of Rivers*. Hughes often drew on the African American musical tradition for form and style in his poetry; he experimented with the jazz idiom in *Montage of a Dream Deferred* and cast other poems in blues form or as spirituals. The breadth of his appeal to musicians outside this tradition is reflected in the range of composers who have set his work – for instance, Samuel Adler, Jean Berger, William Schuman and Elie Siegmeister.

Hughes's books on music include *Black Magic: a Pictorial History of the Negro in American Entertainment* (with Milton Meltzer, 1967) and, for children, *Famous Negro Music Makers* (1955) and *The First Book of Jazz* (1955). The Langston Hughes archive is in the James Weldon Johnson Memorial Collection of Negro Arts and Letters at Yale University.

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*SouthernB*
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D.L. Martin: 'Langston Hughes's Use of the Blues', *CLA Journal*, xxii (1978–9), 151–9
F. Berry: *Langston Hughes: Before and Beyond Harlem* (Westport, CT, 1983)
M.A. Hovland: *Musical Settings of American Poetry: a Bibliography* (Westport, CT, 1986) [incl. list of settings]
A. Rampersand: *The Life of Langston Hughes* (New York, 1986–8)

RAE LINDA BROWN

**Hughes, Richard Samuel** (*b* Aberystwyth, 14 July 1855; *d* Bethesda, Gwynedd, 5 March 1893). Welsh composer and pianist. The son of an ironmonger, he was taught to sing and play from an early age. At four he performed in public on a miniature concertina and in 1862 won first prize in the piano solo competition at the National Eisteddfod in Caernarvon. Following the advice of Brinley Richards, he entered the RAM at about 16 and spent a year and a half studying the piano. He then became assistant organist to Roland Rogers at Bangor Cathedral for a brief period before returning to London for three years, where he supported himself by teaching and holding organist posts, and concentrated on developing his abilities in composition. He then returned to Bethesda as organist of the Congregational church. A fine pianist, Hughes was greatly in demand as an accompanist at competitive eisteddfods throughout Wales. His vocal solos and duets, which are among the best of his generation, are distinguished by attractive melodies and unusually well-written accompaniments. His most popular solos, well known to Welsh music lovers today, include *The Inchcape Bell*, *Y Tair Mordaith*, *Y Dymestl* and *Arafa Don*. His output also included a string quartet, *The Shepherds of Bethlehem* (cantata) and a number of anthems; he is, however, best remembered for his songs for voice and piano, for which he became known as 'The Sullivan of Wales'.

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R.D. Griffith: 'Hughes, Richard Samuel', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)
E. Roberts: 'R.S. Hughes (1855–1893), organydd a chyfansoddwr caneuon' [R.S. Hughes, organist and composer of songs], *Welsh Music*, iv/4 (1972–5), 65–7
R. Griffiths: 'R.S. Hughes: Teyrnged Canmlwyddiant' [A centenary tribute], *Welsh Music*, ix/6 (1989–92), 27–33

OWAIN EDWARDS/A.F. LEIGHTON THOMAS

**Hughes, Robert (Watson)** (*b* Leven, Scotland, 27 March 1912). Australian composer of Scottish birth. He emigrated to Victoria in 1930 and is largely self-taught. After submitting his early orchestral works to the Australian Broadcasting Commission in 1935, he was encouraged by Sir Bernard Heinze and Joseph Post to accept a bursary to study composition at the Melbourne University Conservatorium with A.E.H. Nickson (1938–40). After active war service he was appointed music arranger and editor to the ABC, Melbourne (1946–76), and made significant contributions to the development of Australian music through his membership of the Board of the Australasian Performing Rights Association (APRA) during 1958–85; he became chairman in 1977. Hughes was a founding member of the advisory board to the Commonwealth Assistance to Australian Composers and served on the board of the newly established Australian Music Centre in Sydney from 1975 to 1977.

Hughes is regarded as one of Australia's most distinguished composers and has won several important prizes, including the Commonwealth Jubilee Symphony Prize (1951) and the Hallé Orchestra Centenary Commission for his Sinfonietta (1957). Noted for his strong technique in orchestration, much of his work is written for the orchestral medium. Early compositions reveal a certain oriental exoticism, demonstrated by a fondness for sinuous melodic lines, narrow intervals, a pervasive modality and the choice of rhythmic and colouristic percussion elements (Serenade for small orchestra, 1952). Although essentially a conservative, Hughes was aware of contemporary trends and responded to them in his music – the Symphony of 1951 is in a jazz idiom, while the lyrical Fantasia for orchestra (1963, rev. 1968) employs serial techniques. His preference for sturdy, forthright allegros and an ability to create extended musical edifices from small cells is exemplified in the outer movements of the Sinfonietta and *Synthesis* for small orchestra; the tender lyricism prevalent in his slow movements is evident in the *Sea Spell* for orchestra. In 1978 Hughes was awarded an MBE, and in 1995 received the Centennial Award from the faculty of music, University of Melbourne, for his outstanding contribution to Australian music.

WORKS
(*selective list*)

Orch: Farrago Suite, 1949, rev. 1965; Symphony, 1951, rev. 1971; Serenade, small orch, 1952 [orig. version, 7 insts, 1951]; Essay, 1953; Xanadu, ballet suite, 1954; Masquerade, ov., 1956; Sinfonietta, 1957; Fantasia, 1963, rev. 1968; Flourish, 1968; Synthesis, small orch, 1969; Ballade, str orch, 1969; Sea Spell, 1973; Essay 2, 1982

Other: The Forbidden Rite, TV dance drama, 1961; 5 Indian Poems (S. Naidu), chorus, small orch, 1971; The Intriguers (op. 2, M. Dixon), 1975, unperf.; A Song for Exiles (N. Munro), chorus, org, ob, 1991

Chbr music; incid music for radio and TV; over 30 film scores

MSS in *AUS-Clu, Msl, Sb, Smc*

Principal publishers: Chappell (Sydney and London), Australasian Performing Right Association, Australian Music Centre

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J.D. Garretty: *Three Australian Composers* (diss., U. of Melbourne, 1963), 108–43
A.D. McCredie: *Musical Composition in Australia* (Canberra, 1969), 10
J. Murdoch: *Australia's Contemporary Composers* (Melbourne, 1972), 116–19
P. Tahourdin: 'Robert Hughes', *Australian Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978), 52–7
J. Murdoch: *A Handbook of Australian Music* (Melbourne, 1983), 81
M. Orlovich: *The Music of Robert Hughes* (diss., U. of Sydney, 1994)

ELIZABETH WOOD/ADRIAN A. THOMAS

**Hughes, Samuel** (*b* Trentham, 1825; *d* *c*1895). English ophicleide player. He was known as a virtuoso player in addition to his orchestral work. He played with the Cyfarthfa Band in south Wales and the major regional festival orchestras, and was a soloist for Louis Jullien during his 1853–4 American tour; he later became a member of Jullien's 'Model Wind Band'. Hughes was teaching at the Military School of Music at Kneller Hall in 1859 and was appointed ophicleide professor at the Guildhall School of Music in the late 1880s – the only ophicleidist to be appointed to such a post at a London conservatory. He was employed at Covent Garden; the instrument associated with him in the Bate Collection, Oxford (X601), is inscribed R[oyal] I[talian] O[pera], as is the recently discovered instrument at the Royal Opera House itself. Hughes was elected a member of the Royal Society of Musicians in 1861. He played at Michael Costa's Handel Festivals, but by the time of Costa's last festival (1880) was involved in brass band adjudication and was playing less. Hughes's solo performances, often at influential gatherings, included an *air varié* on *Yankee Doodle*; George Bernard Shaw remembered his performance of Handel's 'O ruddier than the cherry' (Acis and Galatea). Five instruments that were used by Hughes are extant in British collections, although his best ophicleide was reputedly lost in a fire at the Crystal Palace in 1866.

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G.B. Shaw: *London Music in 1888–89 as Heard by Corno di Bassetto* (London, 1937/*R*); ed. D.H. Laurence: *Shaw's Music* (London, 1981), i, 684
S.J. Weston: *Samuel Hughes, ophicleidist* (Edinburgh, 1986)

STEPHEN J. WESTON

**Hughes, Spike (Patrick Cairns)** (*b* London, 19 Oct 1908; *d* London, 2 Feb 1987). English composer and critic, son of the critic HERBERT HUGHES. From 1923 to 1925 he studied composition in Vienna with Egon Wellesz and reported on Viennese musical activities for London periodicals. After leaving Vienna he spent some time in Cambridge and wrote incidental music for productions of Congreve's *Love for Love* (1926) and W.B. Yeats's *The Player Queen* (1927). An interest in jazz led him to form a dance orchestra with which he made many recordings (1930–33); an offshoot of this was the jazz ballet *High Yellow* (1932).

From 1933 to 1936 he was music critic of the *Daily Herald*, and in the latter year his first radio plays were heard. He wrote the incidental music for a musical version of Ferenc Molnar's *The Swan* (broadcast 1937), and on 29 December 1938 his television opera, *Cinderella* (after Perrault), was first broadcast by the BBC. Although criticized for its lack of originality, this work was deemed 'a pleasant entertainment' by *The Times*. Excerpts from a later opera, *St Patrick's Day* (after R.B. Sheridan), were broadcast in 1947, and in 1950 his musical *Frankie and Johnny* was televised.

Hughes was best known as a broadcaster and writer on music: his handbooks on operas are successful in their popular approach and the two volumes of his autobiography contain much information on famous figures of his time.

WRITINGS

*Opening Bars* (London, 1946) [autobiography]
with B. McFadyean: *Nights at the Opera* (London, 1948)
*Second Movement* (London, 1951) [autobiography]
*Great Opera Houses* (London, 1956)
*Famous Mozart Operas* (London, 1957/*R*, 2/1972)
*Famous Puccini Operas* (London, 1959, 2/1972)
*The Toscanini Legacy* (London, 1959, 2/1969)
*Glyndebourne: a History of the Festival Opera* (London, 1965, 2/1981)
*Famous Verdi Operas* (London, 1968)

KENNETH AVERY/DAVID SCOTT/R

**Hughes-Hughes, Augustus** (*b* London, 28 July 1857; *d* Temple Combe, Somerset, 2 Jan 1942). English musicologist. Educated at Tonbridge School, he joined the staff of the Department of Manuscripts at the British Museum as an assistant in 1882 and remained there until his retirement in 1922. He was responsible for cataloguing music manuscripts and in this capacity compiled the monumental *Catalogue of Manuscript Music in the British Museum*, which included all music manuscripts acquired before 1908. This catalogue was one of the earliest of its kind and widely welcomed as such. His basic principle for cataloguing the material, grouping works of a particular genre together, was perhaps misconceived, but the work is of immense value for the wealth of information that it contains about the collections, particularly in its comprehensive indexes.

Though his literary output, apart from the catalogue, was small his musical interests were wide. He and his Hungarian-born first wife held fashionable drawing-room concerts in the early years of the 20th century. He was chairman of the London branch of the Internationale Mozart-Gemeinde from its foundation in 1890 until 1926, when in recognition of his services he was awarded a silver medal by the Internationale Stiftung Mozarteum. An album of documents relating to him and his family is now in the British Library (Add.MS 71538).

WRITINGS

'Music and Musicians of Italy in the Seventeenth Century', *Musical Standard*, xxviii (1885), 66, 82–3, 108–09, 115
'Henry Purcell's Handwriting', *MT*, xxxvii (1896), 81–3
'John Hothby', *Grove 2* [enlarged in subsequent edns]
*Catalogue of Manuscript Music in the British Museum* (London, 1906–9/*R*) [vols i and ii reviewed in *MT*, xlvii, 1906, 481; xlix, 1908, 311]

HUGH COBBE

**Hugh of St Victor** (*b* ?Saxony, *c*1096; *d* 1141). Augustinian canon and theologian. After study in Saxony, he went to the abbey of St Victor in Marseilles, and later to the culturally eminent abbey of St Victor in Paris, where he became *scholasticus*. His diverse writings exerted an enormous influence on the liturgical arts of his time, perhaps affecting the formation of the style that later

became known as Gothic. During the 1130s Adam of St Victor was one of his confrères, and it seems likely that Hugh's mystical theology played an important role in the development of the Victorine sequence. Among his numerous works is his early compendium, the *Didascalicon*, which contains a chapter on music. This is entirely concerned with the three standard divisions of music, *mundana*, *humana* and *instrumentalis*, and with the three kinds of musician, those who compose songs, those who play instruments and those who judge. The thought, and much of the language, is borrowed from Boethius.

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J. Taylor, ed. and trans.: Hugh of Saint-Victor: *Didascalicon: a Medieval Guide to the Arts* (New York and London, 1961/*R*), 67, 69–70
R. Baron: *Etudes sur Hugues de Saint-Victor* (Paris, 1963)
M. Fassler: *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* (Cambridge, 1993)

ANDREW HUGHES/RANDALL ROSENFELD

**Hugh Primas of Orléans** (*b* ?Orléans, *c*1095; *d* ? after 1160). ?French poet. He was renowned for his writings and became known as 'Primas' because he surpassed his contemporaries. In addition to a few individual works, a collection of 23 Latin poems survives (*GB-Ob* Rawl.G 109, ff.3–30): it consists of learned pieces on classical themes as well as poems of fulsome praise or trenchant abuse. No melodies have survived for any of his works, but they certainly had a profound influence on lyric poetico-musical activity during the 12th and 13th centuries, and their style is mirrored in several Notre Dame conductus poems.

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J.H. Hanford: 'The Progenitors of Golias', *Speculum*, i (1926), 38–58
F.J.E. Raby: *A History of Secular Latin Poetry in the Middle Ages*, ii (Oxford, 1934, 2/1957), 171–80
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C.J. McDonough: *The Oxford Poems of Hugh Primas and the Arundel Lyrics* (Toronto, 1984)
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A.G. Rigg: 'Golias and Other Pseudonyms', *Studi medievali*, 3rd ser., xxviii (1987), 65–109
F. Adcock, ed. and trans.: *Hugh Primas and the Archpoet* (Cambridge, 1994)

GORDON A. ANDERSON/THOMAS B. PAYNE

**Hugill, Stan** (*b* Hoylake, Cheshire, 19 Nov 1906; *d* Aberystwyth, 13 May 1992). British traditional singer. Hugill was the last British shantyman and a leading authority on sailors' songs and their contexts, as well as ships and their workings (*see* SHANTY). With his pigtail, tattooed hands, hawk eyes, beard and curly pipe, he looked the part of an archetypal seaman of the great days of sail. Hugill followed in the tradition of his father and grandfather by going to sea at 14 years old. He traded around the Pacific and Caribbean islands for the next ten years where he learnt hundreds of work songs from old shantymen and whalers. Following the publication of his seminal collection *Shanties from the Seven Seas* in 1961, Hugill was 'discovered' by musicians, singers and audiences of the British Folk Music Revival (*see* ENGLAND, §II). Unlike library-informed neo-traditionalist shantymen, Hugill's repertory of over 400 shanties was learnt in traditional contexts. He became a much loved figure both as singer and lecturer at folk clubs, festivals, and nautical conventions throughout Europe and America.

WRITINGS

*Shanties from the Seven Seas* (London, 1961, 2/1984)
*Sailortown* (London, 1967)
*Songs of the Sea* (New York, 1977)

RECORDINGS

*Aboard the Cutty Sark*, perf. Stan Hugill, Greenwich Village Records GVRX 207 (1979)
*Stan Hugill Reminisces – Shanties and Stories of Life under Sail*, perf. Stan Hugill, Greenwich Village Records GVR 217 (1979)

DAVE ARTHUR

**Huglo, Michel** (*b* Lille, 14 Dec 1921). French musicologist. He studied philosophy and theology at Solesmes (1941–7) and lived at the Abbey of St Pierre until 1960. After working for 11 years on *Paléographie musicale* (1949–60) he was appointed chargé de recherche (1962) and then directeur de recherche (1972) at the CNRS. In 1969 he received the doctorat de 3ème cycle from the Sorbonne with a work on tonaries. He was responsible for the musicology conferences at the Ecole Pratique des Hautes Etudes de la Sorbonne (1973–86) and the medieval musicology courses at the Free University of Brussels (1974–87), and was founding director of the musicology section at the Institut de Recherche et d'Histoire des Textes in Paris (1976–86). He was guest professor of musicology at the University of Vienna (1990), Visiting Mellon Professor at Princeton University (1990–91) and visiting professor at New York University (1993). As a specialist in musical palaeography he has concentrated on the theoretical and musical manuscripts concerning medieval monophony and the beginnings of organum; and his experience of the repertory, coupled with his scholarly ability, has produced valuable contributions to this relatively unknown field. He gained the doctorat d'Etat from the University of Paris X in 1981, and received the CNRS silver medal for research in 1987 and the honorary doctorate from the University of Chicago in 1991. In 1997 he was elected corresponding member of the AMS.

WRITINGS

'Die Adventsgesänge nach den Fragmenten von Lucca (8.Jh)', *KJb*, xxxv (1951), 10–15
'L'ancienne version latine de l'hymne acathiste', *Le Muséon*, lxiv (1951), 27–61
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'Un tonaire du Graduel de la fin du VIIIe siècle (Bibliothèque Nationale lat.13159)', *Revue grégorienne*, xxxi (1952), 176–86, 224–33
'L'auteur de l'Exultet pascal', *Vigiliae christianae*, vii (1953), 79–88
'Le chant "vieux-romain": manuscrits et témoins indirects', *Sacris erudiri*, vi (1954), 96–124
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CHRISTIANE SPIETH-WEISSENBACHER

**Hugo, Richard.** *See* HYGONS, RICHARD.

**Hugo, Victor(-Marie)** (*b* Besançon, 26 Feb 1802; *d* Paris, 22 May 1885). French author and politician. He achieved fame in all literary genres and also produced some original drawings. He modified Romanticism in a personal way, combining genres and tones. He equated expressions of the grotesque aesthetic with those of the sublime, recognizing the deformed and the hideous as well as the comic and the *bouffon*. A champion of liberty, he

expanded his argument of artistic hierarchies to social and political domains, which led to much criticism and censorship, particularly in the theatre. He was banished for opposing Louis-Napoléon Bonaparte's *coup d'état*, and remained in exile for almost 19 years. During this time he fought for social democracy, to give dignity and voice to those to whom he dedicated his most famous novel, *Les misérables*. His work developed in all genres, deeply influencing the evolution of both poetry and the novel worldwide.

Since Hugo never gave way to the infatuation of his contemporaries with Italian music, and opposed the production of operas based on his plays, he acquired a reputation for hostility to music. This view is mistaken. In maintaining in *Les rayons et les ombres* that 'music dates back to the 16th century', and in praising Palestrina, Monteverdi and Pergolesi, he showed (almost uniquely among contemporary writers) an interest in the 'retrospective music' which had been played by Fétis in several outstanding concerts between 1832 and 1835. He mentioned Mozart and, more often, Gluck (*Orphée*, *Armide*), betraying a preference for German music. He dearly loved Schubert's lieder and Weber's *Der Freischütz* and *Euryanthe*, but above all he admired Beethoven, whom he hailed as 'the greatest thinker' in all music and whom he always placed among the great geniuses of humanity (see especially *William Shakespeare*, Paris, 1864, and its 'Reliquat'). Berlioz, who was one of his friends, advised Louise Bertin on the scoring of her opera based on *Notre-Dame de Paris*. Liszt, with whom Hugo was closely acquainted, transcribed it for piano. The poet brought lawsuits against the productions of *Lucrezia Borgia* and *Rigoletto* simply to defend his copyright.

### WORKS SET TO MUSIC

#### DRAMAS AND PROSE

*Han d'Islande* (novel, 1823): projected op by Musorgsky, 1856

*Cromwell* (verse drama, 1827): songs by Monpou and Bizet; RTF radio play by Barraud, Delannoy, Delvincourt, Ferroud, 1935

*Marion de Lorme* (verse drama, 1829): op by J.A. Heller, 1856; op by Bottesini, Palermo, 1862; op by Pedrotti, Trieste, 1865; op by P.E. Barbier, 1875; op by E. Perelli, *c*1880; op by Ponchielli, Milan, 1885; os by L. Tarantini, Trani, 1910

*Hernani* (verse drama, 1830): op by Bellini, 1830, inc.; op by V. Gabussi, Paris, 1834; op by Mazzucato, Genoa, 1843; op by Verdi, Venice, 1844; op by Laudamo (1851); incid music by Lange; scene from Act 5 by Lenepveu, 1881; ov. by Duvernoy, 1890; op by Hirschmann, 1907; incid music by Dutilleux, 1952

*Notre-Dame de Paris* (novel, 1831); as *La Esmeralda* (libretto, 1836): op by Bertin, Paris, 1836; Quasimodo, op by Rodwell, 1836; op by Mazzucato, Mantua, 1838; ballet by Monticini, Turin, 1838; op by J. Valero, Valencia, 1843; ballet by Pugni, London, 1844; op by Poniatowski, Florence, 1847; op by Dargomïzhsky, Moscow, 1847; burlesque by W.C. Levey, London, 1850; Ermelinda, op by V. Battista, Naples, 1851; op by Lebeau, Liège, 1856; projected op by Bizet, 1859; Notre-Dame de Paris, op by E.P. Prévost, New Orleans; Notre-Dame de Paris, op by Fry, Philadelphia, 1864; op sketched by Massenet, 1865; op by Wetterhahn, Chemnitz, 1866; op by F. Müller, Laibach, 1867; op by Campana, St Petersburg, 1869; op by L. Diémer, 1871; Quasimodo, op by Pedrell, Barcelona, 1875; op by Camps y Soler, Montevideo, 1879; incid music by Massenet, Paris, 1879; scene by Chausson, *c*1880; op by A.G. Thomas, London, 1883; ballet by Drigo, 1886; op by C. de Mesquita, 1888; Nuestra Señora de Paris, op by M. Giro, Barcelona, 1897; Picarol, op by Granados, Barcelona, 1901; mimodrama by Simon, Moscow, 1902; op by Bosch y Humet, early 20th century; projected op by M. Zanon, 1912; Notre-Dame, op by Schmidt, Vienna, 1914; incid music by Alexandrov; Notre-Dame de Paris, film music by Auric, 1956; op sketched by Honegger; Notre-Dame de Paris, ballet by Jarre, Paris, 1965

*Le roi s'amuse* (verse drama, 1832): Rigoletto, op by Verdi, Venice, 1851; incid music by Delibes, Paris, 1882

*Lucrèce Borgia* (prose drama, 1833): incid music for première by L.A. Piccinni, Paris, 1833; op by Donizetti, Milan, 1833; song by Lalo, 1855; incid music by Hahn, 1911

*Marie Tudor* (prose drama, 1833): romance by Berlioz, 1833, lost; Rossane, op by Schoberlechner, Milan, 1839; Maria d'Inghilterra, op by G.B. Ferrari, Venice, 1840; Maria regina d'Inghilterra, op by G. Pacini, Milan, 1843; serenade by Gounod, 1855; op by Bognar, Pest, 1856; op by Kashperov, Milan, 1859; The Armourer of Nantes, op by Balfe, London, 1863; Marie de Bourgogne, op by Blaramberg, 1878, Moscow, 1888; op by Gomes, Milan, 1879; Der Günstling, op by Wagner-Régeny, Dresden, 1935; incid music by Jarre, Avignon, 1955; song by Weckerlin

*Angelo, tyran de Padoue* (prose drama, 1835): Il giuramento, op by Mercadante, Milan, 1837; op by G. Villate, 1867; La gioconda, op by Ponchielli, Milan, 1876; Andzhelo, op by Cui, St Petersburg, 1876; Der Improvisator, op by E. d'Albert, Berlin, 1902; incid music by Hahn, 1905; op by Bruneau, Paris, 1928

*Ruy Blas* (verse drama, 1838): incid music for première by Strunz, Paris, 1838; ov. and chorus by Mendelssohn, 1839; op by Poniatowski, Lucca, 1843; op by Besanzoni, Placentia, 1843; Folco d'Arles, op by N. de Giosa, Naples, 1851; song by Weckerlin; op by G. Rota, Milan, 1858; duet by Massé, 1861; op by Glover, London, 1861; Maria di Nuremburgo, op by Chiaromonte, Bilbao, 1862; serenade by Chabrier, 1863; op by Zenger, Mannheim, 1868; op by G. Braga, 1868; op by F. Franchetti, 1868; op by F. Marchetti, Milan, 1869; serenade by Saint-Saëns, 1870; incid music by Massenet, Paris, 1872; serenade by Delibes, 1879; op by B. Godard, 1891; Il signor Ruy Blas, operetta by G. Pietri, Bologna, 1916; film music by Auric, 1947; incid music by Sviridov, 1952; incid music by Jarre, 1954

*Les jumeaux* (unfinished verse drama, 1839): song by Servoz

*Le Rhin* (essays, 1842): Chasse fantastique, sym. poem by Guiraud, 1887; Le Chevalier Pécopin, orch scherzo by T. Aubin, 1942

*Les burgraves* (verse drama, 1843): op by Salvi, Milan, 1845; incid music by Dobrzyński, Warsaw, 1860; op by d'Indy, 1869–72, inc.; op by Orsini, Rome, 1881; op by Podesta, Bergamo, 1881; drame lyrique by Lekeu, 1887, inc.; incid music by Saint-Saëns, Paris, 1902; Lola, op by L. Nielsen, 1917–20; op by Sachs, Paris, 1924

*La légende des siècles* (epic episodes, 1859): Isora di Provenza [after part xviii: L'Italie-Ratbert], op by Mancinelli, Bologna, 1884; Zeevolk [after part lii: Les pauvres gens], op by Gilson, Antwerp, 1904; La conscience [after part ii: D'Eve à Jésus], sym. poem by Servoz, 1927

*Les misérables* (novel, 1862): Nedznicy, op by Duniecki, Czernowitz, 1864; op by Bonsignore, Brooklyn, 1925; Vagabonda, op by Michetti, 1933; film music by Honegger, 1934; musical tragedy by C.M. Schönberg, Paris, 1980

*La grand-mère* (verse comedy, 1865): comédie lyrique by C. Silver, Paris, 1930

*L'homme qui rit* (novel, 1869): Dea, op by P. Ronzi, Vienna, 1894; Komedianter, op by Enna, Copenhagen, 1920; op by Pedrollo, Rome, 1920; ORTF radio play by A. Clostre, 1967; ORTF television play by J. Wiener, 1970

*Quatre-vingt-treize* (novel, 1874): Los hijos del batallon, op by Chapi, 1898; prélude symphonique by Casadesus, 1904; épopée lyrique by Silver, 1935; RTF television play by Wiener, 1962; op by Belov, Leningrad, 1973; op by Duhamel, Lyons, 1989

*Actes et paroles* (essays, 1875): Un contre tous, 4vv, orch, by I. Malec, 1972

*Torquemada* (verse drama, 1882): op by N. Rota, 1943, Naples, 1976

#### POETRY

*Odes et ballades* (1818–28): Le pas d'armes du Roi Jean, song by Saint-Saëns, 1855; La lyre et la harpe, cant. by Saint-Saëns, 1879, by Roger-Ducasse, 1935; La fiancée du timbalier, song by Saint-Saëns, 1887, and sym. poem by Papadopoulos, 1936; Moïse sur le Nil, chorus by Letellier, 1921

*Les orientales* (1829): Chanson de pirates, song by Berlioz, 1829, lost; La captive, song by Berlioz, 1832, by Selmer, 1872; Sara la baigneuse, chorus by Berlioz, 1834; Mazeppa, pf study by Liszt, 1835, rev. as sym. poem, 1854; L'attente, song by Wagner, 1840, by Saint-Saëns, 1856, by d'Indy, 1876; Les djinns, chorus by Saint-Saëns, *c*1850, by Fauré, *c*1875, sym. poem by Franck, 1884, by Vierne, 1915; Rêverie, song by Saint-Saëns, 1852; Extase, song by Saint-Saëns, 1864, sym. poem by Pizzetti, 1897; Les bleuets, oc by J. Cohen, 1867; Le feu du ciel, sym. poem by Guimet, 1873; Clair

de lune, song by d'Indy, 1883; Symphonie orientale by Godard, 1884; Les orientales, pf, by MacDowell, 1889
*Les feuilles d'automne* (1831): Enfant si j'étais roi, song by Liszt, 1844; Ce qu'on entend sur la montagne, sym. poem by Franck, *c*1846, by Liszt, 1848–54
*Hymne* (1831): song by Hérold, 1831, related patriotic pieces by Busser, Chailley, Goublier, Lenepveu, F. Leroux, X. Leroux, Letellier, Letorey, Pierné, Pugno, Rabaud
*Les chants du crépuscule* (1835): L'aube naît, song by Liszt, 1842, lost; S'il est un charmant gazon, song by Liszt, 1844, by Saint-Saëns, 1915
*Les voix intérieures* (1837): La tombe dit à la rose, song by Liszt, 1844; Puisqu'ici bas toute âme, song by Saint-Saëns, 1852, by Lalo, 1855, by Fauré, 1879; Soirée en mer, song by Saint-Saëns, 1864
*Les rayons et les ombres* (1840): Comment, disaient-ils, song by Liszt, 1842, by Lalo, 1856, by Bizet, 1866, by Saint-Saëns, 1870, by Massenet, 1886, by Rachmaninoff, 1902; Oh quand je dors, song by Liszt, 1842; Gastibelza, song by Liszt, 1844; songs by Bizet, 1866–8; Chant triomphal, song with orch, by Doyen, 1913
*Les châtiments* (1853): Le chant de ceux qui s'en vont sur mer, chorus by Saint-Saëns (1868); Patria, song by Franck, 1871; L'art et le peuple, song by d'Indy, 1894
*Dieu* (1855): L'oeil égaré dans les plis de l'obéissance au vent, speaker, 3vv, orch, by B. Jolas, 1961 [with other Hugo texts]; Dieu, action-piece by P. Henry, 1977
*Les contemplations* (1856): Viens, duet by Saint-Saëns, *c*1855, song by Caplet, 1900; Le rouet d'Omphale, sym. poem by Saint-Saëns, 1871; Si vous n'avez rien à me dire, song by Saint-Saëns, 1896; La fête chez Thérèse, ballet-pantomime by Hahn, 1910
Other songs and choruses on Hugo texts by Adam, R. Bergman, Besanzoni, L. Bienvenu, Bizet, Boieldieu, N. Boulanger, Britten, Bruneau, Caby, Calmel, Caplet, Chabrier, Coppola, Cui, Dargomïzhsky, Delibes, Delvincourt, Dieren, Donizetti, Doyen, Fauré, J.B. Faure, Franck, Gagneux, Gigout, Godard, Gounod, Grechaninov, Guimet, Hahn, d'Indy, Kalkbrenner, Koechlin, L. Kreutzer, Lalo, Lecocq, Letellier, Liszt, Massé, Massenet, Messager, Mihalovici, Monpou, Niedermeyer, Pedrell, Pierné, Pizzetti, Pugno, Rabaud, Rachmaninoff, Ravel, Reber, Reyer, Saint-Saëns, Selmer, Sokolov, Sviridov, A.G. Thomas, Thomé, Tosti, Tournemire, Vierne, Weckerlin, M.V. White, Widor, Wormser

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Quintetto, str, ded. V. Hugo, by Urhan
Hymne à Victor Hugo, by Saint-Saëns, 1881
Chant d'apothéose (Saint-Georges de Bouhélier), by G. Charpentier, 1902
Hommage des enfants à Victor Hugo (M. Carminet), by Saint-Saëns, 1907
Hugo-Symphonie, by P. Henry, 1985

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A. Laster: 'La musique', *La gloire de Victor Hugo* (Paris, 1985), 632–57
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A. Laster: '*Notre-Dame de Paris* à l'Opéra', *Le rayonnement international de Victor Hugo: Paris 1985*, ed. F. Claudon (New York, 1989), 6–17
A. Gerhard: 'Die Macht der Fatalität: Victor Hugo als Librettist', *Die Verstädterung der Oper: Paris und das Musiktheater des 19. Jahrhunderts* (Stuttgart, 1992), 210–16
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ARNAUD LASTER

**Hugo de Lantins.** *See* LANTINS, DE.

**Hugo of Reutlingen.** *See* SPECHTSHART, HUGO.

**Hugot, Antoine** [*le jeune*] (*b* Paris, 1761; *d* Paris, 18 Sept 1803). French flautist, teacher and composer. A pupil of Atys, he played frequently at the Concert Spirituel in the 1780s, establishing a reputation as a brilliant performer. Throughout the 1790s he played first flute in the celebrated orchestra of the Théâtre-Italien (Théâtre Feydeau). He joined the National Guard band in 1793, and became a flute teacher at the Paris Conservatoire on its establishment in 1795. He died before finishing the Conservatoire's official method, which his colleague J.-G. Wunderlich later completed. Hugot's concertos are not as virtuoso or as well crafted as those of his more famous contemporary, François Devienne. The sonatas, while less technically demanding than the concertos, rise to greater refinement in the typical *galant* style.

WORKS

*all works published, in Paris and/or Leipzig, mostly with no date*

Fl concs.: no.1, G; no.2, D; no.3, e (1810); no.4, D (1810); no.5, b (1805); no.6, G (1809)
3 trios, 2 fl, b, op.6
2 fl: 24 duos faciles; 6 sonates faciles [2nd fl added by J. Müller]; 6 duos, op.1, 6 duos concertants, op.2; 6 duos, op.4; 6 duos, op.7 [also arr. with b], 6 duos concertants, op.9 [also arr. with b]
Fl, b: 6 sonates, op.8; 6 sonates, op.12; Le célèbre polonoise (*c*1800); Sonates, op.posth.; 6 airs variés
Fl solo: 6 grands solos et rondos ou études (1824), Variations sur des thèmes connus, op.5, 3 sonates faciles, 25 grandes études, op.13 (1803)
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SHERWOOD DUDLEY

**Hugo** [Haug, Hugg] **von Montfort** [Mompfort, Munfurt] (*b* 1357; *d* Bruck an der Mur, 4 April 1423). German Minnesinger. Born into the family of the dukes of Montfort-Bregenz, he is mentioned in numerous documents and some chronicles. He played a considerable role as a politician and undertook several journeys in the service of the Habsburgs. In 1377 he took part in Duke Albrecht III's crusade against the Prussians and afterwards in Duke Leopold III's war against Francesco Carrara of Padua in which Hugo led an invading army to Treviso (1381–2). After the battle of Näfels (1388) he became Austrian governor in Thurgau, Aargau and the Black Forest; from 1395 to 1397 he was master of the household to Duke Leopold IV. Twice widowed, he married for the third time in 1402. After 1400 he lived mostly in Styria of which he was governor from 1413 to 1415. In 1414 he spent some time at the Council of Konstanz, perhaps as the representative of Duke Ernst.

Hugo's poems survive in *D-HEu* Pal.Germ.329, a volume prepared in Bregenz, possibly at the commission of the poet himself. There are 38 poems, eight of which

have melodies by Bürk Mangolt, Hugo's squire and minstrel. Two further poems, with music, added to the manuscript in a later hand, are in a different style and are probably not authentic (see especially Jammers, 1956).

Initially, Hugo's poetry showed links with the classical Minnesang, but in its later phases it became typical of the later medieval age of realistic-didactic literature. As a writer Hugo was well read and talented, but as a poet he was untrained and without formal ambition. His thematic interests were love-poetry (mostly addressed to his wife), laments for the dead, renunciation of the world, criticism of his times and moral instruction.


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BURKHARD KIPPENBERG

**Huguenet, Jacques-Christophe** (*b* ?Versailles, 1680; *d* Versailles, 29 June 1729). French violinist and composer. He studied with Jean-Noël Marchand and followed his father and uncle into royal service as a violinist when he entered the *chapelle* in 1704. It was probably he, designated 'fils', who was among the musicians attending the festivities for the marriage of Philip V in Spain, 1701–2. He was made an *ordinaire* of the royal chamber in 1710 and was in the *petits violons*. His *Premier oeuvre de sonates* (six for violin and continuo, six for two violins and continuo), dedicated to the king, was published in Paris in 1713. According to *HoneggerD* some trios for trumpets and timpani, dances, and fanfares attributed to 'Huguenet' in the Bibliothèque Nationale and the Bibliothèque de l'Opéra are probably by Jacques-Christophe; the opera cited in *EitnerQ*, *La mort d'Orphée*, is not referred to elsewhere.

His father Pierre (*c*1640–after 1721) and his uncle Sébastien (*c*1650–1721) were violinists who held various appointments in royal service from about 1659; a passepied in the Bibliothèque Nationale may be by Pierre. The Charles-Robert Huguenet cited as *trompette ordinaire* in 1740 and 1747 may be Jacques-Christophe's son.


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PEGGY DAUB

**Hugues de Berzé** [Bregi] (*b* ?1150–55; *d* before Aug 1220). French trouvère. Ruins of the castle once occupied by the poet still stand at Berzé-le-Châtel, northwest of Mâcon, in Burgundy. The family, a powerful one, is traceable to the early 1100s; Hugues' uncle was archdeacon of the abbey of St Vincent. According to Villehardouin, Hugues IV and his father were among those who announced their taking of the cross at Cîteaux on 14 September 1201. Hugues spent several years in the Near East and returned to France sometime before 1216. Only Gautier, one of his two known sons, is named as the family head in a document of 1220.

Hugues is known as the author of eight chansons and a lengthy moralizing poem, *La bible au seigneur de Berzé*. The latter was probably modelled upon a similar work by the trouvère Guiot de Provins, who was for some time in the service of the Count of Mâcon. The work relates some of the brutal experiences of the poet and censures the conduct of both clergy and laity. Of the chansons, five are entirely decasyllabic, one primarily so. Hugues' most famous work, the *chanson de croisade S'onques nus hom*, which survives in 16 sources including two troubadour manuscripts, displays the structure *ABCDEB′C′D′*, while *Encor ferai* is *AA′BB′CDED′*. The remaining melodies are cast in normal bar form. There is a tendency for Hugues to begin on the final and expand the melody upward, but *Nus hon* begins on the upper 7th and descends. *Ausi con cil* is in the third rhythmic mode in one source; no other melody survives in mensural notation.

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(R) indicates a MS (using Schwan sigla: *see* Sources, ms) containing a late setting of a poem

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Bernart, di moi Fouquet qu'on tient a sage, R.37a (no music) (?1220)

Encor ferai une chancon perdue, R.2071 (R)

Lonc tens ai servi en balance, R.207

Nus hon ne set d'ami qu'il puet valoir, R.1821 = 1608 (R)

Quant voi le tens felon rassoagier, R.1297

S'onques nus hom por dure departie, R.1126 [model for: Richart de Fournival, 'Oiés seigneur, pereceus, par oiseuse', R.1020a = 1022] (R)

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THEODORE KARP

**Huiol, Balduin.** *See* Hoyoul, Balduin.

**Huisorgel** (Dut.). *See* CHAMBER ORGAN.

**Huitième de soupir** (Fr.). A demisemiquaver REST; *demi-quart de soupir* is also used.

**Huízar (García de la Cadena), Candelario** (*b* Jérez, Zacatecas, 2 Feb 1883; *d* Mexico City, 3 May 1970). Mexican composer. In 1892 he joined the Jérez municipal band as a saxophonist, taking lessons from its director, Narciso Arriaga. He played the viola in a string quartet (1906–7), then became a horn player in the State Band in Zacatecas, learning with its director Candelario Rivas. After military service Huízar settled in Mexico City and in 1918 entered the Conservatorio Nacional as a composition pupil of Campa. He eked out a precarious living in the capital until 1928, when Chávez invited him to join the Orquesta Sinfónica de México as a horn player (1929–37) and librarian (1929–48). All his major works were first performed by this orchestra. The première of *Imágenes* (1927), a prizewinning four-movement impression of his home town, was given in 1929, the fresh carnival piece *Pueblerinas* in 1931 and the bucolic symphonic poem *Surco* in 1935; four symphonies in Classical sonata form but incorporating nationalist Amerindian or pseudo-Amerindian pentatonic themes were first performed in 1930, 1936, 1938 and 1942 respectively. His Symphony no.2 is subtitled 'Oxpaniztli' after the 11th month in the Aztec calendar; no.4 is named 'Cora' after the tribe that gave Chávez the main theme in his *Sinfoniá india*. Moving away from the Debussian transparency instilled in him by Campa, Huízar became a pillar of uncompromising Mexican nationalism in his later works. He was remembered after his death as a hero who rose from humble provincial origins to artistic preeminence. His orchestral works are published by Ediciones Mexicanas de Música.

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ROBERT STEVENSON

**Hujus, Balduin.** *See* HOYOUL, BALDUIN.

**Hula.** Generic name for Hawaiian dance, sometimes applied loosely to other dances of the Pacific Islands. In Hawaiian hula, gestures of the upper torso and limbs interpret the semantic content of poetic texts called *mele*, the mood and feeling being conveyed through facial expressions, eye contact and with the hands; named patterned dance steps are coordinated closely with hula-percussion beats. Hula categories reflect combinations of subject matter, choreographic motif and accompanying instruments, mostly played by separate musicians. Seated dances are classified by the name of hand-held implements dancers use in self-accompaniment, e.g. *hula pū'ili*, *hula 'ulī'ulī*.

*See also* POLYNESIA, §I, 3, fig.3

BARBARA B. SMITH/AMY STILLMAN

**Huldt-Nystrøm, Hampus** (*b* Oddernes, 15 Jan 1917; *d* Oslo, 24 Dec 1995). Norwegian musicologist. He studied the piano (with Halfdan Cleve) and theory (with Bjarne Brustad and Trygve Lindeman) at Oslo Conservatory (début 1947) and musicology at Oslo University (MA 1953), where he took the doctorate in 1966 with a dissertation on the national character of certain musical motifs, based on an analysis of a group of Norwegian and Swedish folkdances. After teaching music history at the Oslo Conservatory (1943–50) he joined the music staff of Norwegian Radio (1950–63), and then served on the faculty of music at Oslo University (1963–6). From 1966 to 1984 he was professor of musicology at the University of Trondheim, where his valuable study of the Trondheim-born composer T.D.A. Tellefsen provided a natural background for the organization of a more systematic investigation of the musical life of that ancient cultural centre. His *Fra munkekor til symfoniorkester*, which surveys the musical life of Oslo with particular emphasis on concerts, was commissioned by the Oslo PO in celebration of its 50th anniversary in 1969. He was a member of the committee responsible for the complete edition of the works of Grieg (1962–95).

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JOHN BERGSAGEL

**Hull, Arthur Eaglefield** (*b* Market Harborough, 10 March 1876; *d* Huddersfield, 4 Nov 1928). English editor and writer on music. He studied in London under C.W. Pearce and Tobias Matthay and took the DMus at Oxford in 1903. He settled at Huddersfield and did much for music in Yorkshire, founding the Huddersfield Chamber Music Society in 1900 and a college of music there in 1908. A wider public service was the foundation of the British Music Society in 1918; he was its honorary director until 1921. He was editor of the *Monthly Musical Record* from 1912 until his death, and edited the International Library of Books on Music for J.M. Dent, and the Music Lover's Library and Library of Music and Musicians for Kegan Paul. His *Dictionary of Modern Music and Musicians* admirably served its purpose at the time, and his *Modern Harmony* was an enterprising and sympathetic attempt to find a logical basis for the practice of composers of his time.

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H.C. COLLES/PETER PLATT

**Hullah, John (Pyke)** (*b* Worcester, 27 June 1812; *d* London, 21 Feb 1884). English teacher and composer. He was taught by Horsley and Crivelli. His first ambition was to be an opera composer, and *The Village Coquettes* (to a libretto by his friend Charles Dickens) enjoyed extended runs in London and Edinburgh in 1836, to be followed by two less successful ventures in *The Barbers of Bassora* (1837) and *The Outpost* (1838), both performed at Covent Garden. Dickens privately expressed regret about the collaboration. In 1837 Hullah first learnt of Joseph Mainzer's successful singing classes in Paris from an article by H.F. Chorley in the *Athenaeum*; and in 1839, hoping to imitate them in London, he visited Paris with Chorley to observe Mainzer at work. Finding the classes discontinued, the two men attended the rival singing classes of Wilhem. Returning to England, Hullah was introduced to James Kay (later Sir James Kay-Shuttleworth), secretary to the Committee of Council on Education, then planning to establish a training college for teachers. Kay believed that the introduction of continental teaching methods in general would revitalize English schools, and had already selected Wilhem's system for teaching music. He commissioned Hullah to prepare an English version of Wilhem's *Manuel musical*, appointing him music instructor when the new college (later St John's) opened at Battersea in February 1840. The impressive initial results of Hullah's teaching soon encouraged Kay to obtain government support for a 'singing school for schoolmasters' which began under Hullah's direction at Exeter Hall, London, in February 1841, separate enrolments for schoolmistresses being introduced a month later. 400 teachers attended weekly, and similar classes for the general public were formed by popular demand.

In the *Westminster Review* (1842) W.E. Hickson outlined the main disadvantages of the Hullah-Wilhem system: pupils identified notes on the staff only by sol-fa names permanently related to the key of C; initial progress encouraged false hopes, and when other keys were introduced, pupils became baffled. Experience was to justify those criticisms, but not before Hullah's manual had become the official textbook for school use. The result was a battle of systems between Hullah and John Curwen, whose Tonic Sol-fa used a movable *doh* and had been designed shortly after Hullah's system appeared. Over the next 30 years, teachers increasingly adopted Tonic Sol-fa, though 'Hullah's method' was still taught to teachers in training.

Seen against that background, Hullah's career seems one of growing frustration and disappointment; but his achievement in securing a permanent place for music in the school curriculum in Britain must not be overlooked, and his influence on amateur music in Britain can hardly be exaggerated. The nationwide formation of amateur choral societies after 1840 demonstrated that, at least for adults with some natural talent, his system provided an adequate start. He held many important teaching appointments in London including those of professor of vocal music at King's College (1844–74), Queen's College and Bedford College; he taught in six London teacher-training colleges and was appointed government inspector of music in 1872.

Hullah published many music textbooks, essays and papers, edited several pioneer collections of early choral and vocal music, and wrote numerous songs, two of which, *O that we two were Maying* and *The Three Fishers*, were to enjoy popularity for a century.

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BERNARR RAINBOW

**Hüllmandel** [Hullmandel], **Nicolas-Joseph** [Jean Nicolas, James Nicolas] (*b* Strasbourg, 23 May 1756; *d* London, 19 Dec 1823). Alsatian composer and performer on the harpsichord, piano and glass harmonica. His year of birth was generally given formerly as 1751, as attested by his death certificate. Strasbourg birth registers examined in 1959 record a Joannes Nicolaus born in 1756, out of wedlock, to Marie-Anne Diel and Michel Hüllmandel, violinist at the cathedral. Identification of Joannes Nicolaus and Nicolas-Joseph as the same person is likely, but not absolutely certain. Michel Hüllmandel's wife, Marie-Anne Rudolf, was a sister of the violinist and horn player Jean-Joseph Rodolphe, known in Paris circles as Hüllmandel's uncle. That Hüllmandel studied with C.P.E. Bach was reported by Fétis, but is otherwise undocumented. In 1771 he was in London in the employ of the Duke (Count) of Guines, French envoy to London and Mozart's patron. Six public performances, mostly of concertos, took place in London between 10 January 1771 and 13 May 1773. Presumably he was in Paris in 1773/4 for the publication of his op.1, dedicated to Dauphine Marie-Antoinette. After travelling to Italy in 1775, he settled in Paris in about 1776, enjoying immediate success, particularly in noble and fashionable circles. His op.2 is inscribed to the Baroness Talleyrand and op.4 to the Duke of Guines. In Paris his regular participation at the elegant salons held by the painter Elisabeth-Louise Vigée Le Brun and Abbé André Morellet is mentioned in their memoirs and his performance on the glass harmonica especially praised. Among his students were Georges Onslow, Hyacinthe Jadin, D.-F.-E. Aubert,

J.-B. Désormery and Victoire Lemachois (mother of Charles Gounod).

When the Revolution erupted Hüllmandel and his wife (Camille Aurore Ducazan, niece of the Receiver-General) fled to London, where he joined the ranks of the more successful foreign musicians performing and teaching there. Apart from op.12, he wrote no further original works, nor did he perform in public. His son Charles Joseph (*b* London, 15 June 1789; *d* London, 15 Nov 1850) became a leader in the development of lithography; he wrote several books on stone printing, developed a colour-printing technique known as lithotint, and also published music. Hüllmandel's daughter (Adelaide Charlotte) Evalina, who married the flower painter Bartholomew in 1827, published a teaching method entitled *Musical Game, or New Year's Gift for Children* (1827) and several piano arrangements. Hüllmandel's death certificate in the Minutier Central of the Paris Archives Nationales calls him Joseph Nicolas, aged 72, and gives his address as Great Marlborough Street, St James's Parish, Westminster.

Hüllmandel's entire musical production is for harpsichord or piano, some of it with optional or obligatory violin accompaniment. Opp.1–11 were first published in Paris between 1773 and 1788, but were reissued during his lifetime in various European capitals. The simple binary and ternary airs of op.5 (varying somewhat among editions) were by far the most popular. Despite their obvious didactic intent and the absence of dynamic markings, there is remarkable diversity in mood and texture and broad exploitation of keyboard techniques (passages in parallel and contrary motion, mordents, short and sustained trills etc.) on an elementary level.

The sonatas suffer from insufficient dynamism and passion, but imaginatively exploit the possibilities for contrast inherent in the sonata-allegro form, of which they are fully-developed prototypes. The texture is a graceful mixture of contrapuntal writing and accompanied melody, with the expected scales, octaves, broken chords and Alberti-type basses. But the parts are well distributed between the hands, and there are frequent passages of developed polyphony with hocket, canon and other fugal devices. The potential brilliance of the keyboard is not neglected and many passages require considerable technical mastery.

In the 21 sonatas for accompanied keyboard, the violin part remains relatively simple, only rarely exceeding the third position. In the works with optional accompaniment it serves mainly as a harmonic or rhythmic filler, occasionally engaging in short dialogues with the clavier, but frequently having successive bars of rests or long sustained notes. Even in the sonatas with *obligé* accompaniment, where thematic responsibility is divided between the instruments, and where the violin sometimes performs arpeggios, rapid scales or leading melodic passages, it is always technically simpler than the keyboard part, probably reflecting the composer's superior knowledge of the latter instrument. Although most of the accompanied sonatas written in Paris after 1775 are marked violin obbligato, in practice they differ little from those with optional accompaniment. Hüllmandel's first sonata with obligatory accompaniment (op.6 no.3, 1782) broke new ground in making the violin a partner in fact as well as in name. The transformation of roles is apparent from the first notes of this work, where (despite its relative technical simplicity) the violin is not only the partner in thematic and melodic responsibility, but actually leads the way, in the manner of later Classical and Romantic sonatas.

Op.12 consists of 31 short pieces, arranged in increasing order of difficulty, which illustrate the didactic principles that are the main point of the work. The remarks on the basic elements of keyboard music, particularly 'The Terms and Signs used for the Expression and Ornaments of Music' are valuable for their reflection of contemporary performing practice. Hüllmandel's interest in music theory is also seen in his article 'Clavecin', written for the *Encyclopédie méthodique* of Diderot and D'Alembert (in the first of two volumes issued separately under the title *Musique*; Paris, 1791–1818). He was evidently prevented from fulfilling his commitment for the entry 'Piano' by his departure for England. N.-E. Framery explained in the editorial preface to vol.i that since the earlier sections of the *Encyclopédie*, on the arts and crafts, had discussed instruments with respect to their construction, the effects of which they are capable, and the methods of performing on them, the present work was limited to the most popular instruments,

> and those to which we could add some historical details or interesting observations, or in order to correct some minor errors which had escaped the authors of the volume mentioned. For this work we have obtained the aid of artists or amateurs whose authority is unquestioned, and whose name alone guarantees the merit of their work. Such are the articles 'clavecin' and 'forte-piano' which we owe to M Hüllmandel, who in addition to a capacity for a surprising performance on the two instruments, has knowledge rare in an artist.

The article 'Clavecin' shows Hüllmandel's intimate knowledge of the harpsichord, its historical evolution, and its strengths and weaknesses. He described the various attempts at improving or modifying its tone by mechanical means and cited its advantage as accompaniment for singer or orchestra and its usefulness for the composer. Nevertheless, according to Hüllmandel:

> So many complications denote the imperfection of the harpsichord. It requires too much skill from craftsmen and too much patience from performers. The springs are too troublesome and repairs too often necessary, so that instruments which have had frequent repairs are not very rare. Moreover, why should we seek to cling to false and puerile imitations? An instrument in which evenness and purity of sound in all the desired degrees of strength and gentleness speak to the heart without hurting the ear, fulfills the aim of music to a much greater degree (see the article 'Piano-forte').

Here Hüllmandel's partiality for the piano and his role as one of its advocates is obvious. The changing attitude of the musical world towards the two instruments is reflected in the titles of his works: opp.1–5 (1773–80) are marked 'for harpsichord or piano', while opp.6–12 (1782–96), with a single exception, mention the piano in first place. But his manner of handling dynamics and his exploitation of pianistic sonorities prove that in all his works Hüllmandel favoured the piano.

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*published in Paris unless otherwise indicated*

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5 [31] Petits airs d'une difficulté graduelle, hpd/pf (1780); 7 airs ed. in Benton (diss., 1961); selections [O]
6 Trois sonates, pf/hpd (1782), nos.1–2 with vn ad lib, no.3 with vn obbl; no.3 ed. in Reeser (1939)
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RITA BENTON/THOMAS MILLIGAN

**Hülphers, Abraham Abrahamsson** (*b* Västerås, 27 Nov 1734; *d* Fredriksberg, 24 Feb 1798). Swedish music historian. A successful businessman and genealogist as well as one of the most significant Swedish topographers, he made an important collection of manuscripts (54 volumes) on topography, genealogy and music. His main musical contribution was the treatise *Historisk afhandling om musik och instrumenter särdeles om orgwerks inrättningen i allmänhet, jemte kort beskrifning öfwer orgwerken i Swerige* (Västerås, 1773/*R*1969, with introduction by T. Lindgren). This contains a general history of music (especially Swedish) as well as overviews of church music and organ building in Sweden; the most important section is the description of the organs, setting out the dispositions and history of every organ in Sweden and Finland at that time. He began collecting information in 1763 and was advised by both clergy and composers such as Henrik Philip Johnsen.

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THORILD LINDGREN/BERTIL H. VAN BOER

**Hültz, A.C.** German 17th-century composer. He contributed to a collection edited by JOHANN CHRISTOPH ARNSCHWANGER.

**Hültze glechter.** An obsolete German term for the XYLOPHONE.

**Humanism.** A term introduced in the 19th century that refers to the activity of scholars in the *studia humanitatis* of grammar, rhetoric, poetics, history and moral philosophy. At its core, humanism is the study of the linguistic and rhetorical traditions of classical antiquity. Though used in a variety of contexts humanism is particularly identified with the RENAISSANCE and is considered here chiefly within the limits of that period (1350–1600).

1. General. 2. The medieval background. 3. Humanist musical thought in the Renaissance. 4. Music as humanist art. 5. Humanism and musical composition.

1. GENERAL. Petrarch (*d* 1374) is traditionally thought of as the first important humanist, even though he had no great scholarly pretensions and was preceded in proto-humanist activity as early as the mid-13th century by Italian, particularly Paduan, scholars. By the early 15th century a number of humanist scholars were active in Florence and elsewhere. From Italy the movement spread northwards, first to Germany, through the activity of German students who flocked to Italian universities during the 15th century. In 1456 Peter Luder was appointed at Heidelberg to read 'studia humanitatis, that is, books of poets, orators and historians'. In time all European culture was deeply affected by humanist education in literature, the visual arts, aesthetic theory, politics and religious thought.

Music, not central to the *studia humanitatis* (and not part of the medieval Trivium from which they were partly derived), had no tangible link to the musical practice of antiquity. Humanistic concerns nonetheless played a role in the development of music theory, aesthetics, composition and performance in the Renaissance. Classical writings about music, chiefly from Hellenistic Greece and late imperial Rome, survived in some number and were eagerly studied, valued in their own right and applied whenever possible to modern musical theory and practice.

2. THE MEDIEVAL BACKGROUND. Two aspects of ancient musical thought were of special interest to medieval scholars: the mathematical-musical science of harmonics and a stock of anecdotal literature about musical ethos, in particular the fabled powers of music to move the emotions. As part of the Quadrivium the first of these was studied in monasteries, then in cathedral schools from the Carolingian period. The main ancient authorities for medieval writers were late-antique (5th century) Latin sources, chiefly the *De nuptiis Philologiae et Mercurii* of Martianus Capella (its musical section derived from the work of Aristides Quintilianus) and the *De institutione musica* of Boethius (a translation and paraphrase of the Hellenistic writers Nicomachus and Ptolemy). As a compendium of the liberal arts, the work of Martianus was particularly important in the Carolingian period; Boethius, who gave a much fuller account of the *scientia musicae*, remained a central source throughout the Middle Ages and into the Renaissance.

Thus a humanistic strain is evident in writings on music as early as the 9th century. From the essentially Pythagorean content of Boethius medieval theorists learnt on the one hand to measure pitch differences and to classify melody by mode; on the other they imbibed principles of arithmetic proportionality that were thought to govern the universe and everything in it, and thus made the academic pursuit of music relevant to virtually every other field of study. Medieval concepts of music preserved in their own way the feature of ancient thought that viewed the science of music as dealing with general ideas and principles rather than with their application by practical musicians (*see* THEORY, THEORISTS).

Carolingian writers such as John Scotus Erigena, Regino of Prüm and Remy of Auxerre commented on music from a late-antique perspective, adding Macrobius (the Commentary on Cicero's *Somnium Scipionis*) and Chalcidius (Commentary on Plato's *Timaeus*) to the classical authors cited above (along with St Augustine's *De musica*, revered if not fully understood).

Cultural changes in the 13th century, of which the establishment of universities is both cause and symptom, include a marked turn toward encyclopedic writing in many fields, a typical *summa* including a section on music. Though theorists were chiefly concerned with problems, especially notational ones, of their own time, few neglected ancient lore about music. They tended to include accounts of the invention and powers of music and to make much use of Boethius. This emphasis on a *musica theorica*, which remained an integral part of writing about music through most of the 16th century, is found in nearly all the important theorists of the period. Walter Odington (*fl* 1298–1316), whose *Summa de speculatione musica* is characteristic, wrote on all the subjects of the Quadrivium. The fullest exposition of *musica theorica* of the period is the *Speculum musice* of Jacques de Liège (*c*1260 – after 1330), which contains extensive treatment of Boethian topics.

3. HUMANIST MUSICAL THOUGHT IN THE RENAISSANCE. Medieval cultivation of ancient musical thought and Renaissance musical humanism have much in common; 'medieval' traits linger in writings on music well into the 16th century, and if humanistic currents are to be seen in other fields as early as the 14th century, one is entitled to look for them in music as well. Elements that are new in the Renaissance include the discovery and study of classical sources not known before the 15th century; new emphasis on ancient accounts, often anecdotal in nature, of musical ethos, which had hitherto been less emphasized than Boethian harmonics; and a gradual penetration into musical writings of subjects of definably humanist nature such as rhetoric and poetics.

The Western discovery and dissemination of ancient musical writings began in the late 13th century with Pietro d'Abano's study of the Pseudo-Aristotelian *Problems*. In the early 15th century the *Deipnosophistai* of Athenaeus, a work full of gossip about musical topics, was brought to Italy. In 1416 the Florentine humanist Poggio Bracciolini unearthed the complete text of Quintilian's *Institutione oratoria*, which was to be of importance for musicians as well as rhetoricians. Vittorino da Feltre, an important Mantuan educator, possessed in 1433 a Greek manuscript containing Ptolemy's *Harmonics*, Pseudo-Plutarch's *De musica*, the work of Aristides Quintilianus and the Aristoxenian *Eisagōgē* of Bacchius. Other such collections were made by scholars in Florence and Venice. By the end of the 15th century those who wished to make a serious study of ancient musical thought had the materials to do so, providing they were equipped with the necessary philosophical background. Since most music theorists were practising musicians, however, few had this background. It is thus not surprising that some of the most important studies of ancient sources were made by scholars who were, so to speak, only part-time musicians, such as Lodovico Fogliano (*Musica theorica*, 1529), Heinrich Glarean (*Dodecachordon*, 1547), Ercole Bottrigari at the end of the 16th and G.B. Doni in the first half of the 17th century; or not really active musicians at all, such as the Neoplatonist scholar Marsilio Ficino (*d* 1499), Faber Stapulensis (Lefèvre d'Etaples; *Musica*, 1496) and Girolamo Mei (*De modis musicis antiquorum*, 1573).

Latin was the traditional language of theorists and remained so until the mid-16th century (longer in Germany). The availability of ancient Greek texts in Latin translation was therefore a necessary condition for the spread of a new brand of musical humanism. Such translations began to circulate in the late 15th century; some theorists, including Franchinus Gaffurius and Gioseffo Zarlino, commissioned translations of Ptolemy, Aristides, Aristoxenus and other Greek sources. Of great importance was the work of Ficino, whose translations and commentaries of Plato and of Neoplatonic literature were very influential, especially in the domain of musical ethos. The strong Platonic bent of much 16th-century musical humanism owes a great deal to Ficino. In the later 16th century Italian translations (of Boethius, Plutarch and Aristoxenus) appeared, extending the range of accessibility of classical literature on music.

By the end of the 15th century newly acquired knowledge of ancient musical writings was sufficiently familiar to be displayed in treatises. Giorgio Valla devoted five books to music in his immense *De expetendis, et fugiendis rebus opus* (1501). A mix of translation, paraphrase and rather uncritical commentary, Valla's work begins with accounts of the origin, uses and powers of music, followed by sections on *musica mundana* and *musica humana*; the science of harmonics and the tonal system of ancient music come afterwards, a pattern echoed in a number of 16th-century treatises.

Gaffurius chose this pattern for his Boethian *Theoricum opus* (1480), revised with expanded amounts of classical lore as *Theorica musicae* (1492). His *De harmonia musicorum instrumentorum* (published in 1518 but completed around 1500) shows command of the work of Ptolemy and Aristides but does not distinguish ancient tonal theory from modern practice nor question the Boethian tradition. The work of Fogliano, on the other hand, shows departures from Boethian doctrine. Fogliano, who read Greek and reasoned in up-to-date Aristotelian fashion, treated music as 'sounding number', a physical as well as mathematical phenomenon. He found that simple proportions for determining 3rds and 6ths could be located on a sounding string through the use of Euclidean geometry, and settled on a tuning identical to one of Ptolemy's, the syntonic diatonic; what is now called just intonation.

This and the *numerus sonorus* were taken up by Zarlino in his widely read *Le istitutioni harmoniche* (1558). Zarlino was determined to expound the practice as well

as the theory of his art. He knew that ancient music was fundamentally different from that of his own time. Zarlino was in essence a 'modern'; yet he cited a good deal of classical material (much more was added in his *Sopplimenti musicali* of 1588) and showed real concern over musical ethos. Without denying the fabled powers of ancient music, Zarlino was convinced that modern music could if not better at least equal that of antiquity in its ability to move human emotions, though he admitted that solo song might be more powerful than polyphony in doing so.

The Swiss humanist Heinrich Glarean, friend and colleague of Erasmus, had a strong interest in ancient musical thought, especially in modal theory. His 12-mode system (*Dodecachordon*, 1547), based on the 12 usable 5th–4th divisions of the seven octave species, was in his view closer to ancient thought than was the ecclesiastical 8-mode system (which, however, he did not clearly distinguish from Greek *tonoi*), and he gave classical names (the Aeolian and Ionian of Cleonides and other Greek writers) to his new A and C modes. Zarlino, who took up Glarean's scheme, realized that the modern modes were not the same as the ancient *tonoi* but was untroubled by this discrepancy. Practising musicians tended as writers to be 'moderns' and to use ancient musical writings for display or in furtherance of their own aims. Thus Vicentino's *L'antica musica ridotta alla moderna prattica* (1555) shows less interest in how the chromatic and enharmonic genera functioned in ancient music than in how they could be employed in his own day.

Study of ancient modal theory reached a peak in the work of Girolamo Mei. His *De modis musicis antiquorum*, unpublished but widely circulated and of great influence, especially upon Florentines such as Vincenzo Galilei and Giovanni de' Bardi, was based on close study of Ptolemy in preference to Boethius. Mei recognized that the Greek *tonoi* had nothing to do with the church modes but were instead transpositions of the whole ancient scale system. His writings may be taken as illustrative of a new level of critical inquiry and philological sophistication, and represent a final break with medieval concepts about ancient musical thought.

4. Music as humanist art. Consideration of music as a poetic art was slower to develop than the study of the science of harmonics, not only because of the traditional placement of music in the Quadrivium but because it involved treating musical compositions as works of art rather than as craftsmen's application of harmonic laws. The catalyst for thinking of music in new ways was the revived interest in Aristotle's *Poetics*, printed in a Latin translation by Giorgio Valla in 1498. Aristotle did not speak at length about music but he did include it, even in purely instrumental form, among the imitative arts. From this brief text came the notion, expounded by theorists and composers, that music could, by means of its latent imitative powers, move human affections, or, in modern terms, be an expressive art.

In the second half of the 16th century music was being considered by writers such as Giulio del Bene as a liberal art allied with rhetoric and poetics in affective powers. Old parallels of music with grammar were revived and expanded, notably by the Venetian Giovanni del Lago (*Breve introduttione di musica misurata*, 1540). The sound of language as well as its structure could influence music; thus the theories of Pietro Bembo (*Prose della volgar lingua*, 1525) were important not only for students of Petrarch and writers of Petrarchistic verse but for madrigalists, beginning with Willaert and his Venetian circle in about 1540. Musical composition was coming to be considered as not merely allied with grammar and rhetoric in the *studia humanitatis* but as a poetic art in itself. So Adrianus Petit Coclico could describe the newest composers as 'musici poetici' (*Compendium musices*, 1552), and Nikolaus Listenius in a popular school text could refer to the art of composition as 'musica poetica', a process resulting in an 'opus perfectum et absolutum' (*Musica*, 1537).

5. Humanism and musical composition. Developments in the 14th-century motet might be identified with a kind of 'quadrivial' humanism. Beginning with the motets of the *Roman de Fauvel* (*F-Pn* fr.146) one finds a new textural and musical complexity. Some of the texts, by Philippe de Vitry and others, are full of classical allusions even if not written in a style later humanists would have countenanced. The music is organized according to principles that have in modern times been labelled isorhythmic; relationships of a Pythagorean nature abound in it. Whether one chooses to see this genre as medieval construct or as proto-humanist essay, these motets follow laws of the *scientia musicae* – as does the developing edifice of mensural notation. It is worth remembering that Petrarch regarded Vitry as a fine poet, perhaps as creator of the 'musique naturelle' (poetry) and 'artificielle' (music in our sense) by which Deschamps characterized the art of Machaut and his younger contemporaries. The state or ceremonial motet remained an important genre for poets and composers through the 15th and 16th centuries. Style, literary and musical, changed profoundly during this long period; but it seems useful to regard the whole genre as humanistic in intent and character.

During the 15th century music was cultivated in the curricula of Italian humanist schools run by Vittorino da Feltre and others. This seems to have included performance as well as Boethian study; but performance of what? We know only that it was music of a kind that Plato would have judged healthful and manly; perhaps it was something like monophonic *lauda* tunes supplied with classical texts, a sort of music that Ficino might have used to clothe his Orphic hymns. The flexible *arie* sung by poet-improvisors such as the Venetian Leonardo Giustiniani could have been used to perform classical and humanistic verse. Through the later 15th century runs a current of anecdotal information about poet-singers who excelled in their art, a kind of music-making that fitted well with ancient accounts of solo performance. In the achievements of singer-poet-instrumentalists such as Pietrobono of Ferrara the humanistically minded could see the spirit – they neither knew nor cared for the letter – of ancient music reborn, just as they could in the (lost) music for Poliziano's *Orfeo* (1480), which must have included solo song as well as simply-declaimed choruses. The slow but steady course of accommodation between 'abstract' counterpoint and text-dominated song, the central feature of humanist music, had begun.

The teaching of music as part of a humanist education, begun in Italy, was cultivated with great assiduousness in Germany, where a school curriculum on humanist lines began in the later 15th century and was codified by Erasmus and German humanists such as Melanchthon.

The rhetorician Conrad Celtes (1459–1508) began after a youthful visit to Italy a pedagogical career in Ingolstadt and Vienna. In order to teach the quantitative aspects of classical Latin verse Celtes had block-chord settings of Horatian odes made by his pupil Petrus Tritonius for boys to sing. Thus began (1507) a tradition that continued in German schools for generations. The musical importance of German odes, even in the more sophisticated arrangements made by Senfl (1534) is not great; but if humanism in music may be identified with primacy of text, they represent a significant penetration of classicizing ideas into musical education (*see* ODE (ii), §2).

Another contribution to musical humanism made by German teachers is the adaptation of Quintilian-inspired rhetorical principles to discussion of music. Definition of musical ideas as rhetorical figures, along with analogies of compositions as orations, was brought to fruition in the work of Joachim Burmeister (*Musica autoschediastikē*, 1601). Rhetorical theory applied to music was to remain an important element in German pedagogy for several centuries.

Ecclesiastical Latin and vernacular languages could be treated as if they had quantitative values by setting accented syllables with longer notes; this principle came to be widely used in 16th-century polyphony. Efforts to reconceive modern languages as quantitative were made; the most determined was that of Jean-Antoine de Baïf and his Académie de Poésie et de Musique in the 1570s, who proposed adoption of long–short values for French texts and their musical settings. Such compositions could be woodenly artificial, but in the hands of a gifted composer such as Claude Le Jeune *musique mesurée* (setting VERS MESURÉS) achieved a high artistic level.

A superficial but telling aspect of humanist influence on music is seen in choices of terminology. Music publishers must have looked with envy at the printed output of classical and humanistic texts. They could not duplicate this in a literal sense, but they did their best by giving classical titles to secular (e.g. Petrucci's *Odhecaton* of 1501) and especially to sacred music. Masses based on pre-existing material were said to be written 'ad imitationem', a bow to rhetorical fashion. German printers were particularly given to 'classicizing' their titles. An early example is Grimm and Wirsung's *Liber selectarum cantionum quas vulgo mutetas appellant* (1520), which contains a letter to the reader from the humanist scholar Conrad Peutinger; Nicolaus Faber's *Melodiae Prudentianae et in Virgilium magna ex parte nuper natae* (1533) is a particularly flamboyant title. Writers sometimes adjusted their vocabulary in this way. The Ciceronian Latinist Paolo Cortese wrote a section on music in his *De Cardinalatu* (1510) in which masses and motets are renamed 'carmina litatoria' and 'praecentoria'; Petrarch is said by Cortese to have found or refound the art of the *auledi* (solo singers) by singing his *carmina ad lembum* (to the lute). The whole passage is a discussion of the nature and powers of contemporary music viewed through a humanist lens.

Castiglione (*Il cortegiano*, 1528), generous in his defence of music against a set-piece humanist 'attack', gave highest place to the art of solo singing to the lute or viol. Praise of solo song during a period apparently dominated by polyphony was often linked with attack on contrapuntal music for its indifference to textual values. Using Plato's negative criticism of 'new' music, writers such as Jacopo Sadoleto (*De liberis recte instituendis*, 1533) criticized sacred polyphony for its disregard of proper attention to text accent and meaning. Even the canonic body of Gregorian chant was criticized for its faulty text-setting. Protestant chorales and psalm settings and the late 16th-century revision of Catholic chant books are phenomena linked primarily with religious reform. Yet the emphasis here on the importance of the word has its humanist side, a wish to recreate the church of early centuries when Christianity was a part of the classical world.

All or nearly all vocal music after about 1530 was affected by new attention to declamatory and expressive text-setting. This ever-increasing emphasis on text is at once near the centre of 16th-century musical thought and practice and its clearest connection with humanistic strivings. The madrigal in particular served as a kind of laboratory for ever more telling expression of text; the *seconda pratica* of Monteverdi is an explicit recognition of this movement as much as it is a revolutionary gesture.

For humanistically inspired musical reformers like Vincenzo Galilei this was not enough. The popularity of the solo aria and the *air de cour* in the late 16th century may be only in part the result of humanist influence; but the musical world was ready for full-scale experiment with monody, ancient Greek in spirit if not in language or style. Monody and simple chordal choruses appear in the *intermedi* performed at a Medici wedding in 1589, and choruses of impressive simplicity were supplied by Andrea Gabrieli for a performance in 1585 of Sophocles' *Oedipus rex* in Italian translation, given in the classically inspired Teatro Olimpico at Vicenza.

Opera has long been said to have risen from ideas spawned by the Florentine Camerata headed by Giovanni de' Bardi. This should be qualified in several respects. Though Bardi's group, which included Giulio Caccini and Vincenzo Galilei, was of great importance, it was not as tightly organized as was once assumed, nor was it the only interested party, even in Florence. Jacopo Peri, composer of *Euridice* (1600), worked with the poet Ottavio Rinuccini and the patron Jacopo Corsi, and a number of 16th-century scholars, including Francesco Patrizi, theorized independently about the musical nature of ancient drama.

The first operas turned for their subject matter not to Greek tragedy but to Ovidian pastoral themes. The musical styles employed include dance-song and choral writing as well as solo song, the aria and the new speech-song that Peri called 'recitar cantando'. A variety of musical forces, including independent instrumental music, combined with humanist ideas to create something its earliest enthusiasts could hardly have imagined, a lasting genre: the *opera in musica*. After all the reservations and qualifications introduced by modern scholarship, this new genre stands as the greatest monument to musical humanism.

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JAMES HAAR

**Human League, the.** English pop group. It was formed in 1977 by Ian Craig-Marsh (*b* Sheffield, 11 Nov 1956; synthesizer) and Martin Ware (*b* Sheffield, 9 May 1956; synthesizer). Later Phil Oakey (*b* Sheffield, 2 Oct 1955; vocals) and Adrian Wright (*b* Sheffield, 30 June 1956; synthesizer) were added to the line-up. The band's first two albums, *Reproduction* (Virgin, 1979) and *Travelogue* (Virgin, 1980), contained industrial synthesizer-based pop (influenced by such groups as Kraftwerk), but were also distinctively melodic and theatrical, as shown in *Empire State Human*, *Circus of Death* and *The Black Hit of Space*. Nevertheless a penchant for mainstream pop was visible in their bizarrely spartan cover of the Righteous Brothers' *You've lost that lovin' feelin'*. In 1980 Craig-Marsh and Ware left to form the British Electronic Foundation (BEF) and its successful spin-off, Heaven 17.

Oakey recruited Ian Burden (synthesizer), Joanne Catherall and Suzanne Sully (both vocals) and Jo Callis (electric guitar). The album *Dare* (Virgin, 1981), produced by Martin Rushent, was a commercial success on both sides of the Atlantic and the band's new sound codified British synth-pop in the 1980s: Oakey's warbling, uncertain, but distinctive vocal was set against beautiful synthesizer lines and infectious dance grooves. *Don't you want me* reached number one in both the UK and US charts and paved the way for a fresh British invasion of America. After *Dare*, such albums as *Hysteria* (Virgin, 1984) and *Crash* (Virgin, 1986) were sporadic and inconsistent, although their UK top ten hit *Tell me when* (1995) showed that they had lost none of their songwriting skills.

Along with Culture Club, Adam and the Ants and Duran Duran, the group represented the 'New Pop', which was characterized by an ironic attitude towards glamour and celebrity and was a reaction to the earnest political position taken by many British new wave bands. With his eccentric presentation Oakey emerged as one of the biggest pop icons of his day. Their employment of film projections in early performances and intelligent use of synthesizers made the Human League one of the most important and successful bands of their time. Later in the 1980s, producers such as Stock, Aitken and Waterman borrowed much from and over-simplified the band's seamless sound from the era of *Dare*. For further information see D. Rimmer: *Like Punk never Happened: Culture Club and the New Pop* (London, 1985).

DAVID BUCKLEY

**Humble, (Leslie) Keith** (*b* Geelong, 6 Sept 1927; *d* Geelong, 23 May 1995). Australian composer, conductor and pianist. Following success as a child-prodigy pianist, he studied this instrument with Roy Shepherd at the University of Melbourne Conservatorium (1947–9) and won many awards, including a scholarship to study at the RAM, where his composition teacher was Ferguson (1950–51). Before leaving Australia he was also a swing band pianist of repute, and this association with jazz subtly influenced his later approaches to composition and performance.

He studied at the Ecole Normale de Musique, Paris (1952–4), where Réne Leibowitz (with whom he studied privately, 1953–5) and serialism became seminal

influences. In the 1950s he became musical assistant to Leibowitz and also toured Europe as accompanist to Ethel Semser, Robert Gartside and others. He always maintained this identification with the lieder tradition both as a composer and as a much sought-after accompanist. In 1960 he became founding director of the Centre de Musique, Paris, which performed a remarkable spectrum of contemporary music, including works by most of the leading figures in American and European new music and music theatre.

Humble returned to Melbourne in 1966 to lecture in composition at the Conservatorium. Armed with a vast knowledge of contemporary music repertory, concepts and techniques, he worked tirelessly to raise the profile of contemporary music in Australia, quickly becoming the acknowledged leader of Melbourne's avant garde. In the early 1970s he was involved in the establishment of the Centre for Music Experiment (University of California, San Diego), and he was founding professor (1974–89) of the Department of Music, La Trobe University, Melbourne, a major locus for the research and creation of contemporary (including electro-acoustic) music until its controversial closure in late 1999. He co-founded and directed the Australian Contemporary Music Ensemble (1975–9), which provided the impulse and model for later contemporary ensembles such as Flederman and Pipeline. His interest in improvisation culminated in his collaboration in the international improvising ensemble, KIVA (1982–90).

Notwithstanding Humble's work with open musical forms, his most intense musical exploration was for a musical language in which deep expressivity is mediated through an extraordinarily precise atonal syntax. His achievement in this respect is heard in, for example, the Eight Bagatelles (1992) and *Symphony of Sorrows* (1993). As a performer, introspective playing of exquisite sensitivity to the beauty of individual sonorities or textures was often interrupted by episodes of explosive intensity.

Humble has been described by Werder as 'without question the finest all-round musician this country has produced since Percy Grainger'. His career, which was often a complex multi-layering of contrasting activities, did bring recognition, including the Order of Australia (1982) but, like Grainger, his distinctive ideas about music were more readily accepted overseas than in Australia. Yet his impact on Australian contemporary music development was profound and continues strongly through his music and the many high achievers he has influenced.

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(*selective list*)

CHORAL

ACCJ, Chorus, 1979; Choral pieces for children, 1982; 8 Cabaret songs (W.H. Auden, A.D. Hope, R. Graves, W.B. Yeats), S, pf, 1985–9; Soundscapes, chorus, chbr ens, 1987; Nocturnes (W. T'ing-Yun), SATB, pf/chbr ens, 1990; In pace, chorus, perc, hp, 1991

INSTRUMENTAL

Statico no.3, orch, 1974; Polysaccharides, pic, E♭-cl, cl, bn, hn, tpt, trbn, pf, vn, vc, 1977; Molly's lament, fl, cl, tpt, perc, vn, vc, 1978; arr.: F. Chopin: Etude, op.25/7, vn, vc, pf, 1979; Trio no.2, cl, pf, vn, 1980; A Festival Fanfare, orch/concert band, 1981; 5 short pieces in 2 pts, vc, pf, 1982; Trio no.3, fl, pf, perc, 1985; Ways, by-ways, fl, trbn, pf, cel, perc, vc, 1985; Sonata no.3, pf, 1985; Sonata, perc (1986); Trio no.4, transcr. vn, vc, pf [F. Liszt: Orpheus sym. poem], 1986; Etchings for Perc Qt, 1988; Four all seasons, str qt, 1989; Sonata no.4, pf, 1990; Sonata, fl, pf, 1990–91; Sonata, trbn, pf, 1992; 8 Bagatelles, pf, 1992; Little sonata in 2 pts for vc, 1993; Sym. of Sorrows, orch, 1993

Principal publisher: Universal

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Keith Humble Exhibition homepage <farben.latrobe.edu.au/humble/>

JOHN WHITEOAK

**Humbucking pickup.** A type of pickup used on electric guitars, patented by Gibson's Seth Lover in 1955. *See* ELECTRIC GUITAR, §3.

**Hume, Paul (Chandler)** (*b* Chicago, 13 Dec 1915). American music critic. He studied music and English at the University of Chicago (BA 1937). During his time as music editor of the *Washington Post* (1946–82), he wrote more than 20,000 articles and reviews; his negative assessment of a song recital given by Margaret Truman, daughter of Harry S. Truman, elicited a vitriolic response from the president and made Hume nationally known. He contributed to such periodicals as *The Critic*, *The Sign*, *Americas* and *Dialogue*, and published several books including *Catholic Church Music* (New York, 1956/*R*), biographies of Paderewski and John McCormack, entitled respectively *The Lion of Poland* (New York, 1962) and *The King of Song* (New York, 1964), *Verdi* (New York, 1977) and *Harry Truman: the Man and his Music* (with others, Kansas City, MO, 1985). He was an established radio personality in the Washington area and consistently promoted serious music in a city once notorious for its musical apathy. Hume also taught at Georgetown University (1950–77) and Yale University (1975–83).

PATRICK J. SMITH

**Hume, Tobias** (*b* ?*c*1579; *d* London, 16 April 1645). English composer and viol player. As a professional soldier he served as an officer in the Swedish and Russian armies, and as a viol player published two important volumes of music, principally for the LYRA VIOL. When in 1629 he entered the Charterhouse almshouse he was probably 50 (the minimum age of admission); he later died there.

The profession of arms, his vivid and personal literary style, his insistence that the viol 'shall with ease yeelde full various and as devicefull Musicke as the Lute', and the fact that most of his music, being in tablature, is inaccessible to most modern musicians, have been the cause both of modern neglect of Hume as a composer of talent, and of his reputation as a musical eccentric.

What is remarkable is that Hume regarded himself primarily as a soldier: 'I doe not studie Eloquence, or professe Musicke, although I doe love Sense, and affect

Harmony: My Profession being, as my Education hath beene, Armes, the onely effeminate part of me, hath beene Musicke; which in mee hath beene alwayes Generous, because never Mercenarie'. Hume's addresses to the reader herald a new vigour that the 17th-century pamphleteers were to bring to English prose; his claim for the viol as a worthy rival to the lute as a solo, an ensemble and a continuo instrument, was an accurate forecast of change in English musical taste.

All of Hume's known compositions are contained in his *First Part of Ayres* (1605) and *Captaine Humes Poeticall Musicke* (1607), the former constituting the largest repertory of solo music for the lyra viol by a single composer in the early 17th century. Together, these works comprise instrumental dances, pieces with descriptive, fanciful or humorous titles, programmatic pieces and songs. Hume's *First Part of Ayres* contains what may be the earliest examples of pizzicato: 'play one straine with your fingers, the other with your Bow', 'to be plaide with your fingers ... your Bow ever in your hand' and *col legno*: 'Drum this with the back of your Bow'. This book includes a number of playfully suggestive titles – *My Mistresse hath a prettie thing*, *She loves it well* and *Hit it in the middle* – as well as a *Lesson for two to play upon one Viole* which requires one player to sit in the lap of the other. His second collection, dedicated to Queen Anne, is more staid in tone; it earned for the composer 'according to her highnes comandment and pleasure [by warrant, 6 June 1607]: 100 s[hillings]'. While making no great technical demands on the performer, the music displays much skill and invention, both in the exploitation of the potential of the viol and in the effectiveness and the variety of sonorities in the ensemble works.

WORKS

The First Part of Ayres, French, Pollish and others together ... with Pavines, Galliards, and Almaines (London, 1605/*R*); 3 songs, v, lyra viol, ed. in EL, 2nd ser., xxi (1969), 8 inst. works ed. in MB, ix (1955, 2/1962)

Captaine Humes Poeticall Musicke ... so contrived, that it may he plaied 8. severall waies upon sundry Instruments with much facilitie (London, 1607/*R*); 1 song, v, 3 viols, ed. in EL, 2nd ser., xxi (1969), 3 works, 3–4 viols, ed. in MB, ix (1955, 2/1962)

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MICHAEL MORROW, COLETTE HARRIS/FRANK TRAFICANTE

**Humfray** [?Humfraus] (*fl* early 15th century). English composer. His name is known solely from the ascription of a Credo, the opening of which is preserved in *GB-Ctc* B.11.34 (olim B.10.5). In the light of royal musicianship at this time, it should not be forgotten that Henry V's brother was Humphrey, Duke of Gloucester. (*See* ROY HENRY.) The ascription 'quod d.h.' appears by a Sanctus square (*see* SQUARE) in *GB-Lbl* Lansdowne 462.

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R. Bowers and A. Wathey: 'New Sources of English Fourteenth- and Fifteenth-Century Polyphony', *EMH*, iii (1983), 123–73, esp. 124–8

MARGARET BENT

**Humfrey** [Humphrey, Humphrys], **Pelham** (*b* 1647/8; *d* Windsor, 14 July 1674). English composer. The most precocious of the brilliant first generation of choristers at the Chapel Royal after the Restoration, he spent the whole of his short adult life in its service. He had neither interest in nor aptitude for the old polyphonic style; instead he developed a distinctively English Baroque idiom, enriched by progressive French and Italian techniques, yet founded on the inflections of his native language, and far outstripping the experimental efforts of any earlier English composer both in consistency of approach and in technical fluency.

1. LIFE. He was a nephew of Colonel John Humfrey, a prominent Cromwellian who was resident in London. By the end of 1660 he had become a Chapel Royal chorister under Henry Cooke; when his voice broke, at the end of 1664, Cooke was assigned £40 annually for his maintenance – £10 more than was customary. This difference has been attributed to Humfrey's pre-eminence among his contemporaries; but that explanation is questionable, for the young Purcell, on leaving the choir nine years later, was allowed only the usual £30. It is clear, nonetheless, that Humfrey's prowess as a composer, surpassing that of fellow choristers John Blow, Robert Smith (ii), Thomas Tudway, William Turner and Michael Wise, among others, had attracted notice, including that of the king. 50 years later, Tudway recalled the days when

> some of the forwardest, & brightest Children of the Chappell, as Mr Humfreys, Mr Blow, &c began to be Masters of a faculty in Composing; This, his Majesty greatly encourag'd, by indulging their youthful fancys, so that ev'ry Month at least, & afterwards oft'ner, they produc'd something New, of this Kind . . . for otherwise, it was in vain to hope to please his Majesty.

On 22 November 1663 Pepys heard a setting of Psalm li, 'made for five voices by one of Captain Cooke's boys, a pretty boy'; the first version of Humfrey's *Have mercy upon me, O God*(which may be by Richard Henman) matches this description. The texts of five of Humfrey's anthems were included in the second edition of James Clifford's *The Divine Services and Anthems*, printed in January 1664. Only one of these, *Haste thee, O God*, has survived; another work belonging to this period is *I will alway give thanks*, composed jointly by Humfrey, Blow and Turner and designated the 'Club Anthem' because, as Boyce later explained, it was conceived 'as a memorial of their fraternal esteem and friendship'. One further anthem by Humfrey, *Almighty God, who mad'st thy blessed Son*, is undoubtedly a childhood composition. There is evidence that Humfrey also had a hand in reshaping one of Cooke's anthems: the opening symphony of *The Lord hear thee in the time of trouble* (separated from it in the only surviving source through a binder's error) is in Humfrey's handwriting, and may be his work.

During his sojourn abroad Humfrey was supported by payments from secret service funds (a source routinely tapped for innocent as well as clandestine purposes). By the end of 1664 he had been paid £200 'to defray the charge of his journey into France and Italy', in 1665 he received a 'bounty' of £100, and this was followed by a

further £150 in 1666. His travels and activities abroad are undocumented, but it is possible that, as Boyce asserted a century later, he became a pupil of Lully, who was then teaching Georg Muffat. Long before his return to England he was given preferment in the royal service, being appointed a lutenist in the Private Music on 10 March 1666 and, in January 1667, a Gentleman of the Chapel Royal; he was sworn in on 26 October that year, and sang tenor.

On 1 November 1667 Pepys heard 'a fine Anthemne, made by Pellam (who is come over) in France, of which there was great expectation; and endeed is a very good piece of Musique, but still I cannot call the Anthem anything but Instrumental music with the voice, for nothing is made of the words at all'. This probably reflected a greater instrumental content than was usual in the anthems of Cooke or Locke, and represented the first fruit of Humfrey's recent studies. He had also, however, learnt other fashions besides musical ones, which Pepys found even less acceptable. On 15 November he invited Humfrey to dinner, and found him to be

> an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own . . . to hear how he laughs at all the King's music here . . . that they cannot keep time nor tune nor understand anything . . . and that Grebus the Frenchman, the King's Master of the Musique, how he understands nothing and cannot play on any instrument and so cannot compose, and that he will give him a lift out of his place, and that he and the King are mighty great, and that he hath already spoke to the King of Grebus, would make a man piss.

Humfrey's scheming came to nothing, and after this encounter little is heard of him until 1672; he was doubtless kept busy composing for the Chapel Royal and the Private Music, and on occasion for the theatre too. In January 1670 he was elected an assistant, and in 1672 one of the annual wardens, of a guild, the Corporation of Music. In 1671 he composed an ode for the king's birthday, *Smile, smile again, twice happy morn* ('twice happy' because in that year the same date, 29 May, was designated as St George's Day). The following year he composed the ode for New Year's Day, *See, mighty Sir*, to a text by his friend Robert Veel, collaborating with him again on the ode for the king's birthday, *When from his throne*. On 10 January 1672 Humfrey was appointed to share with Thomas Purcell the post of composer for the violins. They, along with Matthew Locke, served as assistants to George Hudson; this appointment may have strengthened the mutual influence of Humfrey and Locke.

On 14 July 1672 Humfrey succeeded Cooke, who had died the previous day, as Master of the Children of the Chapel Royal and as a composer in the Private Music. He taught the choristers the violin, the lute and the theorbo, his pupils including Purcell, to whom he may also have given lessons in composition. Later in 1672 he married Katherine Cooke, the daughter of his old master; Veel celebrated the occasion with *An Hymeneal to my Dear Friend Mr. P.H.*, in which he referred to Humfrey as a 'Jolly Youth'. Humfrey's daughter was christened on 21 November 1673, but lived only a few weeks. In what were to be his own final months of life Humfrey provided some of the music for Thomas Shadwell's 'operatic' recasting of Dryden and Davenant's 1667 adaptation of *The Tempest*, which opened at the Duke's Theatre, Dorset Garden, at the end of April 1674. His health was already deteriorating; he had made his will (see illustration) on 23 April. He died at the age of 26, while at Windsor with the court, and was buried three days later in the south cloister of Westminster Abbey, near the grave of his late father-in-law. A *Pastoral Song . . . in memory of his deceased Friend Mr. Pelham Humphrys* was penned by Thomas Flatman, one of the court poets, and set by Humfrey's former colleague in the Private Music, William Gregory (ii). It allegorizes Humfrey as the shepherd Amintas, and testifies to the esteem in which he was held, and to the eloquence of his music.

2. Works. Humfrey's output reflects the prevailing aesthetic of his period, which held that music should both express and move the passions. He composed no purely instrumental music. It is clear that he needed the emotional stimulus of a text, to which he responded with music whose affective power stemmed chiefly from angularity of line and intensity of harmony, both often enhanced by chromaticism. His most important works are his verse anthems, which, while acknowledging earlier models by Cooke and Locke, are strikingly innovative in both language and structure. Most of these anthems include movements for violin consort; the style and formal outlines of the instrumental passages are indebted to the *ouvertures* and *ritournelles* of Lully's court ballets, but their inner parts are more active and the harmony richer, even though Humfrey wrote in only four parts (or occasionally three), never adopting the five-part French scoring. It is clear, moreover, that the French features of his adult music are not attributable solely to his studies abroad, for they are already present in the childhood anthem *Haste thee, O God*. His vocal writing owes much less to any French model. Here the debt is rather to Italian composers of the generation of Carissimi, and to those of Humfrey's English predecessors who had striven to emulate this Italian manner. Declamatory arioso in common time, irregular in phrase structure and harmonic rhythm and hence ideally suitable for tracing the emotional flux of a text, is the most strikingly italianate feature of his anthems, which consist chiefly of solo and ensemble verses. The solos include lyrical airs as well as arioso passages, and are often more eloquent than the ensembles, where expressive linear autonomy is sometimes constrained by Humfrey's limitations as a contrapuntist. As a structural thinker he was bold and innovative: more skilled in sustained thematic working than his contemporaries, he also exploited repetition of passages or entire movements, and was capable of effective tonal planning. The disposition of voices and instruments in his music is, in contrast, unadventurous: one anthem contains a short solo with an obbligato violin part, but elsewhere the only concerted passages are those in which the strings simply double the full choir.

Humfrey's emotional range was somewhat limited. Mournful or penitential texts, such as those of *By the waters of Babylon*, *Like as the hart* and *O Lord my God*, elicited his most memorable music, in places intensely poignant. His two longest anthems, however, are festive: *O give thanks unto the Lord* and *The king shall rejoice*, the former possibly and the latter certainly composed for the king's birthday. *O give thanks* is his grandest work, and its most striking features – the prominence of instrumental and choral passages, and of antiphonal exchanges between the verse group and the full choir (which, in the galleried Whitehall Chapel, were doubtless spatially separated) – reveal a close kinship with the French *grand motet*, and specifically with Lully's *Miserere* (1664). In sharp contrast, *Hear, O heav'ns* is the most

*Pelham Humfrey's will (23 April 1674), providing the longest extant example of his handwriting and a dated signature (30 July 1674) of John Blow, who was a witness (Archives Department, Westminster City Libraries, London)*

Aprill ye 23d: 74

Bee itt knowne to all people whomso=
=ever itt may Concerne that I leave my
deare wife my sole executrix and Mrs:
of all I have in the world after those
few debts I owe are payd:
I only desire that 3 Legacyes may bee given
that is to say to my Cousin Betty Selfe:
to Mr: Blow, and to Basse Gill; each
of them twenty shillings to buy them
Rings;

Pelh. Humfrey

John Blow

italianate of Humfrey's anthems, strongly indebted to Carissimi and in particular to his three-voice motets: scored for voices and continuo only, it is concise, tonally static, and formed of almost unrelieved declamatory writing in common time, including quasi-operatic exchanges among the three soloists. Humfrey's only service setting, in E minor, employs modern and colourful harmonic language, but its lack of metrical and textural variety makes for a stilted and monotonous overall effect.

In Humfrey's hands, as in Cooke's, the court ode was little more than a derivative of the symphony anthem, though some differences in approach are discernible. They contain a higher proportion of vocal solos, rather than ensembles; they rely more heavily on exact repetition than on development of material (the opening symphony of *Smile, smile again*, for instance, recurs three times); and the vocal writing, hobbled as it is by the unyielding metrical patterns and the impoverished imagery of the encomiastic verses Humfrey was obliged to set, is no match for that in the anthems. By way of compensation the variety of tempo and metre is greater in the odes, which include time-signatures that reflect the dance-like character of much of the vocal writing; one solo in *See, mighty Sir* is actually designated 'Gavot'.

Humfrey's solo songs are variable in quality. The secular examples, all settings of inconsiderable verse, are syllabic in character and mostly modest in scale, though several end with a 'chorus' for three voices. Many are straightforward dance-songs in triple time; those in common time are somewhat less formulaic. The few that set dramatic texts rather than simple lyrics are more diverse in style and structure, some of them including declamatory sections. The five devotional songs (four solos and a dialogue) are altogether more significant; as in his anthems, Humfrey was inspired by their texts to create arioso settings whose eloquence only Blow and Purcell were to match.

Composition for the stage occupied Humfrey only infrequently. Some of his songs were written for plays or court entertainments mounted between 1667 and 1674, but he composed only two pieces of dramatic music on a larger scale, both of them designed for incorporation into *The Tempest*. Shakespeare's play was adapted in 1667 by Davenant and Dryden to accommodate eight musical

numbers; a revival in 1674 – with additional lyrics by Shadwell, much more instrumental and vocal music by several composers, and spectacular new sets and stage machines – was designated an 'opera' by some commentators. To the 1674 production Humfrey contributed a Masque of Neptune, *My Lord, great Neptune, for my sake*, in Act 5; its anglo-italianate style, alternating common-time arioso advancing the action, passages in triple time supplying lyrical relief, and short choruses, is strongly influenced by Locke. In contrast, a Masque of Devils in Act 2, *Where does the black fiend Ambition reside*, consists mostly of triple-time writing, which fluctuates between declamation and lyricism and is interspersed with brief declamatory passages in common time; this masque, much less assured in construction than the other, is derivative of Lully's *comédies-ballets* of the mid-1660s, and may have been composed for the 1667 production. For *The Tempest* Humfrey also composed one song, *Where the bee sucks*, and there is evidence that this, too, was not new in 1674. Humfrey's music was retained alongside that of his various colleagues in numerous revivals; even when, in 1695, the entire score was replaced, the unidentified composer who provided almost all the new music borrowed elements from both of Humfrey's masques, thereby preserving the memory of them well into the 18th century.

WORKS

*The numbering follows that of the catalogue in P. Dennison: Pelham Humfrey* (1986)

CHURCH

Edition: *Pelham Humfrey: Complete Church Music*, i-ii, ed. P. Dennison, MB, xxxiv–xxxv (1972) [D i–ii]

19 Morning, Communion and Evening Service in e (TeD, Jub, re, Cr, San, Gl, Mag, Nunc), S, S, A, A, T, T, B, B, SATB, org; D ii
20 Chant in C, S, A, T, B; D ii
1 Almighty God, who mad'st thy blessed Son, S, S, B, SATB, 2 vn, bc, org; D i
2 By the waters of Babylon, A, T, T, B, SATB, 2 vn, va, bc, org; D i
3 Haste thee, O God, A, T, T, B, SATB, 2 vn, va, bc, org; D i
4b Have mercy upon me, O God, A, T, B, SATB, org; D i
5 Hear my crying, O God, S, A, T, T, B, SATB, 2 vn, va, bc, org; D i
7 Hear, O heav'ns, A, T, B, SATB, org; D i
8 I will alway give thanks (The Club Anthem), A, T, B, SATB, 2 vn, va, bc, org, *c*1664, collab. Blow and Turner; D i
9 Lift up your heads, S, A, T, B, SATB, 2 vn, va, bc, org; D i
10 Like as the hart, S, A, T, B, SATB, str, org; D i
11 Lord, teach us to number our days, A, T, B, SATB, 2 vn, va, bc, org; D i
12 O be joyful, A, T, B, SATB, 2 vn, va, bc, org; D i
13 O give thanks unto the Lord, ? for the king's birthday, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
14 O Lord my God, A, T, B, SATB, 2 vn, va, bc, org; D ii
15 O praise the Lord, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
16 Rejoice in the Lord, O ye righteous, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
17 The king shall rejoice, for the king's birthday, ?1669, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
18 Thou art my king, O God, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
4a Have mercy upon me, O God, S, S, A, T, B, SATB, 2 vn, bc, org, doubtful, ? by R. Henman; D i
6 Hear my prayer, O God, S, A, T, B, SATB, 2 vn, va, bc, org, doubtful; D i
— O praise God in his holiness, A, T, B, B, SATB, org, *GB-DRc* Mus.B.1, doubtful
— Symphony, s, s, a, b, for the opening of Cooke's The Lord hear thee in the time of trouble, *Bu*, doubtful

DEVOTIONAL SONGS

Edition: *Pelham Humfrey: Complete Solo Devotional Songs*, ed. P. Dennison (Sevenoaks, 1974) [H]

45 Hark how the wakeful cheerful cock, 2vv, *GB-Och*, chorus by Blow
46 Lord, I have sinned (J. Taylor); H
47 O, the sad day (T. Flatman); H
48 Sleep, downy sleep; H
49 Wilt thou forgive that sin (A Hymne to God the Father) (J. Donne), 1688[1]; H

SECULAR SONGS

24 Ah, fading joy, sung in *The Indian Emperor* (J. Dryden), 1667, 1675[7]
25 A lover I'm born and a lover I'll be, sung in a court masque, 1671, 1675[7]
26 As freezing fountains, 1681[4]
27 A wife I do hate, sung in a court masque, 1671, and in *Love in a Wood* (W. Wycherley), 1671, 1684[3]
28 A young man sat sighing (after W. Shakespeare); ed. J.S. Smith, *Musica antiqua* (London, 1812)
29 Cheer up, my mates, sung in *The Sea Voyage* (J. Fletcher and P. Massinger), 1668, 1673[7]
30 Cupid when weary grown, 1679[7]
31 How severe is forgetful old age, 1676[3]
32a How well doth this harmonious meeting prove, *Och*
32b How well doth this harmonious meeting prove, 1679[7]
33 I pass all my hours (? King Charles II), sung in a court masque, 1671, 1675[7]
34 Let fortune and Phillis frown, 1673[3]
35 Long have I loved, *Lbl*
36 Nay, let me alone, 1673[3]
37 Of all the brisk dames Messalina for me, 1673[3]
38 Oh, that I had but a fine man, 1686[3]
39 O love, if e'er thou'lt ease a heart, sung in *The History of Charles VIII of France* (J. Crowne), 1671, 1673[3]
40 Phillis, for shame let us improve, 1673[3]
41 Though you doom all to die; ed. J.S. Smith, *Musica antiqua* (London, 1812)
42 Thus Cupid commences his rapes and vagaries, 1673[3]
43 When Aurelia first I courted, 1673[3]
44 Wherever I am and [or] whatever I do, sung in *The Conquest of Granada* (J. Dryden), 1670/71; ed. J.S. Smith, *Musica antiqua* (London, 1812)
52 Where the bee sucks, sung in *The Tempest* (W. Davenant, J. Dryden and T. Shadwell, after Shakespeare), 1674, 1675[7], may also have been sung in 1667 production (Davenant and Dryden, after Shakespeare)
53 Hark, hark, hark, the storm grows loud, sung in *The Sea Voyage*, 1668, 1673[3] (attrib. R. Smith (i)), 1676[3] (attrib. Humfrey), doubtful

COURT ODES AND THEATRE MUSIC

21 See, mighty Sir (court ode, R.Veel) New Year's Day, 1672, A, T, B, SATB, 2 vn, va, bc, *GB-Lbl*
22 Smile, smile again, twice happy morn (court ode), king's birthday, 1671, S, A, T, B, SATB, 2 vn, va, bc, *Lcm*
23 When from his throne (court ode, Veel), king's birthday, 1672, S, A, T, B, SATB, 2 vn, va, bc, *Lbl*
50 Masque of Devils (Where does the black fiend Ambition reside), Act 2 scene iii of *The Tempest* (W. Davenant, J. Dryden and T. Shadwell, after W. Shakespeare), 1674, *F-Pn*, may have been composed for the 1667 production (Davenant and Dryden, after Shakespeare)
51 Masque of Neptune (My lord, great Neptune, for my sake), Act 5 of *The Tempest* (Davenant, Dryden and Shadwell, after Shakespeare), 1674, *Pn*

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BRUCE WOOD

**Humle** [Hummel]. *See* HOMMEL.

**Hummel.** Dutch-German family of music publishers. Johann Julius Hummel (*b* Waltershausen, bap. 17 Dec 1728; *d* Berlin, 27 Feb 1798) and his brother Burchard (Burghard) (*b* Waltershausen, 16 April 1731; *d* The Hague, 27 Sept 1797) were both french horn players. In the 1740s they arrived at The Hague, where Johann Julius became a citizen in 1751. By 1753 he had apparently moved to Amsterdam and established himself as a music publisher and music dealer. His first address there was in Nes, and in May 1764 he moved to Vygendam. In 1770 he opened a branch in Berlin, where he himself moved in 1774 after receiving a privilege for publishing music from Frederick II in 1773. From 1774 the imprint of his firm reads 'Chez J.J. Hummel à Berlin, à Amsterdam au Grand Magazin de Musique', often with the addition 'et aux adresses ordinaires'. He evidently delegated the management of the business in Amsterdam to his daughter Elisabeth Christina (*b* The Hague, bap. 27 Feb 1751; *d* Amsterdam, 16 April 1818), who from 1791 was helped by her second husband, Carl Wilhelm von Mettingh. In 1776 the Amsterdam branch moved to Warmoestraat and at the end of 1780 to Rokkin. After Johann Julius's death his son Johann Bernhard (1760–*c*1805) took over the firm, although it was managed by a certain Annisius; in 1800 Johann Bernhard was excluded from the firm, according to a statement in the *Berlinische Nachrichten von Staats- und gelehrten Sachen* (4 September 1800). The firm continued its activities and in 1808 took over Siegfried Markordt's music business in Amsterdam. In August and September 1822 clearance sales of the firm's stock and equipment took place in Berlin and Amsterdam, and much of it passed to C. Bachmann in Hanover and Lischke and Trautwein in Berlin. At the beginning of his activities in Amsterdam Johann Julius Hummel collaborated with the Dutch music publisher Arnoldus Olofsen. In 1754 they published *Sei nuove sinfonie* by Santo Lapis, but by 1757 a sharp conflict had developed between them. Hummel's cooperation with his brother, however, continued until the early 1780s.

J.J. Hummel was enterprising, capable and energetic, and developed his business into one of the leading music publishing firms of its kind. He imported music and had agents abroad for the sale of his own publications. It is true that he had no scruples about publishing pirated prints, but this practice was relatively common at the time. He and his brother published thematic catalogues of the works they issued; only the main catalogue (1768) and six supplements (1769–74) are known, although a seventh supplement and a thematic catalogue from 1780 apparently also appeared. The firm's many publishing catalogues contain mostly instrumental music by contemporary Austrian, Bohemian, Dutch, German and Italian composers as well as arias and ensembles from French and German operas and lieder; composers represented include Abel, J.C. and C.P.E. Bach, Boccherini, Dittersdorf, Haydn, Kozeluch, Mozart, Pleyel, Stamitz and Vanhal. Hummel's nomination to membership of the Royal Board of Commerce also testifies to contemporary recognition of his work.

Besides his short time in his father's firm, Johann Bernhard Hummel was a pianist and composer; he wrote *Modulationen durch alle Dur und Moll Töne* (Berlin, 1800) as well as some lieder and piano pieces.

Burchard Hummel settled in Agterom in The Hague, where in 1755 he received civic rights as a music dealer. In 1765 he moved his business from Agterom to Spuystraat and in 1771 he bought a house on the same street; he was active there until his death. His son Leonard Hummel (*b* The Hague, bap. 8 Feb 1757) became active in the firm at an early age. From the beginning of the 1780s it was called B. Hummel et fils or B. Hummel en Zoon; its activities were carried on in Warmoestraat in Amsterdam and in Spuystraat in The Hague. In January 1801 Leonard Hummel sold a large collection of musical items, from which it can be assumed that B. Hummel's business ceased at this time. Besides orchestral and chamber music by contemporary composers Burchard Hummel published many collections of airs. His activities as a publisher were, however, not as extensive as his brother's.

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CARI JOHANSSON

**Hummel, Ferdinand B.** (*b* Berlin, 6 Sept 1855; *d* Berlin, 24 April 1928). German composer, harpist and pianist. A child prodigy at the harp, he appeared in public at the age of seven and was given a subsidy by Wilhelm I of Prussia to study (1862–3) with Antonio Zamara in Vienna. In 1864–7 he toured Germany, Scandinavia and Russia with his father, a flautist in the Prussian royal chapel. From 1868 to 1875 he attended first Kullak's academy and then the Berlin Hochschule für Musik and the Akademie der Künste, studying the piano with Scharwenka, Kullak, Rudorff and Grabau, composition with Wüerst, Bargiel and Kiel, and the harp with Ludwig Grimm. After a

period as harpist in Bilse's orchestra he became music director of the Königliches Theater in 1892, and royal Kapellmeister in 1897.

Hummel's compositions reach about 120 opus numbers, including seven *verismo* operas: *Mara* (Berlin, 1893), *Angla* (Berlin, 1894), *Ein treuer Schelm* (Altenburg, 1894), *Assarpai* (Gotha, 1898), *Sophie von Brabant* (Darmstadt, 1899), *Die Beichte* (Berlin, 1899) and *Die Gefilde der Seligen* (Altenburg, 1916); for fuller details see *GroveO*. Of these, *Mara* was quite successful, as was a Symphony in D op.105. He also wrote a film score *Jenseits des Stroms* (1922), incidental music, chamber works (including *Elfentraum* for cello and harp, op.27), music for piano and for harp and many charming songs, partsongs and choruses. His operatic success was overshadowed by d'Albert's *Tiefland* (1903); his works are all but forgotten.

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ALICE LAWSON ABER-COUNT

**Hummel, Johann Nepomuk** (*b* Pressburg [now Bratislava], 14 Nov 1778; *d* Weimar, 17 Oct 1837). Austrian pianist, composer, teacher and conductor. He was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist.
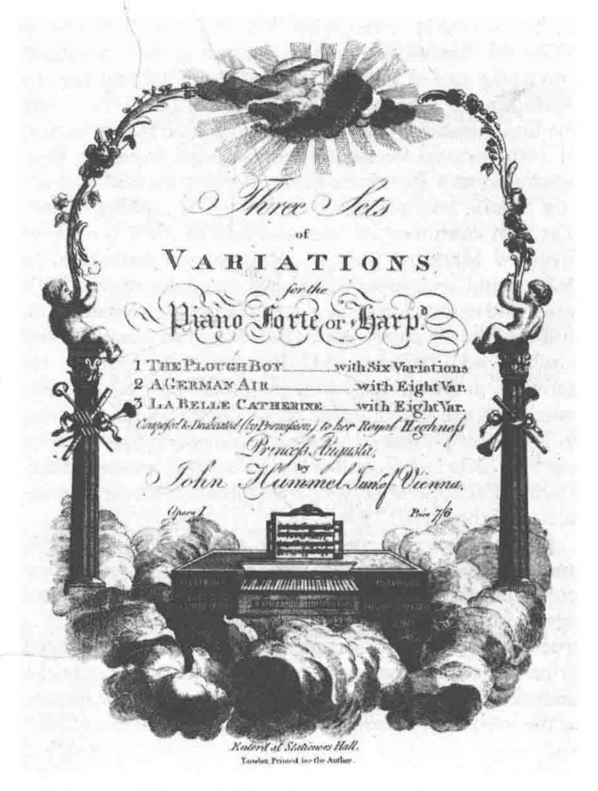
1. Early career. 2. Vienna and the Esterházys. 3. Weimar. 4. Later tours and final years. 5. Character. 6. Performing and teaching. 7. Works.

1. Early career. Hummel was a prodigy; he is described as having been more advanced at three than most children twice his age. At four he could read music, at five play the violin and at six the piano. When he was eight, the family moved to Vienna, where his father Johannes, a string player and conductor, became music director of the Theater auf der Wieden, a post that was to give his son useful theatrical experience.

Hummel made rapid progress as a pianist, becoming a pupil of Mozart soon after going to Vienna. According to his father, the boy so impressed Mozart that he taught him free of charge; as was often the arrangement at the time, Hummel lived with the Mozarts. He and Mozart apparently became close friends, frequently going about Vienna together. Hummel's first public performance is said to have been at a concert under Mozart's direction in 1787, but the evidence about this period in his life is contradictory. In 1788 Mozart had to discontinue the lessons and recommended that the boy make himself known to the musical world. Accordingly, father and son embarked on a tour that was to last four years. After a stop in Prague, where they met Dussek and Mašek, they went on to Dresden. There, on 10 March 1789, Hummel played a piano concerto, Mozart's variations on 'Lison dormait' and a set of original variations that must have been one of his earliest compositions. His father later claimed, incorrectly, that Mozart was in the audience and exclaimed that the boy would become as a pianist what Raphael was to art (Mozart did in fact hear Hummel play at a concert in Berlin some ten weeks later). At any event, this beginning was auspicious enough to encourage the boy and his father to undertake a long series of appearances at Berlin, Magdeburg, Göttingen, Brunswick, Kassel, Weissenstein (where Hummel caught smallpox), Hanover, Celle, Hamburg, Kiel, Rensburg, Flensburg, Lübeck, Schleswig and Copenhagen, and on an island at Odense. These concerts were generally speculative ventures, and while Johannes Hummel's diary relates that some were badly attended, the overall results must have been satisfactory.

In spring 1790 the two arrived in Edinburgh, where they made a tremendous impression and acquired enough pupils (both were teaching) to stabilize their finances and allow the boy to study English. After three months they headed south, giving concerts in Durham and Cambridge and arriving in London that autumn. Hummel's first verifiable concert there did not take place until 5 May 1792, at the Hanover Square Rooms, when he played a Mozart concerto and a 'new sonata' of his own. (The existence of a native prodigy, F.L. Hummell, tends to confuse information about this period.) William Gardiner, a manufacturer with a great interest in music, wrote many years later that Hummel 'as a youth ... was the most surprising performer that had ever visited [England], except the young Mozart' (fig.1). The interest he aroused is attested to by the subscription list for his op.2, which includes 92 names from Vienna and 159 from London.

The Hummels originally intended to follow their two years in London with a tour of France or Spain, but, deterred by the revolutionary turmoil, they embarked, some time in autumn 1792, for the Netherlands. For two months Johann Nepomuk performed every Sunday at the Prince of Orange's palace at The Hague, until the advancing French troops forced them on to Amsterdam, Cologne, Bonn, Mainz, Frankfurt and through Bavaria to Linz, where they rejoined Frau Hummel. By early in 1793 the family was back in Vienna.




1. *Title-page of Hummel's Variations op.1 (London, 1791)*

2. VIENNA AND THE ESTERHÁZYS. Hummel's next decade was largely one of study, composition and teaching, with only rare public performances. From Albrechtsberger he learnt counterpoint, and from Salieri, vocal composition, aesthetics and the philosophy of music. When Haydn, with whom Hummel had become acquainted in London, returned from his second trip there (1795), he gave him organ lessons, warning him, however, that too much organ playing would ruin his hands for the piano. Hummel spent these years in great financial insecurity, giving nine or ten lessons a day, composing until 4 a.m., and building a large circle of devoted followers. The most momentous event of the period was Beethoven's emergence in Vienna, which nearly destroyed Hummel's self-confidence. Yet despite constant partisan warfare among their disciples, the two began a long, but stormy, friendship.

In 1803 Haydn recommended Hummel for the post of Hofkapellmeister at Stuttgart, but he was passed over for the Weimar Kapellmeister Johann Friedrich Kranz. He was also offered a job by the director of the Vienna court theatre, but on 1 April 1804 signed a contract as Konzertmeister to Prince Nikolaus Esterházy at Eisenstadt (this post was in effect that of Kapellmeister, although Haydn continued to hold the title). The suggestion that he was engaged because of the prince's interest in sacred music has been refuted on the grounds that Hummel had no previous experience in that field and almost none as an orchestral composer. He appears rather to have been selected partly because of his long connection with Vienna's theatres. Nevertheless, he had to serve the Esterházys' chapel; so far as is known, all his sacred compositions, as well as many of his dramatic ones, were written while he held this post.

Hummel received a salary of 1200 florins and lodging at Eisenstadt. In addition to composing and conducting the chapel, which had about 100 members, his duties included teaching the choirboys the piano, violin and cello and assembling a Haydn archive. This last task gave rise to an accusation that he had sold the publication rights to 42 Haydn canons particularly treasured by the prince. This charge, although later refuted, was only one source of animosity, since Hummel, as successor to the much loved Haydn, was inevitably resented by some. He also became increasingly engrossed in composing music for Vienna. In addition to performances of sacred and dramatic works there, he had, through his father, director of the Apollosaal, an outlet for annual sets of minuets and German dances. In short, he seemed not to be giving the Esterházy court the exclusive service it desired. At Christmas 1808 he was dismissed, but then re-engaged, possibly after Haydn's intervention; in May 1811 his contract was finally terminated. These years had given him valuable experience in sacred and dramatic music, in handling an orchestra and opera house and administering the affairs of a major musical establishment. The closeness of Vienna had also given him the opportunity to secure a lasting foothold in that crucial musical centre.

After returning to Vienna in 1811, Hummel did not appear publicly as a pianist, but was very active as a composer of piano, chamber and dramatic works. In 1813 he married the well-known singer Elisabeth Röckel, by whom he had two sons, Eduard, a pianist, and Karl, a painter. During these years his relations with Beethoven fluctuated. Friction between the two had developed as early as 1807, after a performance of Beethoven's C major Mass at which Hummel was thought to have tacitly agreed with Prince Nikolaus's adverse criticism; and Beethoven's supposed interest in Elisabeth Röckel may also have stood between them after the marriage. Nevertheless contact was not broken; in 1814 Hummel was percussionist in a performance of the Battle Symphony conducted by Beethoven, and a subsequent note from Beethoven shows that their friendship survived the event. But Hummel's arrangement of the overture to *Fidelio* (piano, four hands) did not satisfy Beethoven, who tore it up and gave the job of completing a piano score to Moscheles. The stylistic gap between Vienna's two idols was now very wide.

3. WEIMAR. About 1814 Elisabeth Hummel persuaded her husband to appear again as a pianist. Her sense of timing was excellent: at the many concerts and parties for the Congress of Vienna, Hummel was a sensation, playing for noblemen and bureaucrats, many of whom functioned peripherally as the equivalent of international booking agents for entertainers. A tour of Germany in spring 1816 gave him renewed confidence and made him a celebrity. But once again financial stability eluded him. Having a family to support, he resolved to seek a secure and permanent post. He appeared to reach his goal late that year as Hofkapellmeister in Stuttgart, but despite the splendid chapel and excellent orchestra, the position was unsatisfactory. He had no time for composing; touring necessitated a constant battle for permission to travel. He considered taste in Stuttgart abysmally low and stifling, and intrigues at the Opera, whose aristocratic management did not like the coarse Hummel, made life unpleasant. In November 1818 he resigned to become grand-ducal Kapellmeister at Weimar. The Weimar contract, dated 5 January 1819, was a decided improvement on the Stuttgart one: it included a three-month annual leave, which could be taken in the spring, the height of the European concert season. Furthermore, the Catholic Hummel was relieved of the direction of sacred music for this Protestant court.

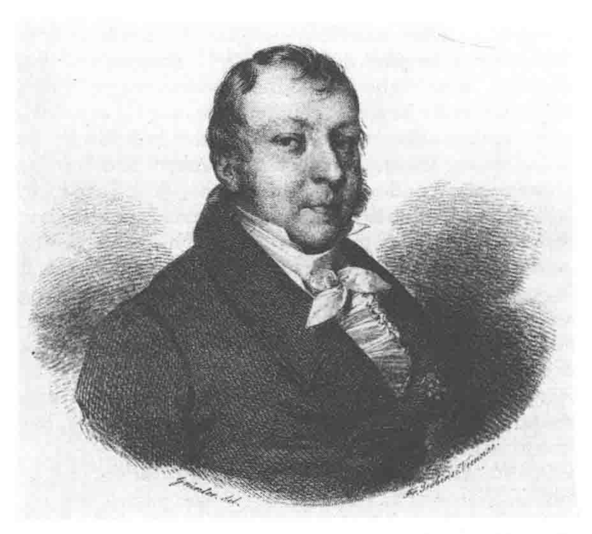
The Weimar years were pleasant and productive. Hummel settled into a thoroughly bourgeois existence, complete with house and garden. Through Goethe he met the leading figures of the intellectual world and soon became one of Weimar's tourist attractions: without seeing Goethe and hearing Hummel play, no visit to the town was complete. His primary job was to conduct at the court theatre. Here his contract was again favourable, divesting him of responsibility for 'trivial' operas and granting him full control over tempos, an object of constant dispute. The repertory was varied, including works by the most important composers of the past and, over the years, newer operas by Rossini, Auber, Meyerbeer, Halévy, Spohr and Bellini. The productions benefited considerably from Hummel's tours, during which he met and hired talented foreign singers. Probably as a result of his success with the opera company, he was a candidate for the directorship of the German opera in Dresden vacated by Weber's death in 1826. His other responsibilites at Weimar were diverse. He initiated and conducted at annual pension-fund concerts, celebrations, special performances in honour of the ducal family and local luminaries like Goethe, concerts by visiting artists such as Paganini (1829) and private parties (his orchestra was not large – strings 5.5.2.2.2, and double wind).

With ample time to teach privately and compose, Hummel made the 1820s one of his most productive periods. In addition to music for his tours, he wrote cantatas for the court and Masonic lodge, and numerous small works for publishers, including arrangements of overtures, symphonies and concertos for London publishers and Scottish songs for George Thomson of Edinburgh. Yet nothing occupied his time and imagination so fully as writing a comprehensive, multi-volume treatise on piano playing, a project so time-consuming that he eventually abandoned a commission from the Paris Opéra whose libretto in any case seems to have lost its fascination.

4. LATER TOURS AND FINAL YEARS. The 1820s were also busy for Hummel as a touring performer. He travelled as far afield as Russia (where he met John Field in 1822) and Poland (where he met Chopin in 1828), France and the Netherlands. In 1827 the Hummels and his pupil Ferdinand Hiller hastily made their way to Vienna to visit the dying Beethoven. Their meeting saw a final reconciliation; Hummel was a pallbearer at the funeral, and at the memorial concert, following Beethoven's wishes, he improvised on themes from the dead composer's works, most movingly on the Prisoners' Chorus from *Fidelio*. During this stay Hummel also met Schubert and gave him great pleasure on one occasion by improvising on *Der blinde Knabe*. Schubert dedicated his last three piano sonatas to Hummel, presumably hoping he would perform them, but because they were not published until after the death of both men, the publisher changed the dedication to Schumann.

Cancellation of his annual leave in 1829 gave Hummel six months in 1830 for a major trip to Paris and his first visit to London for nearly 40 years. This tour was the climax of his career, since the later stays in London in 1831 and 1833 showed his reputation already on the decline. The first of these two was virtually ruined by competition from Paganini, while in the second Hummel functioned largely as director of the German opera season, which was not overwhelmingly successful. An equally lukewarm visit to Vienna in 1834 was his last tour. In the three remaining years of his life, illness reduced his activity to almost nothing. His death was regarded as the passing of an era and was appropriately marked in Vienna by a performance of Mozart's Requiem.

5. CHARACTER. Despite his great success, Hummel seems to have remained fundamentally a warm and simple person. Hiller described life in the Weimar household as regular and peaceful. Hummel believed in hard work, with intensive, but not excessive, daily practising, and daily periods of composition to nourish the skills and spirit. His main recreations were gardening and taking walks. A lover of conversation, he spoke a good German that retained a hint of his Viennese background. According to Hiller, he was very articulate, but disliked extra-curricular discussions of music because they made one stale. Grillparzer, who visited him in 1826, was amused by his command of Viennese dialect, which, in contrast to the conversation of the Weimar intellectuals, sounded like the worst German he had ever heard. Hummel's intermittent joviality seemed in keeping with his corpulence; Rellstab described his face as so arch-bourgeois that one hardly expected to find an artist behind it (fig.2). This pleasant picture was frequently spoilt, however, by the suggestion of excessive financial alertness. While there



*2. Johann Nepomuk Hummel: engraving by F. Sröber after Ehregott Grünler*

is doubtless truth in some allegations, it must be considered that they were made at a time of sensitivity created by Beethoven's and Mozart's poverty. It is beyond dispute that Hummel had an excellent business sense. He was ordinarily on good terms with his publishers C.F. Peters and Tobias Haslinger, who were helpful in managing his varied international transactions, and also kept watch on his many investments. It was Hummel who systematized multi-national publishing, led the composers' fight for uniform copyright laws in Germany and Austria, and showed composers that they could exploit the prevailing chaos in the music publishing world to their own advantage. He was always sensitive to the idea of success: on one occasion a harsh review in the *Allgemeine musikalische Zeitung* so infuriated him that he threatened to organize a boycott of it. And financial success was indeed his. Estimates of his estate vary, but it was by any reckoning very large – some 100,000 thalers (£20,000) and hundreds of rings, snuff boxes and other golden and bejewelled artefacts. He was a member of the Institut de France, the Société des Enfants d'Apollon, the Légion d'Honneur, the Société de Musique of Geneva, the Netherlands Society for the Advancement of Music, the Gesellschaft der Musikfreunde in Vienna, the Philharmonic Society of London (as one of its earliest honorary members) and the Weimar Order of the White Falcon.

6. PERFORMING AND TEACHING. Since Hummel was one of Europe's most famous pianists, the brevity of his concert career may be surprising. Apart from his years as a prodigy and the short period before the appointment to Stuttgart, it was concentrated in the 1820s and early 1830s. His playing was the subject of many an enthusiastic review in which, even allowing for the usual exaggeration and self-interest of the writers (especially in journals owned by Hummel's publishers), certain features remain constant: his clarity, neatness, evenness, superb tone and delicacy, as well as an extraordinary quality of relaxation and the ability to create the illusion of speed without taking too rapid tempos. Adverse reviews – for example, by Beethoven's admirers – accused him of lacking warmth and passion. This criticism, however, must be evaluated in the light of Hummel's preference for the light-toned

Viennese piano, whose evenness and transparency perfectly suited his aesthetic. Hiller warned against being misled by the absence of Lisztian passion in Hummel's playing, because, like most virtuosos at that time, he rarely performed the music of other composers and was not interested in mastering their styles. The restrained character of Hummel's classicism did not preclude audience-rousing qualities: on one occasion an audience stood on their seats to see his double trills better.

Hummel's concert programmes followed the conventions of the day: his own works – chamber music and concertos – and an improvisation were the centrepieces, while opera excerpts and, sometimes, music by local composers filled out the evening. His companions in the chamber works and the singers were the leading performers of the day; however, the orchestras he encountered on his tours were of mixed quality, and on some occasions he was forced to play his concertos with only a rudimentary accompaniment. Hummel's activity as a conductor increased in the 1820s, and it was in this sphere that he performed the music of other composers. The few surviving comments on his conducting are very general: some complain of coldness, others praise his fiery nature; all commend his precision and his ability to instil great security into an orchestra.

Whereas accounts of Hummel's interpretations often reflect the observers' prejudices, comments on his improvising show almost unanimous enthusiasm. More at ease improvising than playing formal compositions, he particularly excelled at creating four- or five-part fugal variations. The typical improvisation included a fantasy-like introduction, themes from popular operas or from the evening's concert or party and a series of free variations, sometimes ending with a paraphrase of the finale of an opera such as *Don Giovanni*. In his autobiography Spohr described such an improvisation following a party for the Congress of Vienna: Hummel wove the themes of the concert into contrapuntal variations, a fugue and a bravura finale, all in waltz time to permit the last stragglers to dance.

For many years Hummel was one of the most important, and expensive, teachers in Germany. His pupils included many of the most notable musicians of the next generation: Hiller, Mendelssohn (briefly), Karl Eduard Hartknoch, Adolf Henselt, Karl Georg Mangold, Sigismond Thalberg and Giuseppe Unia. Schumann – who in the event did not study with Hummel – for several years considered taking lessons with him, feeling he should be able to list his name as an instructor, even though he considered him ten years behind the times. According to Hiller, Hummel was primarily concerned that the main voice sing, that the texture be clear and that fingering be secure. He used only his own compositions for teaching, but his pupils frequently performed the works of others. Although Hummel usually taught only the piano, Hiller found him even more gifted as a composition teacher. His teachings are summarized in his piano method, the *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel*. This three-volume work, which is said to have sold thousands of copies within days of its publication in 1828, is one of the most important sources of information about the late Viennese style of performing and, in particular, ornamentation. A curious amalgam of expert knowledge and pedantry, it embraces such diverse topics as fingering exercises, improvisation, and large and small semitones. Although some of the information about ornaments seems to reflect Hummel's personal style more than the common practice, it nevertheless gives an invaluable insight into the aesthetics of his generation. Its educational intent is clearly far above that of the usual commercialized instruction books so characteristic of the 19th century, for whereas dexterity was the sole aim of most manuals, Hummel, stressing musicianship, placed the performance of Bach's music as the highest goal.

7. WORKS. As a composer Hummel stands on the borderline between epochs. For more than a century his reputation has been that of a typical 19th-century virtuoso specializing in piano music. This view of him, however, is grossly incorrect. When his little-known unpublished works and the bulk of his printed ones are placed beside his better-known compositions, it becomes clear that his work embraced virtually all the genres and performing media common at the turn of the century: operas, Singspiele, symphonic masses and other sacred works, occasional pieces, chamber music, songs and, of course, concertos and solo piano music, as well as many arrangements. Only the symphony is conspicuously absent (and this fact alone testifies to his deeply felt rivalry with Beethoven). He was, furthermore, a curious combination of the old composer-craftsman and the new composer-entrepreneur. Enormous quantities of music were written as part of his employment, but he was also a freelance who rarely lacked commissions and who could not satisfy all the demands of his publishers. His extraordinary ability to respond to the needs of the musical market-place is illustrated by his relationship with George Thomson, the Edinburgh folksong collector. The arrangements done by Beethoven for Thomson were too difficult and did not sell, but those by Hummel were just right. Yet Hummel, like Beethoven, was a composer whose music normally demanded the highest virtuosity.

Stylistically, Hummel's music is among the finest of the last years of Classicism, with basically homophonic textures, well-spun, ornate italianate melodies, and virtuoso embroidery supported by modernized Alberti accompaniments. His style, which is most modern in works employing the piano, followed a straight path of development throughout his lifetime, although after his return to the concert stage in 1814 his compositions expanded considerably in expressive range, harmonic and melodic variety, and brilliance. Despite these proto-Romantic elements, however, this new style is still clearly Classical in essence, and the consistency of mood within large sections is quite the opposite of the emotional contrasts exploited by the younger generation. Clarity of transitions between phrases and between sections is still of primary importance, and the relatively slow harmonic rhythm that generally prevails ensures that the listener is not swept away by the harmonic flux, as the young Romantics so often seem to have intended. The presence in his manuscripts of such formulae as figured bass indications suggests that Hummel conceived of music as the decoration of harmonic progressions. This seemingly archaic procedure did not, however, preclude a modern and imaginative harmonic vocabulary. Particularly after 1814, he was very fond of 3rd-relationships, secondary and tertiary dominants, and chromatic passing notes. (Good examples of these appear in the Piano Trio op.83 and the Sonata op.81.)

In spite of his orientation towards harmonically conceived structures, Hummel excelled in melodic writing, particularly in his mature works, where the lines became less predictable and symmetrical, and the finely wrought ornamentation and new harmonic variety resulted in long phrases that stand at the highest level of the era (Beethoven excepted). Because his melodies are supported by a thoroughly accompanimental texture, and because the accompaniment is so rarely placed anywhere but below the melody, his music can easily be described as a pianist would experience it physically – 'right-handed'. But in fact, because of his Viennese piano's clarity of sound (which influenced all his music), the effect produced by his note-blackened pages was delicate and transparent, permitting extensive counterpoint even in virtuoso sections. This counterpoint is of two types, one strictly decorative (such as the multi-level filigree prominent in the later compositions, which became an important part of Schumann's repertory of pianistic techniques), the other more truly structural (as in the inevitable fugato that rescues so many flagging development sections).

Like so many composers of his generation, Hummel's undoing often came in the construction of large musical units. Because of this, his variation sets are frequently the most successful of his longer works in this regard, even when the ideas are weak. In 'sonata-allegro' movements and in rondos – Hummel's two favourite large forms – one often has the impression that the structure is a mosaic of melodies and textures. (There is actually a strong resemblance to the methods of Domenico Scarlatti, given the difference in style and scope.) While the charm of Hummel's ideas generally lies in their freely unfolding melodiousness, this very gift for melodic writing was treacherous. Unlike Beethoven's ideas, which could organically generate structures of monumental proportions as they gradually revealed their potential, Hummel's, being long and self-contained, offered little scope for true development and, because of their diffuseness, tended to generate movements that were excessively long. This was particularly true in chamber music, where the sympathetic Hummel often further weakened the overall shape by giving each player a turn at the long melodies. He attempted to overcome this weakness by contrasting songlike and virtuoso passages, but the continual domination of the topmost part often caused success to elude him. He did, however, achieve a lyricism and brilliance that paralleled Rossini's accomplishments for the voice.

Even with his shortcomings, Hummel's generally superb craftsmanship made him one of the most important composers of the European mainstream. His studies with Mozart and his style – called classical even during his lifetime – made him an elder statesman of Viennese Classicism. When Classicism came to be regarded as old-fashioned, however, he began a rapid descent in public esteem. Suddenly he was an anachronism. His own virtuosity had helped to create a new class of spectator-audience that, far more than the old one of cultivated amateurs, demanded titillation by ever more spectacular virtuosity. As a teacher, too, he was considered passé: Czerny's simple exercises were far more accessible than Hummel's counterpoint; his use of the metronome to teach exactness of tempo was more readily grasped than Hummel's insistence on developing the impalpable quality of 'musicianship'. It is possible that Hummel's decline in productivity in his last years resulted not from his comfortable life at Weimar (as Liszt thought), but from his recognition that his time was over. There is perhaps a parallel to be found in Rossini.

Hummel's music reached the highest level accessible to one who lacks ultimate genius. Yet while his compositions have not fulfilled the promise of immortality, they and his style of performing had a lasting importance. As perhaps the finest and, in his time, the most renowned representative of late Classicism, he clearly linked the styles of Clementi and Mozart, in a line that bypassed Beethoven, with those of Schubert, Mendelssohn, Chopin, early Liszt and Schumann, some of whom came to rebel against the very man whose music did so much to form their own. Hummel's essential conservatism brought the Viennese style to its ultimate fruition and decay, for in completing the work of the 18th century he prepared the way for the violent reaction of his juniors. His final significance, however, depends not on the fame of those who followed him, but on his own position as the true representative of his age. Through Hummel, not Beethoven, may be seen the crucial phase in which the Classical style outlived its usefulness, as the old virtues of clarity, symmetry, elegance and 'learnedness' yielded to the new 'inspiration', emotionalism, commercialism and bombast.

## WORKS

Since the chronology of much of Hummel's music is impossible to determine, each genre in the following list, except for stage works, is arranged as follows: works published in Hummel's lifetime, in op. no./date order; works not published in Hummel's lifetime but available in modern editions; unpublished works in conjectural chronological order. For detailed list of first editions, MS sources and doubtful works, see Sachs (1973–4). Unpublished works are in *GB-Lbl* unless otherwise stated. Op. and WoO nos. are from the Zimmerschied catalogue (1971).

+ – *op.posth., from Zimmerschied catalogue (1971)*
s – *suppl. no., from Sachs (1973–4)*

### OPERAS

| Op. | |
|---|---|
| s25/WoO30 | Il viaggiator ridicolo (komische Oper), 1797, inc. |
| s29 | Dankgefühl einer Geretteten (monodrama), 21 March 1799 |
| s41 | Demagorgon (komische Oper), *c*1800, frag.; used in Don Anchise Campione |
| s42 | Don Anchise Campione (ob, ? G.B. Lorenzi), ?*c*1800, inc. |
| s56/WoO26 | Le vicende d'amore (ob, 2), 1804; rev. as s71/WoO27 |
| s65 | Die beyden Genies (Lustspiel), 1805, lost |
| s61/WoO29 | Die Messenier (grosse heroische Oper, 3), ?*c*1805–10 |
| s62/WoO33 | Pimmalione (azione teatrale, after J.-J. Rousseau), ?*c*1805–15 |
| s71/WoO27 | Die vereitelten Ränke, Eisenstadt, Sept 1806 |
| 100 | Mathilde von Guise (op, 3, after L.E.F.C. Mercier-Dupaty), Vienna, Kärntnertor, 26 or 27 March 1810; rev. Weimar, 17 Feb 1821, vs (Leipzig, *c*1826) |
| s85 | Stadt und Land (Spl), Vienna, An der Wien, *c*1810, inc. |
| s90/WoO28 | Dies Haus ist zu verkaufen (Spl, 1, A. Klebe, after A. Duval: *Maison à vendre*), Vienna, Leopoldstadt, 5 May 1812 [based on music from s71/WoO27] |
| s95 | Aria in Fünf sind Zwey (Posse, J.V.P. Castelli), Vienna, Kärntnertor, 21 March 1813 |
| s97 | Der Junker in der Mühle (Spl, 1, ? H. Schmidt), Nov 1813 |
| s101 [60] | Die Eselshaut, oder Die blaue Insel (Feenspiel, 3, Geway), Vienna, An der Wien, 10 March 1814; excerpts arr. pf as op.60 (Vienna, *c*1814); see also PIANO SOLO [opp.58–9] |
| s103 [61] | Overture, quartet, duet, trio with vv, in Die gute Nachricht (Spl, 1, F. Treitschke), Vienna, Hofoper, 11 April 1814, with music by Mozart, Gyrowetz, Weigl, Kanne, Beethoven; ov. arr. pf as s148 |

69 Die Rückfahrt des Kaisers (Spl, 1, E. Veith), Vienna, An der Wien, 13 or 15 June 1814, vs (Vienna, *c*1814)
72 Duet, quartet in Isouard: Jeannot et Colin, Vienna, Hof, 9 Nov 1815 (Vienna, *c*1815–16)
106c March inserted in Weigl: Hadrian, 16 Sept 1819
s163 Attila (op, V.J. Etienne de Jouy), *c*1825–7, probably never completed; lost
s198 Epilogue to Gluck: Armide, Weimar, 16 Feb 1832
s200 Act 3 finale in Hérold: Zampa, London, His Majesty's, 19 April 1833 [in Ger.], lost
s204 Finale (M.J. Seidel) in Auber: Gustave III, Weimar, 16 Feb 1836 [in Ger.]

INCIDENTAL MUSIC

s31 Marpha, *c*1800–10
43 Ov., d, to Johann von Finnland (J. von Weissenthurn), ?*c*1812; arr. pf 4 hands (Vienna, *c*1812)
s99/woo35 Der Löwe von Kurdistan (J. von Auffenberg), 1812
s201 Additional nos. to s99/woo35, 1834
s100 Romanza in the play Angelica, *c*1814
s105 Prelude, chorus in Die Ahnfrau (F. Grillparzer), Vienna, An der Wien, 31 Jan 1817

BALLETS AND PANTOMIMES

26 Helene und Paris (ballet), Vienna, before May 1807 (Vienna and Pest, n.d.)
33 Das belebte Gemählde (ballet), 1809; arr. pf (Vienna, *c*1810)
41 Quintuor des nègres in Paul et Virginie (ballet), *c*1809; arr. pf (Vienna, *c*1810)
s84 Three numbers for a ballet or pantomime, *c*1810
46 Der Zauberring, oder Harlekin als Spinne (pantomime, 2, N. Angiolini), Vienna, An der Wien, 10 July 1811; arr. pf (Vienna, *c*1811)
s92/woo34 Der Zauberkampf, oder Harlekin in seiner Heimat (pantomime, 2, F. Kees), Vienna, An der Wien, 23 May 1812
68 Sappho von Mitilene (ballet, 6, choreog. G. Viganò), Vienna, An der Wien, 11 Sept 1812; arr. pf (Vienna, *c*1814)
s88/woo32 Four numbers in Das Zauberschloss, oder Das aufgelöste Rätsel (ballet, 2, choreog. Viganò), Vienna, An der Wien, 2 July 1814
s206/woo31 Final ballet in Hérold: La clochette, Weimar, 2 Feb 1837

SACRED

*for solo voices, chorus and orchestra unless otherwise stated*

77 Mass, B♭, *c*1804–10 (Vienna, *c*1818); vs, ed. J. Floreen (Oxford, 1989)
80 Mass, E♭, 1804 (Vienna, *c*1819–20); ed. J. Floreen (Vienna, 1993)
88 Quod quod in orbe (grad), *c*1808–11 (Vienna, *c*1827)
89a Alma virgo (off), 1805 (Vienna, *c*1827)
111 Mass, D, May 1808 (Vienna, *c*1830)
s51/woo17 Kyrie [Litania lauretana], a, *c*1804–10; ed. K. Schouten (thesis, U. of Iowa, 1986)
s33 Der Durchzug durchs rote Meer (orat), ?*c*1800–10
s50/woo14 Dominus Deo (mass movt), *c*1804–10; formerly in Berlin, Sing-Akademie
s52/woo22 Pro te respiro (off), E, *c*1804–10
s53 Sub tuum praesidium (ant), B♭, *c*1804–10
s54 Salve regina (off), G, *c*1804–10
s55 Plus non timet (recit), S, T, 2 vn, va, b inst, *c*1804–10
s64 Ja der Himmel (recit), T, vc, db, *c*1805, frag.
s66/woo21 Alma virgo mater (off), F, 1805, *A-WIL* [perhaps same as op.89a]
s67/woo13 Mass, d, Aug 1805; formerly M. Hummel's private collection, Florence, now *D-DÜk*
s68/woo19 O virgo intemerata (off), A [key], T, orch, before 1806; formerly M. Hummel's private collection, Florence, now *DÜk*
s70/woo16 Te Deum, D, 1 Jan 1806
s74/woo12 Missa solemnis, C, March 1806
s74 In aeternum jubilantes, F, before 25 May 1806
s79/woo18 Salve regina (off), B♭, 1809; formerly M. Hummel's private collection, Florence, now *DÜk*
s96/woo20 Offertory, F, June 1813; formerly M. Hummel's private collection, Florence, now *DÜk*

CANTATAS

*for solo voices, chorus and orchestra unless otherwise stated*

s32 Irene, ?*c*1800–10
s73/woo25 Diana ed Endimione (L. Brizzi), Vienna, 15 April 1806
s69 Das Fest des Dankes und der Freude, Vienna, 29 June 1806, lost
s76 Cantata for the nameday of Prosper von Sinzendorf, 1807
s77/woo36 Lob der Freundschaft, March 1807
s87 Cantata for the wedding of Napoleon and Marie Louise, 1 April 1810
s91/woo38 Euterpens Abschied, May 1812
s159 Cantata for the birthday of the hereditary Grand Duke of Saxe-Weimar, 2 Feb 1823, *D-WRtl*
s160 Cantata for 18 May 1823, *GB-Lbl* [text only; rev. of s159]
s170/woo37 Morgenopfer, 3–6 Sept 1825
s172 Cantata for the birthday of the Grand Duke of Saxe-Weimar, 2 Feb 1827, rev. from s73 and s77
s179 Cantata, acc. pf, harp, for the engagement of Princess Augusta of Saxe-Weimar, 16 Feb 1829, *D-Bsb*
s199 The Orphan's Ode to the Patriots, S, pf, 1833 pubd privately (England, *c*1833)

SONGS AND OTHER SOLO VOCAL MUSIC

*with piano accompaniment unless otherwise stated*

48 Le portrait d'amour (Vienna, 1810)
71 La sentinelle, 1v, vn, gui/vc, vc, db ad lib (Vienna, *c*1815)
84 Five songs: 1 An die Entfernte (Berlin, ?*c*1816), 2 Der Schiffbruch, ed. Reissig, *Blümchen* (Berlin, ?1820s), 3 Des Jünglings Klage, 4 Bewunderung, ed. Reissig, *18 deutsche Gedichte* (Berlin, ?1820s), 5 Meine Geliebte, ed. Reissig, *Blümchen* (Berlin, ?1820s)
118 Air à la tirolienne avec variations, 1v, orch, *c*1829 (Vienna, Paris and London, 1830)
s151 Accompaniments to 2 chansons by P. Hédouin, ? early 1820s (Paris, 1824)

Unpubd, *GB-Lbl* Add.32189: Schmauchlied, s6, 1790s; Die Sehnsucht, s7, 1790s, also *F-Pn*; Peuple nacqueres, aria, s15, early 1790s; Per te d'eterni allori (Bravour Arie, P. Metastasio), 1v, orch, *c*1795; Tu me dis refrain, romance, s34, early 1800s; Toute la vie, air charactéristique, s35, early 1800s; Couplets d'accazie, s36, early 1800s; L'amore, s37, early 1800s; 2 songs, s38, early 1800s; Kurze Beschreibung der Stadt Wien, Passion eines bayerischen Dorf Schullehrers; Ich ward zu Wien, s43, *c*1800; Der Whistspieler, s44, *c*1800; Romanze, E♭, s149, 1820s [text lacking]; Song, B♭, s177, for Goethe's birthday, 28 Aug 1829 [text lacking]; Figlio, le femmine son falsissime, s22, 3 Dec 1795

Unpubd, *GB-Lbl* Add.32190: Amis connaissez-vous, s57, 1804; Froh locket Freunde, 1v, vn, pf, s102, Feb 1814; Strahlen die aus Osten stammen, s171, for 15 Sept 1826, inc.; Lieblich war der Traum, s195, for Goethe's birthday, 28 Aug 1831, inc.; Per pietà bel idol mio (Metastasio), s8, 1790s; Caro adorabile, 2vv, bc, s45, ?*c*1800

Other songs, *GB-Lbl* unless otherwise stated: Beneath the laurel's friendly shade, 1v, orch, s17, 1791–3; aria from Die eingebildeten Philosophen, s24, ?late 1790s; Doubt not love, romance, s192, perf. London, 29 June 1831, lost

PARTSONGS AND OTHER WORKS WITH CHORUS

62 Patriotic Chorus and Canon, SATB, orch, 1814, vs (Vienna, 1814)
82 Polymelos russischer national Lieder, solo vv, SATB, orch, 1818 (Leipzig, *c*1819–20)

Unpubd, *GB-Lbl* Add.32190: 12 It. partsongs, 3–6vv, s10, ?1790s; Mentre dormi amor (Metastasio), SSTB, s11, 1790s; Se lontan, TTBB, s12, ?1790s; Je gut gesinnter Freunde, TTBB, s13, ?1790s; Wieder seh' ich, S, S, T, T, B, SATB, s58, 1804, rev. 1835; Des bergers de nos hameaux, S, S, SS, pf, s59, for Princess L. Esterházy, 15 Nov 1804; Le bonheur de vivre au village, S, S, SS, s60, for Count K. Zichy, Dec 1804; Einmal nur in unserm Leben, T, unison vv, s166, 1825; Volkslied aller Deutschen, S, A, T, B, SATB, orch, s176, *c*1829; Klarster Stimmen, SATB, pf, s193, for 11 Feb 1831;

Muntre Gärten, canon, SST, s202, *c*Jan 1834; Landestreu, SATB, s203, 1835

Others, *GB-Lbl* unless otherwise stated: Placa gli sdegni tuoi (?Metastasio), SSATB, s9, ?1790s; Chantons l'ami (air), S, SATB, pf, s14, 1790s; O ihr Geliebten, romance, high v, female vv, s86, ?*c*1810; Ich gratulir' zum Namensfest, canon, 4vv, s89, 7 Oct 1811, *D-WRgs*; Vernahmst du (scena), S, T, B, orch, s94, in memory of Haydn, 1813; Heute lasst in edlen Kreis, T, B, SATB, s158, for Goethe's birthday, 28 Aug 1822; Herauf Gesang, solo vv, vv, s187, for Goethe's Weimar Jubilee, 1825, lost; Kehrt der frohe Tag, 1v, vv, s173, for Goethe's birthday, 28 Aug 1827; Have, TTBB, brass, s175/woo39, 1828, formerly M. Hummel's private collection, Florence, now *DÜk*; Wir steigen fröhlich, 1v, vv, s180, for Goethe's birthday, 28 Aug 1829, lost; Think on your friend, canon, SATB, s186, *c*1830–33; Beständiges, S, S, T, B, SSTB, s196, 1832, *WRgs*

ORCHESTRAL

s26 March for 'das Löbl. Bürgl. Artillerie Corps in Wien', 1798 (?Vienna, n.d.)
16 Six German Dances, 1804, arr. pf (Vienna, *c*1805)
23 Seven Hungarian Dances, arr. pf (Vienna, *c*1806)
24 Twelve Minuets, 22 Dec 1806, arr. pf (Vienna, *c*1807)
25 Twelve German Dances with Battle Coda, for 1807, arr. pf (Vienna, *c*1807)
27 Twelve Minuets and Trios, for the Apollosaal, 1808, arr. pf/(2 vn, b inst, va ad lib) (Vienna, *c*1808)
28 Dance for the Apollosaal, no.2, 1808, arr. pf (Vienna, *c*1808)
29 German Dances for the Redoutensaal, 1808, arr. pf/(2 vn, b) (Vienna, *c*1808)
31 Dances for the Apollosaal, no.3, 1809, arr. pf (Vienna, *c*1810)
39 Ten Dances for the Apollosaal, no.4, 1811, arr. pf (Vienna, *c*1811)
40 Twelve German Dances 'vom römischen Kaiser', 1811, arr. pf/(3 vn, b inst) (Vienna, *c*1811)
44 Twelve German Dances and Coda 'zur St Catherinen Redoute', 1811, arr. pf (Vienna and Pest, *c*1812)
45 Twelve Dances for the Apollosaal, no.5, 1811, arr. pf (Vienna and Pest, *c*1812)
70 Six Polonaises, arr. pf (Vienna, *c*1815)
91 Six Waltzes for the Apollosaal, Nov 1820, arr. pf 2/4 hands/(2 vn, b inst)/2 vn/2 fl/(fl, gui)/2 csákány (Vienna, *c*1821)
101 Overture no.1, B♭, arr. pf (Leipzig, *c*1826)
s104 Twelve Waltzes and Coda, 1817, 4 pubd in op.112, arr. pf (1828)
s148 Overture, D, arr. from opera op.61 (Vienna, *c*1815), rev. 1820s
s47/woo2 O du lieber Augustin, variations, C, *c*1803 (Kassel, 1959)

Unpubd: Contredance, B♭, s80, ?*c*1810; 5 Ecossaises, s81, ?*c*1810; 7 Ländler, s82, ?*c*1810; 3 Military Marches, s83, ?*c*1810 [no.1 = op.45/1]

SOLO INSTRUMENT(S) AND ORCHESTRA

6 Variations, F, on theme from Vogler: Castore e Polluce, pf, small orch (Vienna, *c*1798)
17 Concerto, G, pf, vn (Vienna, *c*1805)
34a Piano Concerto, C (Vienna, *c*1811) [also as op.36]
56 Rondo brillant, A, pf (Vienna, *c*1814)
73 Concertino, G, pf, small orch (Vienna, *c*1816) [arr. of Mand Conc., s28]
85 Piano Concerto, a, *c*1816 (Vienna, *c*1821)
89 Piano Concerto, b, Oct 1819 (Leipzig, *c*1821)
94 [95] Potpourri, g, va, Sept 1820 (Leipzig, *c*1821–2); arr. vc as op.95 (Leipzig, *c*1821–2)
97 Variations, F, pf, small orch, *c*1820 (Leipzig, *c*1821–2)
98 Rondo brillant, B♭, pf, before 2 Feb 1823 (Leipzig, *c*1824)
102 Variations, F, ob (Leipzig, *c*1824) [arr. of Nocturne, op.99, pf 4 hands]
110 Piano Concerto, E, Nov 1814 (London, Paris and Leipzig, 1826)
113 Piano Concerto, A♭, 1827 (Vienna, Paris and London, 1830); ed. in RRMNETC, iii–iv (1980)
115 Variations, B♭, on theme from Berlin Singspiel Das Fest der Handwerker, Jan 1830 (London, Paris and Vienna, 1830)
116 Oberons Zauberhorn, fantasy, pf, Nov 1829 (London, Paris and Vienna, 1830)
117 Gesellschafts Rondo, D, pf, Sept 1829 (London, Paris and Vienna, 1830)
127 Le retour à [de] Londres, rondo brillant, F, pf, aut. 1830 (London, Paris and Vienna, 1831)
+1 Piano Concerto, F, Feb 1833 (London, Paris and Leipzig, 1839)
s49/woo1 Trumpet Concerto, E, 8 Dec 1803 (Leipzig, 1957) [transposed to E♭]; ed. E.H. Tarr (Vienna, 1972) [in orig. key]
s28 [73] Mandolin Concerto, G, 1799 (Vienna, *c*1960) [rev. as Concertino, G, pf, small orch, op.73 (Vienna, *c*1816)]

Unpubd: Pf Conc., A, s4/woo24, 1790s; Pf Conc., A, s5/woo24a, ?1790s, formerly M. Hummel's private collection, Florence, now *D-DÜk*; Bn Conc., F, s63/woo23, *c*1805, ed. R.W. Tyree (diss., U. of Iowa, 1957)

CHAMBER

2a/1 Trio, B♭, pf/hpd, fl/vn, vc (London, 1792)
2a/2 Sonata, G, pf/hpd, vn/fl (London, 1792)
5 3 Sonatas (Vienna, *c*1798): B♭, pf, vn; F, pf, vn; E♭, pf, va
12 Piano Trio, E♭ (Vienna, *c*1803)
14 Variations, G, pf, fl/vn, on a romance by Méhul (Vienna, *c*1803)
22 Piano Trio, F, 3 March 1799 (Vienna, *c*1807)
30 Three String Quartets, C, G, E♭, before 1804 (Vienna, *c*1808)
35 Piano Trio, G (Vienna, 1811)
37a Sonata, c, hpd/pf, mand/vn (Vienna, *c*1810)
50 Sonata, D, pf, vn/fl (Vienna, *c*1810–14)
53 Potpourri, g, pf, gui (Vienna, *c*1810–14)
54 Variations, d, pf, vc (Vienna, *c*1810–14)
63 Sérénade en potpourri, G, (pf, vn, gui, cl/fl, bn/vc)/(pf, fl, vc)/(pf, vn, cl, bn) (Vienna, *c*1814–15)
64 Sonata, A, pf, fl/vn (Vienna, *c*1814–15)
65 Piano Trio, G (Vienna, *c*1814–15)
66 Sérénade no.2, pf, vn, gui, cl/fl, bn/vc (Vienna, *c*1814–15)
74 Septet, d (pf, fl, ob, hn, va, vc, db)/(pf, vn, va, vc, db) (Vienna, *c*1816)
78 Adagio, Variations and Rondo, A, pf, fl, vc, on 'Schöne Minka' (Vienna, *c*1818)
79 Grand potpourri national, pf, gui (Vienna, *c*1818), collab. M. Giuliani
83 Piano Trio, E (London, 1819)
87 Quintet, E♭/e♭, pf, vn, va, vc, db, Oct 1802 (Vienna, *c*1822)
93 Piano Trio, E♭, June 1821 (Berlin, *c*1822) [based on work of late 1790s]
96 Piano Trio, E♭ (Leipzig, *c*1822)
s146 Rondoletto, E♭, hp, pf (Paris, ?1820s)
104 Cello Sonata, A, 1824 (London, 1826)
108 Amusement, F, pf, vn, May 1825 (London, Paris and Leipzig, 1826)
114 Septett militaire, C, (pf, fl, vn, cl, vc, tpt, db)/(pf, vn, va, vc, db), Oct 1829 (London, Paris and Vienna, 1830)
126 Rondo brillant, G, pf, vn, Sept 1834 (London, Paris and Vienna, 1835)
+2 Variations, F, vn, pf (Leipzig, *c*1839)
+4 Piano Quartet, G (London and Leipzig, *c*1839) [2 movts only]
s30/woo3 Trio, E♭, va/vn, va, vc, 9 Nov 1799 (Leipzig, 1958)
s46/woo4 Trio, G, va/vn, va, vc, 21 July 1801 (Leipzig, 1958)
s78/woo5 Quartet, E♭, cl, vn, va, vc, Sept 1808 (London, 1958)
s48 Parthia, E♭, 2 cl, 2 ob, 2 hn, 2 bn, 27 Oct 1803 (London, 1970)

Unpubd: Quartet, D, hpd/pf, vn, va, vc, s3, 1790s

PIANO SOLO

Edition: *Johann Nepomuk Hummel: The Complete Works for Piano*, ed. J. Sachs (New York, 1989–90)

1 Variations (London, 1791): 1 The Ploughboy, C, 2 A German Air, G, 3 La belle Catherine, C
2 Variations (London, 1791): 1 The Lass of Richmond Hill, G, 2 Jem of Aberdeen, G
2a/3 Sonata, C (London, 1792)
3 Variations (London, ?1794): 1 Air écossais, G [= op.2/2], 2 Air anglais, G [= op.2/1], 3 Air allemand, G

7 Three Fugues, d, E♭, f♯, after 1793 (Vienna, *c*1799)
8 Variations, G, on an 'oberländische Melodie' (Vienna, *c*1801)
9 Variations, E, on march from Cherubini: Les deux journées (Vienna, *c*1802)
10 Variations, D, on 'God Save the King' (Vienna, *c*1804)
11 Rondo, E♭ (Vienna, *c*1804)
13 Sonata, E♭ (Vienna, *c*1805)
15 Variations, a, on march from Dalayrac: Les deux petits Savoyards (Vienna, *c*1804)
18 Fantasie, E♭ (Vienna, *c*1805)
19 Rondo quasi una fantasia, E (Vienna, *c*1806)
20 Sonata, f (Vienna, *c*1807)
21 Variations, B♭, on a 'Chanson hollandaise' (Vienna, *c*1806)
34 Variations (Vienna, *c*1810): 1 La sentinelle, C, 2 Partant pour la Syrie, D, 3 Vivat Bacchus [Mozart], C
37 Choix des plus beaux morceaux de musique, 8 pieces (Vienna, *c*1811)
38 Sonata, C (Vienna, *c*1808)
40a Variations, C, on march from Isouard: Cendrillon (Vienna, *c*1811)
47 Potpourri, C, 1st edn unknown; with motifs from Der Freischütz (1820s)
49 Capriccio, F (Vienna, *c*1811–15)
52 Six pièces très faciles, 1811 (Vienna, *c*1811–15)
55 La bella capricciosa, polonaise, B♭ (Vienna, *c*1811–15)
57 Variations, F, on theme from Gluck: Armide (Vienna, *c*1811–15)
58 Potpourri, c, from Hummel: Die Eselshaut (Vienna, *c*1814–15)
59 Potpourri no.2, C, from Hummel: Die Eselshaut (Vienna, *c*1814–15)
67 Twenty-Four Preludes (Vienna, *c*1814–15)
75 Adagio, Variations and Rondo on 'The Pretty Polly' (Vienna, *c*1817)
76 Variations, A, on an orig. theme (Vienna, *c*1817)
81 Sonata, f♯ (Vienna, 1819)
103 Three Waltz-Rondos, C, A, B♭, before 3 May 1823 (Vienna, *c*1824)
105 Trois amusements en forme de caprices, E, A♭, D, before 3 May 1823 (Leipzig, 1824)
s161 Variation in 50 Veränderungen über einen Walzer [by Diabelli] (Vienna, 1824)
s162 Marche à la romaine, E♭, in *The Harmonicon*, ii (1824), 97
106 Sonata, D, March 1824 (Vienna, *c*1825)
s164 Variations, E, in *The Harmonicon*, iii (1825), 1
107 Six Bagatelles (Leipzig, *c*1825)
s165 Rondoletto, C, in *The Harmonicon*, iv (1826), 217
109 Rondo brillant, b, Sept 1825 (1826)
109a Deux rondolettos en valse, F, F (Vienna, *c*1824–6)
111 Trois pièces faciles, E♭, E, C (Leipzig, *c*1828) (= s162, 164, 165)
112 Zwölf neue favorit Ländler (Walzer à la Sonntag), partly composed March 1817 (Leipzig, Paris and London, 1828)
s168/WoO7 Impromptu in canone, g, facs. in Hummel: *Ausführlich* theoretisch-practische Anweisung (1828)
s187/WoO10 Variation on 'Rule Britannia', ?*c*1830, in *Apollo's Gift* for 1831 (London and Vienna, 1830), collab. Cramer, Kalkbrenner, Moscheles
s188 Piano piece, A♭, 1830, in *Apollo's Gift* for 1831 (London, 1830)
s190/WoO8 Recollections of Paganini, fantasia, C, ?1831 (London, Paris and ?Vienna, 1831)
119 Les charmes de Londres (London, Paris and Leipzig, 1831), variations on same themes as op.1 [also as op.120]
120 La galante, rondo, E, June 1831 (London, Paris and Leipzig, 1831) [also as op.121]
122 Rondo villageois, C (Halle, London and Paris, 1831)
123 Fantasie, g, on themes of Neukomm and Hummel (Vienna, Paris and ?London, 1833)
124 Fantasina, C, on themes from Mozart: Le nozze di Figaro, 1833 (Vienna, Paris and London, 1833)
125 Twenty-Four Etudes, sum. 1833 (Vienna, Paris and London, 1833)
s145 Variation on 'God Save the King', ?1820–30, in *Wiener musikalisches Pfennig Magazin* (1835), with Beethoven, Kalkbrenner [= op.10, variation 4]
+3 Scotch Contradance Rondo (Leipzig, 1839)
+6 Capriccio, e♭ (1839)
+9 Two rondinos, 2 caprices, 2 impromptus (1839)
s191 Etude, B♭, ?*c*1831, in F. Fétis: *Méthode des méthodes* (Paris, 1840)
s181/WoO9 Piano piece, D♭, ?after 1830 (Vienna, ?1850–60)

Unpubd, *GB-Lbl* Add.32236 unless otherwise stated: Variations, A, hpd/pf, s1, ?1789; Variations, C, on 'Malborouck', s2, ?1790s; Variations, B♭, on theme by Count von Brühl, s16, ?1791–3; Variations, D, s18, ?*c*1794; Variations C, on theme from ?Aline, s19, ?*c*1794; Sonata, f [1st movt = early version of op.20; 3rd movt = early version of op.7/1], s23, ?later 1790s; Fantasia, c, on themes by Haydn, Mozart, s20, ? April 1799; Fantasia A♭, s27, *c*1799; Piano piece, G, s39, *c*1800, inc.; 3 pieces for Orfica, s40, *c*1800, inc.; Impromptu, F, s194, 16 July 1831, A-Wgm*, D. Garvelmann's private collection, New York*

OTHER KEYBOARD

4 Cadenzas to 7 Mozart pf concs., ?unpubd
51 Sonata, E♭, pf 4 hands (Vienna, *c*1811–15)
92 Sonata, A♭, pf 4 hands, Nov 1820 (Leipzig, *c*1821)
99 Nocturne, F, pf 4 hands, 2 hn ad lib, 1822 (Leipzig, *c*1824)
+5 Introduction and Rondo, E♭, 2 pf (Leipzig, *c*1839)
+7 Prelude and 2 Fugues, org (Leipzig and London, *c*1839)
+8 Ricercare, G, org, arr. pf (Leipzig and London, 1839)

Unpubd: Impromptu, C, 2 pf, s205, 24 Dec 1836, *GB-Lbl*, formerly M. Hummel's private collection, Florence, now *D-DÜk*

PEDAGOGICAL WORKS

s157 Ausführlich theoretisch-practische Anweisung zum Pianoforte Spiel, *c*1822–5 (Vienna, 1828; Eng. trans., 1829; Fr. trans., 1838/*R*)

OTHER WORKS

Arrs.: [20] Scottish Songs, arr. 1v, fl, vn, vc, pf (Edinburgh, 1826–32), 4 unpubd; arrs., pf, fl, vn, vc, of Mozart, Haydn, Beethoven syms., Mozart pf concs., 24 ovs.; other arrs.

Miscellaneous: Piece, G, fl, s147, ?1820s; Canon, 3vv, s189, for Vincent Novello, 1 July 1830 (London, n.d.)

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JOEL SACHS

**Hümmelchen** (Ger.). A term for a bagpipe used by Praetorius (*PraetoriusTI*). *See* BAGPIPE, §7(ii).

**Humoreske** (Ger.; Fr. *humoresque*). The term first appeared in Germany early in the 19th century, when it was used for literary sketches. It seems to have been derived from the Latin word 'humor', used in its medieval sense; so the nature of these early sketches was not humorous in the modern sense of the word but pertained to human disposition. Schumann, the first composer to use the term as a musical title, may have had this original meaning in mind when he called his op.20 (1839) 'Humoreske'; it is an extended work for piano solo in five contrasted sections and one of his most individual creations. The second of his four *Phantasiestücke* for piano, violin and cello op.88 is also a Humoreske. With later composers the style became more formalized, involving strongly marked rhythms and the frequent repetition of short-breathed tunes: the style is not unlike that of the scherzo but is less grotesque and more melodious. Most were written for the piano: the most famous example is Dvořák's Humoreske in G♭, the seventh of eight Humoresken published in 1894 as his op.101. The form was a popular vehicle for a composer's more genial and relaxed side, as in the following examples: Grieg, op.6 (1865), the pieces in which are dance-like in intention, as is shown by indications such as 'di Valse'; Tchaikovsky, op.10 no.2 (1871); Humperdinck, *Humoreske* (1879); and Reger, *Fünf Humoresken* op.20 (1896), whose style is very scherzo-like. Probably the most unusual use of the form was by Loewe, who composed *Fünf Humoresken* for male-voice quartet op.84 (1843).

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MAURICE J.E. BROWN/R

**Humperdinck, Engelbert** (*b* Siegburg, 1 Sept 1854; *d* Neustrelitz, 27 Sept 1921). German composer and teacher.

1. Life and works. 2. Style, reception.

1. LIFE AND WORKS. Humperdinck received piano tuition at an early age, and produced his first composition, *Zu Mantua in Banden*, for piano duet, at the age of seven and his first attempts at works for the stage, the Singspiele *Perla* and *Claudine von Villa Bella* at 13. Having attended elementary school in Siegburg (until 1869), he completed his schooling at the Theodorianum Gymnasium in Paderborn. He sang occasionally as a chorister in performances by the choirs of Paderborn Cathedral and music society. Musical influences at the time were wide-ranging, from the standard symphonic works of Mozart and Haydn to Mendelssohn and, particularly, Weber. During the Paderborn years, in addition to a *Jubelhymnus* for choir and orchestra he composed an *Ave Maria* for tenor and string quartet (both 1871); these and other youthful works were destroyed by a fire at the family home in November 1874.

In spite of his obvious talent, his parents did not approve of the developing conflict of interest between music and other school commitments and, after passing the Abitur in August 1871, he was made to study architecture. However, after a year he was allowed to change to a course at the Cologne Conservatory, through the influence of the director, Ferdinand Hiller.

During the next four years at the conservatory, his teachers included Hiller, Gustav Jensen and (until 1874) Friedrich Gernsheim for harmony and counterpoint, Eduard Mertke for piano and Franz Weber for organ. He was also able to hear Wagner's operas for the first time (*Die Meistersinger* and *Die Walküre*) and received the Frankfurt Mozart Prize in 1876.

With the help of this stipend, Humperdinck travelled to Munich in June 1877. There he entered the Königliche Musikschule, becoming a pupil of Joseph Rheinberger for counterpoint and fugue and, on Hiller's personal recommendation, a private pupil of Franz Lachner for composition. During his time at the Musikschule he composed the first versions of the cantatas *Die Wallfahrt nach Kevlaar* and *Das Glück von Edenhall*, which were given at end-of-term concerts in July 1878 and 1879 respectively.

A *Humoreske* for small orchestra (1878–9), acquired by the court theatre at Munich as a comedy overture, also significantly featured as part of his work at the Musikschule. In December 1878 he became a member of the 'Orden vom Gral', a society led by his fellow student Oskar Mertz, consisting of young musicians, budding artists and academics, which, with the Munich Wagner Society, promoted Wagner's music and ideals. Through his membership, he was able to experience the first performance in Munich of *Der Ring des Nibelungen*.

On 13 October 1879, Humperdinck won the Berlin Mendelssohn Prize, designed to finance a year's study in Italy, and on 6 December he left for Rome, where he met and befriended the composer Giovanni Sgambati. On 9 March 1880, in Naples, he met Wagner for the first time. He then travelled around southern Italy and Sicily, absorbing local folksong and completing his incidental music for Aristophanes' comedy *Die Frösche*, which he had begun in Munich at the request of Karl von Perfall, Intendant of the court opera. In May he returned to Wagner's Villa Angri in Naples, spending several weeks there, and Wagner invited him to Bayreuth to assist with the preparation of *Parsifal*. From January 1881 until August 1882 he lived at Bayreuth, copying the score to *Parsifal* and, having become director of Anton Seidl's Bayreuther Musik-Dilettantenverein, introducing orchestral and chamber works into the normal programmes of choral music. When Wagner left for Italy during the winter of 1881–2, Humperdinck became responsible for training a boys' chorus for *Parsifal*.

After the first performance of *Parsifal* (26 July 1882), Humperdinck visited Rome briefly, then moved to Paris, where he gained acceptance into the Cercle St Simon, founded by Jean Jacques Gabriel Monod, thereby making contact with Chabrier, Lamoureux, Saint-Saëns and d'Indy. In December 1882 he was summoned by Wagner to Venice to replace Seidl in assisting with the preparation of Wagner's Symphony in C, which was performed on 24 December. Humperdinck was to have conducted the work, but in the event, Wagner conducted it himself. Wagner intended that Humperdinck be offered a teaching post at the Venice Conservatory, but because of anti-German feelings in Italy at the time it was not thought wise to appoint a young German. In January 1883 Humperdinck returned to Paris. There the news of Wagner's death on 14 February deeply affected him, although he had always acknowledged that his own creative impulses were being stifled while he remained under Wagner's wing; over the next seven years he allowed time for Wagner's influence to recede.

In spring 1883, he undertook a scholarship tour of Spain, Gibraltar, Morocco and Tangiers, absorbing both Arabian culture and Moorish architecture, which held a special interest for him. In July he entered into an arrangement which involved duties as deputy Kapellmeister at the municipal theatre in Cologne. He took up the post in November, but was deprived of the inaugural works he was entitled to, including *Tannhäuser*. As a result, he withdrew from his contract after the first performance of his stage music for Calderón's *Der Richter von Zalamea*. About this time his applications for other posts, including municipal and university music director in Bonn, were unsuccessful, so he returned to Cologne (where he met Brahms for the first time). Franz Wüllner had succeeded Hiller at the Cologne Conservatory and had arranged for the first performance of the revised version of Humperdinck's *Das Glück von Edenhall*; Wüllner himself conducted the performance on 25 November, to great acclaim.

Towards the end of 1884, in recollection of his trip to Morocco, Humperdinck began to work on an orchestral suite, which he later reworked as *Maurische Rhapsodie* (EHWV 87.2). On 12 January 1885 he and Richard Strauss met at a rehearsal of Strauss's Symphony in F minor, establishing a lifelong artistic friendship. Acting on Strauss's advice, Humperdinck visited the industrialist Alfred Krupp on 24 January and was engaged by him as pianist at the Villa Hügel (he stayed there until 1 August). In March Wüllner suggested that he take up the position of tutor in theory and composition at the Barcelona Conservatory; he began his duties in November 1885, though soon wearied of the careless attitude of both staff and students, who regarded German music as merely a science. In spite of these conditions (Beethoven's piano sonatas were unheard of there) Humperdinck produced an elementary harmony tutor, *Ensayo de un metodo del armonia*, and worked on the second version of *Die Wallfahrt nach Kevlaar*. Beset by illness he quickly tired of Spain and left in July 1886. Humperdinck taught harmony and directed the choir at the Cologne Conservatory until Easter 1887. The second performance of *Wallfahrt nach Kevlaar* took place in Cologne (27 June), this time as part of the 24th festival of the Allgemeiner Deutscher Musikverein. The audience included not only Brahms and Sgambati (who had come from Italy) but also Dr Ludwig Strecker, the chief executive of Schott, the Mainz publishing house, which acquired the rights to *Wallfahrt nach Kevlaar*. Later that year Humperdinck worked on the *Maurische Suite* and arranged parts of Wagner's *Tristan und Isolde* for two pianos, eight hands, with voices. He suffered pulmonary disease during the winter of 1887–8 but occupied his time as concert critic for the *Bonner Zeitung*. After spending the summer of 1888 involved in the Bayreuth festival, he became a reader and editor for Schott's (the post lasted until May 1890). During his time with Schott's he edited new versions of Auber's opera *La cheval de bronze* (as *Das eherne Pferd*, EHWV 214) and a two-piano version of Bach's *Das wohltemperirte Clavier*. Having moved to Mainz, he also wrote opera critiques for the *Mainzer Tageblatt*.

In October 1889 Humperdinck became private tutor to Wagner's son Siegfried for a year; the teacher-pupil relationship developed into friendship, evidenced by extensive correspondence. During the winter Humperdinck undertook guest engagements as a conductor; at the same time his attempt to obtain the post of municipal director in Düsseldorf was unsuccessful.

Hugo Wolf's music was a major discovery for Humperdinck in April 1890 and he recommended the Mörike songs to Schott's for publication. This period also saw the germination of *Hänsel und Gretel*: four songs composed to his sister's words (EHWV 93.1), although there was then no indication that these might develop into an opera. In August, he took an apartment in Poppelsdorf, near Bonn, and spent September composing the Singspiel version of *Hänsel und Gretel* (EHWV 93.2), which consisted of 16 songs with piano accompaniment. On 23 October he and Wolf met; they became firm friends, and Wolf inspired in Humperdinck an interest in Bruckner's music. Also in October, he went to Frankfurt to take up

a professorial post at the Hoch Conservatory that had been offered to him by its director, Bernhard Scholz. He spent several years there; he was also consultant for opera at the *Frankfurter Zeitung* and taught theory at Julius Stockhausen's school for singing.

Humperdinck became engaged to Hedwig Taxer at Christmas 1890 and presented her with the Singspiel version of *Hänsel und Gretel* as an engagement present. In January 1891 he started orchestrating it and began to consider turning it into a full-scale opera. From June to August he was occupied at Bayreuth both as a critic for the *Frankfurter Zeitung* and as a backstage helper for opera production. In December Humperdinck presented Hedwig with the draft of the full version of *Hänsel und Gretel* as a Christmas present. In January 1892 he began work on the full score. Around this time he developed a hearing affliction and remained partially deaf for the rest of his life.

On 19 May he and Hedwig were married and spent the summer at the Bayreuth festival. Humperdinck's duties as a teacher and critic, his marriage and fatherhood (his first child, Wolfram, was born on 29 April 1893), delayed the completion of the final version of *Hänsel und Gretel* until 17 September 1893. The first performance was given in Weimar on 23 December under Richard Strauss; its success was immediate and spread throughout Europe. Mahler, whom Humperdinck met in Weimar on 1 June 1894, gave the first performance in Hamburg on 25 September. Further performances of significance were under Felix Weingartner on 13 October in Berlin in the presence of the Kaiser and his wife, who granted Humperdinck an audience; on 30 November in Dessau, directed by Cosima Wagner; and on 18 December in Vienna, attended by Humperdinck, Brahms and Wolf.

In December Humperdinck met Heinrich Porges, who asked him to compose incidental music to *Königskinder*, a poem turned into a fairy tale play by his daughter, Elsa Bernstein-Porges (writing under the pseudonym Ernst Rosmer). After Humperdinck and his wife returned from a trip to Italy and Sicily in June 1895, he decided to revise *Königskinder* as a melodrama (EHWV106.1). This melodrama features the first appearance of notated Sprechgesang (in which the voice approximates the position of the notated pitch without truly centring it). During July and August he continued working on it and from 21 to 30 September took part in the International Copyright Congress in Dresden, where he met the conductor Arthur Nikisch. He completed *Königskinder* the melodrama on 2 January 1897; its highly successful première was given in Munich on 23 January. By the time it appeared in its revised version as a full opera in 1910, it had received performances in 130 theatres.

Between 1897 and 1900 Humperdinck's compositions were almost exclusively songs for voice and piano, although he wrote sketches for a comic opera, *St Cyr* (which later became *Die Heirat wider Willen*), and completed the final, three-movement version of the *Maurische Rhapsodie* for large orchestra. He went to England to conduct the first performance of the *Rhapsodie* at the Leeds Musical Festival on 7 October 1898.

In November 1900 Humperdinck was made a member of the Royal Academy of Arts in Berlin and appointed principal of one of its associate schools of composition: as a teacher he was exceptionally tolerant, encouraging students to depart from formal rules in pursuit of their own style. At the same time he became a governor of the Allgemeiner Deutscher Musikverein and of the Genossenschaft Deutscher Tonsetzer. In December the whole family moved to Berlin, retaining their home in Boppard as a summer residence.

In April 1901 Humperdinck began work on the opera *Dornröschen* but, in general, compositions during the years 1901 to 1905 were sparse, consisting of several songs, an item for male-voice choir (*Rosmarin*) and a prelude for small orchestra (EHWV 129). *Dornröschen* was completed in July 1902; Humperdinck constructed an orchestral suite from it and, anticipating the full opera, it was performed in Krefeld later that month. The opera received its first performance in Frankfurt, on 12 November, to poor reviews.

In Berlin, Richard Strauss was influential in Humperdinck's life during 1905; on 1 January he conducted the first performance of Humperdinck's version of Auber's *Le cheval de bronze* and on 14 April the first performance of *Die Heirat wider Willen*, which Humperdinck had completed on 1 March. 1905 also saw the beginning of a series of fruitful collaborations with the Berlin-based director Max Reinhardt, which involved writing incidental music to the plays of Shakespeare that Reinhardt was presenting at the Deutsches Theater. The first was *Der Kaufmann von Venedig*, which had its first performance on 9 November. Later in the series were *Das Wintermärchen* (1906), *Der Sturm* (1906) and *Was ihr Wollt* (1907). Towards the end of 1905, at the invitation of the director of the Metropolitan Opera in New York, Humperdinck and his wife went to the USA for the first performance there of *Hänsel und Gretel*, conducted by Alfred Hertz. At this time Humperdinck's only stage offering, apart from the incidental music, was *Bübchens Weihnachtstraum* (a setting of a nativity play, first performed on 30 December 1906).

In 1907 Humperdinck, his wife and their two eldest children visited Italy, where in Venice they met and made friends with the composer Wolf-Ferrari. On his return, Humperdinck continued to compose incidental music for Reinhardt's Shakespeare productions and wrote *Parsifal-Skizzen* (EHWV 237), a series in memory of his relationship with Wagner. In December, Elsa Bernstein-Porges gave Humperdinck permission to turn *Königskinder* into a fully fledged opera (EHWV 106.2) and on 20 March 1908 he made arrangements with the Metropolitan Opera, New York, to give the first performance. The composition and orchestration took another two years and it was not completed until 24 June 1910. During that time Humperdinck composed little else, but he was made an honorary member of the Académie Française (1908) and received an honorary doctorate from the University of Berlin (1910).

Humperdinck, his wife and his eldest daughter (Edith) set sail for New York on 28 November 1910. The first performance of *Königskinder*, conducted by Alfred Hertz, took place on 28 December before a hugely appreciative audience (fig.1). The opera completely outshone Puccini's *La fanciulla del West*, which was also playing in New York (under Toscanini), but the two composers were generous in their praise for each other and became firm friends. The Humperdinck family returned to Berlin in early January 1911 and the first, equally successful, German performance of *Königskinder* took place there on 14 January at the Royal Opera House, conducted by


*1. Geraldine Farrar as the Goose Girl in Act 1 of the original production of Humperdinck's 'Königskinder', Metropolitan Opera, New York, 1910*

Leo Blech. In February Humperdinck was appointed director of the department of theory and composition at the Königliche Hochschule für Musik in Berlin, in succession to Max Bruch. He spent most of 1911 composing the 'mystery pantomime' *Das Wünder* (also known as *Das Mirakel*) in collaboration with Karl Vollmöller and Max Reinhardt, and in December he was in London with his wife and his son Wolfram for its première in the Grand Hall at Olympia, conducted by Gustav Hollaender.

On 5 January 1912 Humperdinck suffered a severe stroke and, although he made a recovery, his left hand remained permanently paralysed. Shortly afterwards he was elected to the vice-presidency of the Prussian Academy of Arts in Berlin and he resumed his duties in October. Only two compositions emerged from 1913: a song and the two-act Singspiel *Die Marketenderin*, although this did not have its (successful) first performance until 10 May 1914, in Cologne, conducted by Gustav Brecher. On 7 February 1914 (with Debussy, Elgar, Goldmark, Pedrell and Saint-Saëns) Humperdinck was granted honorary membership of the Accademia di S Cecilia in Rome.

In the summer of 1915 Humperdinck began to compose what would be his final work for the stage, *Gaudeamus*, a three-act opera based on student life; even with the assistance of his son Wolfram, it was not completed until the end of 1918 (its first performance, on 18 March 1919 in Darmstadt, was conducted by Erich Kleiber). Humperdinck's wife died in March 1916, and the succeeding years saw a further deterioration in his own health. A new production of *Königskinder* was given at the Royal Opera House, Berlin, on 1 January 1919 (Richard Strauss was now Intendant), again under Leo Blech. Humperdinck continued to compose sporadically, producing several more songs and a three-movement String Quartet (EHWV 164), before finally retiring from his duties early in 1920.

In March 1921 he suffered another slight stroke, but this did not prevent him from composing, while convalescing, Six Children's Songs (EHWV169) for chorus and piano, and his last work, a *Sonatine* in G major for four violins (EHWV 170). On 24 and 26 September, at the municipal theatre in Neustrelitz, he attended the opening and second-night performances of his son Wolfram's first production as a director, of Weber's *Der Freischütz*. He was taken ill with a heart attack during the second performance and during the night suffered another attack, with complications from pneumonia, and died shortly afterwards. He was buried on 1 October in Stahnsdorf, near Berlin. In his memory, *Hänsel und Gretel* and the last act of *Königskinder* were given a few weeks later by the Berlin State Opera.

2. STYLE, RECEPTION. The majority of Humperdinck's output is vocal, from early works written as a 13-year-old, to the penultimate work, the Six Children's Songs. Members of his family – his father (Gustav), his wife, his brother-in-law Herman Wette and, most significantly, his sister Adelheid Wette – were his most fruitful collaborators and provided the majority of his texts. Adelheid, in particular, focussed upon the fairy tale genre (fig.2), and in *Hänsel und Gretel* her decision to alter the story so that the mother is the children's real mother, rather than a wicked stepmother, paved the way for a more optimistic plot and happy ending than is suggested in the original by the Grimm brothers. Given that the mother and the witch are never on stage at the same time, some performances – as a compromise between Adelheid Wette's plot and the Grimm – have had the parts of the mother and the witch taken by the same singer, implying that they are really one character.

Humperdinck drew upon many other contemporary writers for his sources. Outside the family, the most significant was Elsa Bernstein-Porges, the librettist for both versions of *Königskinder*. Later collaborators such as Elisabeth Ebeling, Bertha Filhès and Robert Misch were not able to provide texts to match the quality of Humperdinck's music and it is the texts that are considered to be the reason why works such as *Dornröschen*, *Die Marketenderin*, *Bübchens Weihnachtstraum* and *Gaudeamus* did not enjoy lasting success.

Although in *Hänsel und Gretel* the fairy tale had proved an effective foil to the prevailing trends of Wagnerian




*2. Title-page of the vocal score of Humperdinck's 'Die sieben Geislein' (Magdeburg: Heinrichshofen, 1895)*

music drama and Italian *verismo*, Humperdinck was unable to repeat the formula in *Dornröschen* (1902, based on the tale of the Sleeping Beauty), because the work was undermined by the imperfections of the libretto as well as the extravagance of its setting. He did succeed, however, in the opera version of *Königskinder* (1910), also based on a fairy tale and regarded by Humperdinck as his best work ('written with my life's blood').

Problems with librettos set a pattern for Humperdinck's later stage works, which were not well received in spite of the beauty of the music and the immaculate instrumentation. An exception is *Die Heirat wider Willen* (1905), where Humperdinck abandoned the fairy tale to try his hand at comic opera. Although his wife adapted Dumas' tale expertly for the libretto, it was very long (the third act in particular) and required a lavish, extravagant production; it did, however, enjoy a brief revival in the 1930s, after Wolfram Humperdinck, with Adolf Vogl, produced a slightly shortened version.

Much of Humperdinck's instrumentation, both in the stage works and in the small quantity of music for orchestra, ranges from straightforward to highly complex and difficult, but shows great insight into the capabilities and colours of the instruments of the time. Humperdinck wrote a concise, thorough manual of orchestration (EHWV 235).

Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual. Wagner clearly had a great influence on him, but he was always conscious of this influence, notably during Wagner's lifetime, and sufficiently circumspect not to allow it to affect his output indiscriminately. His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries. Humperdinck's debt to Wagner and Strauss has been well documented, but he was not above paying discreet homage to other composers who had influenced him, by occasionally quoting them in his works.

Interest in Humperdinck's music was rekindled during the later years of the 20th century, thanks to the pioneering work and exhaustive researches by (among others) his granddaughter, Dr Eva Humperdinck (Sr M. Evamaris of the Schönstatter Marienschwester in Koblenz), and Dr Hans-Josef Irmen of the University of Essen. *Hänsel und Gretel* has remained a worldwide favourite in opera houses, and in recordings. *Königskinder* enjoyed significant stagings in Aachen (1978) and in London (1992, ENO). *Die Heirat wider Willen* and much of Humperdinck's orchestral music (including the overtures to the stage works) was recorded. A three-week Humperdinck Festival in September each year in the composer's birthplace, Siegburg, presents music from all periods, incorporating as much of the smaller-scale music as is practicable.

## WORKS

*many MSS in D-F*

EHWV – *number in Humperdinck catalogue (1994)*

### OPERAS

| EHWV | |
|---|---|
| 4 | Perla, Spl, lost |
| 5 | Claudine von Villa Bella (Spl, after J.W. von Goethe), 1868–72, lost except for ov., see ORCHESTRAL [EHWV5.1] |
| 80 | Fedelma (op, E. von Wolzogen), 1883–4, frag.; see also SONGS [EHWV80.1, 80.3] |
| 91 | Schneewittchen (Liederspiel, A. Wette), 1888; see also SONGS[EHWV91.2] |
| 93.3 | Hänsel und Gretel (Märchenoper, A. and H. Wettte and G. and E. Humperdinck, after J.L. and W.C. Grimm), Weimar, Hof, 23 Dec 1893 (Mainz, 1894) [rev. of Spl EHWV93.2, 1890]; see also SONGS [EHWV93.3.4] |
| 100 | Die sieben Geislein (Liederspiel, 1, A. Wette, after Grimm), Berlin, Schiller, 19 Dec 1895 (Magdeburg, 1895) |
| 106.1 | Königskinder (melodrama, 3, E. Rosmer [E. Bernstein-Porges]), Munich, Hof, 23 Jan 1897 (Leipzig, 1897), rev. as Märchenoper, see EHWV160.2; see also ORCHESTRAL [EHWV106.1.1], SONGS [EHWV101, 106.1.4] |
| 121 | Dornröschen (Märchenoper, 3, E. Ebeling and B. Filhès, after C. Perrault), Frankfurt, Stadt, 12 Nov 1902 (Leipzig, 1902); see also SONGS [EHWV121.1.1] |
| 130 | Die Heirat wider Willen (komische Oper, 3, H. Humperdinck, after A. Dumas: *Les demoiselles de Saint-Cyr*), Berlin, Kgl, 14 April 1905 (Leipzig, 1905); see also SONGS [EHWV130.3, 130.5] |
| 136 | Bübchens Weihnachtstraum (melodramatisches Krippenspiel, G. Falke), Berlin, Zirkus Busch, 30 Dec 1906 (Berlin, 1906) |
| 160.2 | Königskinder (Märchenoper, 3, Rosmer), New York, Met, 28 Dec 1910 (Leipzig, 1910) [rev. of EHWV106.1] |
| 151 | Das Wunder (Das Mirakel) (Mysterienpantomime, 2 and Zwischenspiel, C. von Heisterbach and M. Maeterlinck, London, Olympia, 23 Dec 1911 (Berlin, 1912) |
| 155 | Die Marketenderin (Spl, 2, R. Misch), Cologne, Stadt, 10 May 1914 (Berlin, 1914); see also SONGS [EHWV155.2] |
| 162 | Gaudeamus: Szenen aus dem deutschen Studentenleben (Spieloper, 3, Misch), Darmstadt, Landes, 18 March 1919 (Berlin, 1919); see also SONGS [EHWV162.1] |

### INCIDENTAL MUSIC

| | |
|---|---|
| 61 | Die Frösche (Aristophanes), 1879–86, frag. |
| 82 | Der Richter von Zalamea (P. Calderón de la Barca: *El alcalde de Zalamea*), Cologne, Stadt, 19 Nov 1883; see also SONGS[EHWV82.1–4] |

133 Der Kaufmann von Venedig (W. Shakespeare, trans. A.W. von Schlegel), Berlin, Deutsches, 9 Nov 1905 (Leipzig, 1906)

135 Das Wintermärchen (Shakespeare, trans. L. Tieck), Berlin, Deutsches, 15 Sept 1906 (Leipzig, 1907)

138 Der Sturm (Shakespeare, trans. Schlegel), Berlin, Neues Schauspielhaus, 26 Oct 1906 (Leipzig, 1907)

140 Was ihr wollt (Shakespeare: *Twelfth Night*, trans. R.A. Schröder), Berlin, Deutsches, 17 Oct 1907 (Leipzig, 1908)

141 Lysistrata (Aristophanes, trans. L. Greiner), Berlin, Kammerspiele, 27 Feb 1908

150 Der blaue Vogel (Maeterlinck, trans. S. Epstein), 1910, Berlin, Deutsches, 23 Dec 1912, ed. (Leipzig, 1942); see also ORCHESTRAL[EHWV150.1, 150.7]

CHORAL

*mixed chorus unless otherwise stated*

7 Jubelhymnus (Hymnus), chorus, orch, 1871

12 Siegeschor, chorus, pf 4 hands, 1872

27 Die wunderschöne Zeit (G. Humperdinck), B, chorus, fl, str qt, 1874–8, frag.

33 Scheiden und Vergessen (Das ich im Lenz vom Lieben scheide) (G. Humperdinck), chorus, 1875/7

34 Mein Herz ist am Rhein (G. Humperdinck), chorus, 1875/7

40 Rheinisches Kaiserlied (Heil, König, heil), chorus, 1876

44 Rizzios Tod (dramatic cant.), 4 solo vv, chorus, orch, 1876, frag.

45 Credo, B♭, S, A, T, B, double chorus, orch, org, 1877, frag.

46 Die ganze Welt ist Glanz und Freud (E. Geibel), chorus, 1877

47 Frühlingssehnsucht (Uns hat der Winter geschadet überall) (Walther von der Vogelweide), chorus, 1877, rev. 1892–3 (Berlin, 1895)

49 So winterlich noch schaudern (Geibel), chorus, 1877

50 Weihelied (G. Humperdinck), chorus, pf ad lib, 1877

53, 53.1 Herbstlied (Im Herbste; Sommerstunden, seid ihr geschwunden) (G. Humperdinck), 1st version, chorus, pf, 1878, perf. Munich, Musikschule, 7 April 1878; 2nd version, chorus, orch, 1885

55, 55.1 Die Wallfahrt nach Kevlaar (cant., H. Heine), A, T, chorus, orch, 1st version 1878, perf. Munich, Musikschule, 15 July 1878; 2nd version 1885–6, perf. Cologne, 18 Jan 1887 (Mainz, 1888)

56 Jeanne d'Arc, soloists, chorus, orch, 1878, frag.

60, 60.1 Das Glück von Edenhall (cant., L. Uhland), chorus, orch, 1st version 1879, perf. Munich, 15 July 1879; 2nd version 1883, perf. Gürzenich, 25 Nov 1884 (Berlin, 1885)

67 Auf dem See (Der Abend ist gekommen) (F. Halm), chorus, 1879, frag.

74 Die Fischerin (dramatic cant., Goethe), 3 solo vv, orch, 1880–81, ?lost

76 Achtstimmige Vokalfuge, 2 choruses, 1881

81.1 Die schöne Insel (G. Humperdinck), male vv, 1888

97 Chor der Gäste (H. Ibsen), chorus, 1890

98 Abschied (Seemanns Abschied) (Ibsen), 4 male vv, 1893 (Berlin, 1895)

116 Ave Maria, S, A, female vv, 1900/01

124.1 Rosmarin, male vv, 1903 (Leipzig, 1903)

134 Festgesang (Endlos und machtvoll durch die Zeiten) (J. Wolff), S, T, chorus, orch, org ad lib, 1905–6, perf. Berlin, Musikhochschule, 24 Feb 1906

115.3 Wiegenlied (E. Ebeling), male vv, 1907 (Leipzig, n.d.) [arr. of EHWV115, see SONGS]

155.1 Pionier-Chor (R. Misch), 4 male vv, 1914 (Berlin, 1915) [from EHWV155, see OPERAS]

156 Sang an den Kaiser (Als jüngst den Dreikampf zu bestehn) (H. Sudermann), male vv, 1914

157 Christnacht 1914 (L. Thoma), chorus, 1914

158 Benedictus, 4 male vv, 1915 (Zürich, 1919)

155.3 Deutsche Hymne (Misch), male vv (Berlin, 1915) [from EHWV155, see OPERAS]

160 Das Lied vom schwarzen Adler (Mächtig rauschen deine Schwingen) (cant., H. von Treitschke), chorus, orch, 1916

169 Six Children's Songs (V. Lehmann/E. Humperdinck), chorus, pf, 1921 (Philadelphia, 1924)

See also SONGS [EHWV92, 96, 111]

SONGS

*for 1 voice and piano unless otherwise stated*

2 Bahnwärters Abendlied (Das Signalglöckchen; Ting-tang, ting-tang) (E. Humperdinck), S, A, pf, 1861

6 Muttergotteslied (Sei gegrüsst viel tausend Male) (? E. Humperdinck), 1v, unacc., 1870/72

10 Ave Maria, T, str qt, 1871 (Paderborn, 1871)

13 Der Garten (Die Liebe kam als Maiensonne) (F.W. Grimme), 1872, facs. in F.W. Grimme: *Ausgewählte Werke*, ed. G. Grimme-Welsch (Aschendorf, 1983)

14 Vom Häselein und vom Mägdlein (Wenn sich kaum die Häselein wuschen) (Grimme), 1872 (Siegburg, 1872)

17 Von hoher Warte schau ich neider (J. Degen), B, pf, vc, 1872 (Cologne, 1872)

27 Die wunderschöne Zeit (Und wieder kehrt die schöne Zeit) (G. Humperdinck), B, chorus, fl obbl, str qt, 1874 (Cologne, 1874)

28 Romanze (Wess' es, Blanka, meine Tochter) (E. Geibel), 1v, orch, 1874 (Cologne, 1874)

32 Deutschland, Deutschland über alles (A.H. Hoffmann von Fallersleben), B, pf, 1875, frag.

35 Herz und Wald (O wie schön ist der Wald) (A. Humperdinck), 1875

36, 36.2 Ballade (Der Herbstwind seufzt) (H. Arnold), 1875, frag.; arr. A, orch, 1916

41 Der Ungenannten (Auf eines Berges Gipfel) (L. Uhland), 1876

42 Oft Sinn' ich hin und wieder (W. Bodenstedt), 1876, in Lieder-Strauss: Sammlung beliebter Lieder (Siegburg, 1876)

43 Das zerbrochene Ringlein (In einem kühlen Grunde) (J. von Eichendorff), 1876 (Siegburg, 1876)

51 Lied vom Glück (Mir tönt ein Lied im Sinn) (E. Gregor), 1st version, S, pf, 1877; 2nd version, 1895 (Berlin, 1895)

57 Lied, S, 1878 (Xanten, 1878)

58 Die Wasserrose (Es hat ein todeswunder Schwann) (J. Giehrl), 1878 (Munich, 1878)

69 Ständchen (G. and E. Humperdinck), 4 solo male vv, 1880 (Naples, 1880)

72 Holzschulied (Wer hat wohl die schöne Tracht) (G. Humperdinck), 1880 (Xanten, 1880)

73 Schmetterlingsjäger (Es hüpfet durch blumige Wiesen) (G. Humperdinck), 1880 (Xanten, 1880)

78, 78.1 Lied der Margaretha (Jetzt ist er hinaus) (J.V. von Scheffel), 1st version, S, pf, 1882; 2nd version, 1v, orch, 1884

79 Fischerlied, 1882 (Bayreuth, 1882)

80.1 Fedelma-Lied (Weh dem, der Böses von ihr spricht) (E. von Wolzogen), 1883 (Cologne, 1883) [from EHWV80, see OPERAS]

82.1–4 songs from Der Richter von Zalamea EHWV82 [see INCIDENTAL MUSIC], 1v, pf/gui/mand, 1883 (Cologne, 1883): 1 Jetzt soll, tralala, erschallen; 2 Des Rosmarines Blüten; 3 War einst einer, hiess Sampayo; 4 Von den Höh'n entgegen leuchtet Morgenglut

81 Die Insel (Die schöne Insel) (G. Humperdinck), 1883–4

80.3 Zigeunerlied (Siehst Du dort unten tief im Tal) (Wolzogen), 1884 (Munich, 1884) [from EHWV80, see OPERAS]

83 Röslein-Walzer (Ich weiss ein schönes Röselein) (A. Wette-Humperdinck), 1884 (Cologne, 1884), arr. 1v, orch, 1896 (Hanover, 1896)

84 Festreigen (Lasst uns zu des Festes Lust) (G. Humperdinck), 2vv, pf, 1885 (Xanten, 1885)

85 Ursel-Lied (H. Wette), 1885 (Xanten, 1885)

86 Sonnenhymne des heiligen Franziskus (Mein Gott, ich preise Dich im Stillen) (St Francis of Assisi), 1887 (Cologne, 1887)

88 Weihnachtsliedchen, 1887 (Cologne, 1887)

90 Winterlied (Geduld, du kleine Knospe) (A. von Platen), 1887 (Poppelsdorf, 1887), arr. 1v, orch, 1920, in Erste Liebe (Berlin, 1920)

91.1 Im Freien zu singen (Schneewittchens Waldlied; Im Grünen, im Walde) (A. Wette-Humperdinck), 1888, in Vier Kinderlieder (Leipzig, 1901) [from EHWV91, see OPERAS]

91.2 Sechs Zwergenlieder (A. Wette-Humperdinck), children's choir, pf, 1888, in *Für's Haus* [Mainz] (1888): 1 Ankunft

| | |
|---|---|
| | und Abschied; 2 Schlummerlied; 3 Tanzlied; 4 Klage; 5 Schlusslied 1; 6 Schlusslied 2 [from EHWV91, see OPERAS] |
| 92 | 'S Strässle (Glei hinter mei'm Häusle) (G. Seuffer), 1889 (Mainz, 1889), rev. male chorus, 1895 (Berlin, 1895) |
| 93.1.3 | Gute Nacht (Schlummerliedchen; In den Zweigen die Vögelein) (A. Wette-Humperdinck), 2vv, pf, 1890 (Cologne, 1890) |
| 94 | Die Lerche (Kleine Lerche, du steigst) (J. Sturm), 1890 (Mainz, 1890) |
| 95 | Sonntagsruhe (Sei mir willkommen) (Sturm), 1890 (Berlin, 1895), arr. 1v, orch, 1892 (Boppard, 1892) |
| 96 | Sonne lacht in Hain und Hage (H. Ibsen), 1v, pf, chorus (refrain only), 1890 (Frankfurt, 1890) |
| 93.3.4 | songs from Hänsel und Gretel EHWV93.3 [see OPERAS], 1893–5 (Mainz, 1895) : 1 Tanzliedchen (Brüderchen, komm tanz mit mir), S, A, pf, 1893; 2 Lied des Sandmännchens (Der kleine Sandmann bin ich), 1893; 3 Abendsegen (Abends, will ich schlafen gehn), S, Mez, pf, 1895 |
| 101 | Rosenringel (Roter Ringelrosenbusch) (E. Rosmer [E. Bernstein-Porges]), 1895, in Daheim (Bielefeld and Leipzig, 1895) [also used in Königskinder EHWV106.1] |
| 102 | Jagar und Senn'rin [Büable, hör mi ân], 1895 (Berlin, 1895) |
| 103 | Romanze (Es muss ein eigen Ding sein) (E. Bunze), 1895 (Berlin, 1895) |
| 104 | Liebesorakel (Ob ich den Blumen trauen soll?) (T. Stromberg), 1895 (Berlin, 1895) |
| 105 | Der Kinder Abendlied (E. Brausewetter), 1897 (Munich, 1897) |
| 106.1.4 | songs from Königskinder EHWV106.1 [see OPERAS], 1897 (Leipzig, 1897): 1 Lied der Gänsemagd (Ach, bin ich allein); 2 Lied des Spielmanns |
| 107 | Junge Lieder (Acht-Lieder-Zyklus) (M. Leiffmann), 1898 (Leipzig, 1898): 1 Blumensprache (Ob Blumen reden können?); 2 Mein Gruss (Will ich der Liebsten schicken); 3 Blauveilchen (Am stillen Pfad); 4 Lenzknospen (Im Blütensegen der Lenznatur); 5 Flattern (Schmetterling, niedich Ding); 6 Geheimnis (Den Hain durchrauscht der klare Bach); 7 Entsagung (Ob ich weine, ob ich klage); 8 Maiahnung (Es weht durch hellschimmernde Wipfel) |
| 110 | Kennt ihr die Heimat trauter Seelenlust? (G. Humperdinck), 1898, in Preisgekrönte und andere ausgewählte Moselweinlieder aus dem Trarbacher Sängerkrieg (Berlin, 1899) |
| 111 | Weihnachten (Leise weht's durch alle Lande) (A. Wette), 1v, pf, chorus ad lib, 1898, in Weihnachtslieder des Berliner Lokalanzeigers (Berlin, 1898) |
| 108 | Dein grünes, stilles Tal (Mosellied) (C. Hessel), 1899 (Berlin, 1899) |
| 112 | Lahnlied (Du lustige Lahn) (Hessel), 1899, in Weihnachtsbeilage des Berliner Lokalanzeigers (Berlin, 1899) |
| 113 | Weihnachtskinderliedchen (Laut schall unser Lied empor) (A. Wette-Humperdinck), 1899, in Weihnachtsbeilage des Berliner Lokalanzeigers (Berlin, 1899) |
| 114 | Der Stern von Bethlehem (Ein Sternlein funkelt) (H. Humperdinck), 1900, facs. in *Die Woche* [Berlin] (22 Dec 1900), and (Leipzig, 1901) |
| 115 | Wiegenlied (Es schaukeln die Winde) (E. Ebeling), 1900, in Vier Kinderlieder (Leipzig, 1901), arr. 1v, str qnt, 1906 (Leipzig, 1906); see also CHORAL [EHWV115.3] |
| 117 | Oi' Schwalb macht koi'n Sommer (Seuffer), 1901 (Berlin, 1901) |
| 118 | Die Schwalbe (Frau Schwalbe ist 'ne Schwätzerin) (G.C. Dieffenbach), 1901, in Vier Kinderlieder (Leipzig, 1901) |
| 119 | Ein Lied von Christian de Wet (Wer ist's, der für sein Vaterland) (J. Trojan), 1901 (Leipzig, 1901) |
| 120, 120.1 | Am Rhein (Wenn im sonnigen Herbste) (J. von Wildenradt), 1902, in *Die Woche* [Berlin] (1902), festival issue, and (Leipzig, 1902); arr. 1v, orch, 1916 |
| 122 | Zeitlied I (Die Träumer und Propheten) (O.J. Bierbaum), 1902 (Berlin, 1902), 2nd version, 1903, in *Die Zeit* [Vienna], xxxiv (1903), New Year suppl. |
| 123 | Zeitlied II (Sag nicht, das dir des Glückes Wagen) (H. Humperdinck), 1902 |
| 121.1.1 | Gesang der Rosmädchen (Ebeling and Filhès), 2vv, pf, 1903 (Leipzig, 1903) [from EHWV121, see OPERAS] |
| 124 | Rosmarin (Es wollt ein Jungfrau früh aufstehn) (Des Knaben Wunderhorn), 1903, in *Im Volkston*, no.3 (Berlin, 1903) [suppl. to *Die Woche*], and (Leipzig, 1903) |
| 125 | Unter der Linden (Walther von der Vogelweide), 1903, in *Die Woche* [Berlin] (20 June 1903), and (Leipzig, 1903), arr. 1v, orch, 1920 (Berlin, 1920) |
| 126 | Verratene Liebe (Amore denunziate; Des Nachts wir uns küssten) (A. von Chamisso), 1904 (Milan, 1904) |
| 127 | Die Lerche (Lerchelein, lieb und klein) (A. Wette-Humperdinck), 1904 (Leipzig, 1904) |
| 128 | Das Waldvöglein (A. Wette), 1904 (Leipzig, 1904) |
| 130.3 | Kommt daher ein Edelmann (H. Humperdinck), 1905 (Leipzig, 1905) [from EHWV130, see OPERAS] |
| 130.5 | Lied der Luise (Offen und frei) (H. Humperdinck), S, pf, 1905 (Leipzig, 1905) [from EHWV130, see OPERAS] |
| 131 | An das Christkind (Nun zieht mit seinem hellen Schein) (H. Karstein), 1905, in *Die Woche* [Berlin] (1905), and (Leipzig, 1906) |
| 132 | Das Licht der Welt (Es strahlt am Himmelsrande) (O. Jakobi), 1905, in *Die Musik-Mappe*, i/15 (1905) |
| 137 | Christkindleins Wiegenlied (O Jesulein zart) (Des Knaben Wunderhorn), 1906, in *Die Musik-Mappe*, i/27 (1906) |
| 139 | Weihnachtsfreude (Aus trauter Kindheit Tagen) (R. Dehmel), 1907, in Autographen-Album in Liedern moderner Meister (Leipzig, 1907), 19–21 |
| 140.1 | Fünf Narrenlieder (W. Shakespeare), 1v, pf/hp/gui, 1908 (Leipzig, 1908) [from EHWV140, see INCIDENTAL MUSIC] |
| 142 | Bunte Welt (Drei-Lieder-Zyklus) (A. Sergel), 1909 (Berlin and Reutlingen, 1909): 1 Reiterlied (Hü und hott); 2 Abendlied (Langsam wird mein Kindchen müde); 3 Weihnachten (Über die Hütte weht der Wind) |
| 143 | Dideldumdei (Drei-Lieder-Zyklus) (Sergel), 1909 (Reutlingen, 1909): 1 Auf Vaters Knien (Hopp, mein Reiter); 2 Abzählen (Eins, zwei); 3 Wiegenliedchen (Suse, suse Kindchen) |
| 144 | Käferlied (Fliege, kleiner Käfer) (E. Strasburger), 1909, in *Sang und Klang fürs Kinderherz*, ed. E. Humperdinck (Berlin, 1909) |
| 148 | Der Winter ist ein rechter Mann (M. Claudius), 1909, in *Sang und Klang fürs Kinderherz*, ed. E. Humperdinck (Berlin, 1910) |
| 145 | Katt un Mus (Katze und Maus; Mi-ma-Müseken) (H. Wette), 1910 (Leipzig, 1910) |
| 146 | Wiegenlied (Su, su, su du Windchen) (A. Wette-Humperdinck), 1910 (Mainz, 1910) [after pf piece by H. Wolf] |
| 149 | Hab ein Blümlein gefunden (H. Bodenstedt), 1910, in *Zeit im Bild*, viii (1910) |
| 154 | Deutsche Weihnacht: Glöckners Christfest (A. Wette-Humperdinck), 1v, pf/hmn, 1911, in *Musik für Alle*, no.87 (1911) |
| 153 | Altdeutsches Weihnachtslied (Nun sind die lieben Engelein), 1912, in *Zeit im Bild*, x (1912), Christmas suppl. |
| 155.2 | Lied im Volkston (Ein Bursche sah ein Mägdelein stehn) (R. Misch), 1914 (Berlin, 1914) [from EHWV155, see OPERAS] |
| 156.1 | Das Kaiserlied (Der freie Mann, der deutsche Mann) (H. Sudermann), 1914, facs. in *Die Kriegszeit, Künstlerflugblätter*, ed. P. Cassirer and A. Gold (Berlin, 1914) |
| 159 | Schatzhauserlied (H. Wette), 1915 (Berlin, 1915) |
| 161 | Altdeutsches Liebeslied (Du bist mein, ich bin dein) (W. von Tegernsee), 1917, in *Sang und Klang: Almanach*, ii (1921) |
| 161.1 | Altdeutsches Minnelied (An Matilde), 1917 |
| 162.1 | Lied der Fanny (Es weiss und rät es doch keiner) (Misch), 1v, gui, 1918 (Berlin, 1918) [from EHWV162, see OPERAS] |
| 163 | An die Nachtigall (Warum klagst du, Nachtigall?) (M. Hartmann), 1919, facs. in W. Schmieder: *Musikerhandschriften in 3 Jahrhunderten* (Leipzig, 1939) |
| 165 | Lied für die 'Kröne' in Assmannshausen (Der Pfarr' von Assmannshausen sprach) (J.V. von Scheffel), 1920 (Assmannshausen, 1920) |
| 166 | Schlafliedchen im Sommer (An der Wand) (M. Bruch), 1921, in *Mosse-Almanach* (1921) |
| 167 | Taubenlied (Gru, gru, gru) (Bruch), 1921 (Berlin, 1921) |
| 168 | Holzmann und Holzfrau (Der Holzmann und die Holzfrau) (Bruch), 1921 (Berlin, 1921) |

ORCHESTRAL

5.1 Overture, d/D, 1872 [from EHWV5, see OPERAS]
20.1 Overture, E♭, 1873, frag.
24 Sommerabend im Dorf (Ländliche Szenen), suite, 1873
52 Uriel Akosta, ov., 1877/8, frag.
59 Humoreske, E, 1879
61.1 Der Zug des Dionysos, ov., F, 1880/81
64 Polonaise, small orch, 1879
83.2 Röslein-Walzer, E♭, 1896 [orig. for pf, see EHWV83.1]
87 Maurische Suite, 1887
87.1 Maurische Symphonie, 1890 [rev. of EHWV87]
87.2 Maurische Rhapsodie, 3 movts, 1898 [rev. of EHWV87, 87.1]
93.3.4 Traumpantomime, 1895 [from EHWV93.3, see OPERAS]
106.1.1 Suite, 1897 [3 preludes from EHWV106.1, see OPERAS]
121.2 Tonbilder, suite, 1902 [from EHWV121, see OPERAS]
129 Die Glocken von Siegburg (Prelude for Small Orchestra), F, 1905
150.1 Prelude to Der Weihnachtstraum, 1910/11 [from EHWV150, see INCIDENTAL MUSIC]
150.7 Sternenreigen, A♭, 1910/11 [from EHWV150, see INCIDENTAL MUSIC]

CHAMBER

18 Piano Quintet, E♭, 1872
15 string quartet movt, d, 1872
22 string quartet movt, e, 1873
29 Sonata, A/D, vn, pf, 1874
37 Piano Quintet, G, 1875
38 string quartet movt, c, 1875
39 Scherzo, C, str qt, 1876, inc.
48 Piano Trio, G, 1 movt, 1877
63 Notturno, G, vn, pf/vn, str qt, 1879
65 movement, a, vc, pf, 1879
66 Romanze, G, vn, str qt, 1879
77 Nachtstück, A♭, hp, 1881
147 Albumblatt, F, vn, pf, 1910
164 String Quartet, C, 1920
170 Sonatine, G, 4 vn, 1921

KEYBOARD

*for piano 2 hands unless otherwise stated*

1 Zu Mantua in Banden, pf 4 hands, 1861
8 Hochzeitsmarsch, E♭, pf 4 hands, 1871
11 Fantasie in Walzerform, 1872
16 Namenstagspolonaise, D, 1872
19 Polka, 1873
20 Overture, E♭, pf 4 hands, 1873, frag.
21 Il bacio primo, idyll, pf 4 hands, 1873
23 Rondo, B♭, 1873
25 Concert Waltz, b, 1873
26 Festmarsch, F, pf 4 hands, 1874, frag.
30 Capriccio, E, 1874/5, frag.
31 Mina-Schottisch, G, 1875
54 Notturno, 1878
62 Suite after F. von Schiller: *Lied von der Glocke*, 1879
68 Klavierstück, g, pf 4 hands, 1880
70 Albumblatt, 1880
71 Toccata, pf 4 hands, 1880
62.1 Tonbilder after Schiller: *Lied von der Glocke*, F, pf 4 hands, 1884
83.1 Röslein-Walzer, E♭, 1890; also for orch, see EHWV83.2
99 Albumblatt, C, 1894/5
152 Perpetuum mobile, 1912

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210 R. Wagner: Tristan und Isolde, excerpts arr. vv, 2 pf 8 hands, 1887
214 D.-F.-E. Auber: Le cheval de bronze [as Das eherne Pferd] (Mainz, 1889)
216 J.S. Bach: Das wohltemperirte Clavier, 2 pf (Mainz, 1889/90)
227 Deutsches Kinderliedbuch (Gotha, *c*1900) [ed. with A. Wette-Humperdinck]
228 Sang und Klang fürs Kinderherz: eine Sammlung der schönsten Kinderlieder (Berlin, 1909; many reprs., incl. Munich, 1983)

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230 Über die Berechtigung der musikalischen Tonmalerei und ihre Grenzen in der Musik (MS, 1880)
231 Chronik der Familie Humperdinck, 1883 (Bonn, 1891)
232 Lebenslauf Engelbert Humperdinck (Cologne, 1884)
233 Ensayo de un metodo del armonia (MS, 1885)
235 Instrumentationslehre von Engelbert Humperdinck, 1892, ed. H.-J. Irmen (Cologne, 1981)
236 Joseph Haydn: Symphonie in Es-Dur (Frankfurt, 1895)
237 'Parsifal-Skizzen: persönliche Erinnerungen an Richard Wagner und an die erste Aufführung des Bühnenweihfestspiels', *Die Zeit* [Vienna], xxxviii (1907), pubd separately (Siegburg, 1947)
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IAN DENLEY

**Humpert, Hans Ulrich** (*b* Paderborn, 9 Oct 1940). German composer. He took German studies at Cologne University and also attended the Musikhochschule, studying composition with Petzold, electronic music with Eimert and percussion with Caskel, and in 1963 and 1965 he attended the Darmstadt courses, where he was greatly influenced by Boulez, Ligeti and Brün. In 1969, with Dimov, Kröll, Lonquich, Niehaus, Riehm and York Höller, he was a co-founder of the composers' association Gruppe 8, which aimed to promote collective composition and group improvisation; he also played percussion and synthesizer in its ensemble. In the same year he was appointed lecturer at the Cologne Musikhochschule, and in 1972 became director of its electronic studio and professor of electronic composition, succeeding Eimert. In 1971 he received the Förderpreis of the Annette von Droste-Hülshoff prize. As a composer his reputation rests chiefly with music for tape, live electronic works and compositions combining electronic and instrumental music. One of the main emphases in his recent work is on radiophonic compositions and musical environments. With Dani Karavan, he was commissioned by the German government to develop the *KunstKlangRaum* project for the 1997 national garden show of in Gelsenkirchen.

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MONIKA LICHTENFELD

**Humphrey** [Humphrys], **Pelham.** *See* HUMFREY, PELHAM.

**Humphreys, Samuel** (*b c*1698; *d* Canonbury, London, 11 Jan 1738). English author. He had a reputation as a translator (*Peruvian Tales*, London, 1734, 'from the French', was reprinted into the 19th century), in which capacity he worked for Handel, providing the translations printed in the wordbooks of his operas *Poro*, *Rinaldo* (1731 version), *Ezio*, *Sosarme* and *Orlando*, and of two produced under his management, the pasticcio *Venceslao* and Leo's *Catone in Utica*. Handel also commissioned him to provide (at short notice) additional text for the extended version (1732) of his oratorio *Esther* and the librettos of his two subsequent oratorios, *Deborah* and *Athalia* (both 1733). Humphreys's most substantial work was his three-volume *The Sacred Books of the Old and New Testament, Recited at Large* (London, 1735), compiled from the major commentaries 'and a variety of other eminent authors, ancient and modern', but with considerable comment from Humphreys himself, which yields interesting glosses on many of the subjects of biblical oratorio. He tended often to choose politically sensitive subjects for his works, for example he wrote a life of the 'Tory martyr' poet Matthew Prior, which prefaced an edition of his poems (London, 1733). Awareness of their political implications lends sense and interest to his librettos for Handel, his poems praising the Duke of Chandos (1728) and Sir Robert Walpole (in the 1733 edition of Prior), and his libretto for J.C. Smith's opera *Ulysses* (1733). His own political views remain opaque.

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RUTH SMITH

**Humphries, John** [J.S.] (*b* *c*1707; *d* 26 March 1733). English composer and violinist. The op.1 trio sonatas were published as by J.S. Humphries, and the other works as by John Humphries; however, the sonatas and the concertos have enough in common to suggest that they are by the same composer. An introductory note to the *Six Solos* (1726) describe them as:

> the first fruits of a young Gentleman now not above 19: and as no man, tho' of much longer Study, need be asham'd to own them, 'tis hoped the ingenious Author will meet with Incouragement suitable to his merit; and at length prove, in his profession, a credit to the English nation.

Hawkins stated that Humphries was 'a good performer on the violin', and that:

> His success in that publication encouraged him to farther attempts, and in the year 1728 he published by subscription twelve Sonatas for two violins and a bass, of a very original cast, in respect that they are in a style somewhat above that of the common popular airs and country-dance tunes, the delight of the vulgar, and greatly beneath what might be expected from the studies of a person at all acquainted with the graces and elegancies of the Italians in their compositions for instruments.

This clearly refers to the set of sonatas published in about 1733 as *Six Sonatas* and later as *Twelve Sonatas*. They were issued in several editions, including one published by Thomas Cobb (*c*1734), in which there is a subscription list of 94 names, including those of seven dancing-masters. The death of 'Mr Humphreys, a master of music' is listed in the *Gentleman's Magazine* of 1733 (part 1, p.158).

The two sets of concertos were issued posthumously. The op.2 set is primarily for strings, although the title-page of the first edition, published by Benjamin Cooke (i), nos.2, 5, 7, 10 and 11 may be played with oboes or flutes in place of concertino violins, and that no.12 is 'proper for a Trumpet or French Horn'. The second set of concertos, also published by Cooke, is more specific regarding the use of wind instruments: nos.3, 6, 8 and 10 are for strings only, with the usual concertino group of two violins and cello; nos.2 and 4 include two oboes, though as part of the ripieno texture rather than as solo instruments; no.1 is for two trumpets and drums; no.12 is for one trumpet; no.7 includes a solo flute or oboe; nos.9 and 11 are for bassoon; and no.5 is for oboe and bassoon. About half of both the trio sonatas and concertos contain fugal writing, often in the form of a French overture, and sometimes with effective use of chromatic progressions. Generally the musical idiom is strongly influenced by Italian models: op.2 no.6 ends with a long pastorale in the style of Corelli's op.6 no.8, and Vivaldi is clearly the model for the bassoon concerto op.3 no.11, with its strong unison ritornellos. Phrase lengths are often uncomfortably short, but characteristic of all the music is a rhythmic energy, and the use of syncopation and repeated notes.

WORKS

6 Solos, vn, bc (London, 1726)
6 Sonatas, 2 vn, bc, op.1 (London, *c*1733), pubd with addl 6 pieces as 12 Sonatas, 2 vn, bc, op.1 (London, 1734), some movts arr. anon., kbd, *GB-CDu*, *Ob* Tenbury
12 Concertos, 4 vn, t, vc, bc, op.2 (London, *c*1740)
12 Concertos, a 7, op.3 (London, 1741)

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RICHARD PLATT

**Humstrum.** An English bowed string folk instrument, now extinct, that resembled a REBEC. The hollowed-out soundbox of the rebec was replaced by a tin canister and the four strings were of wire. Apparently it was last in use in Dorset – see William Barnes's *Poems in the Dorset Dialect*, 1862 – and a specimen exists in the County Museum, Dorchester. Ritson, in 'Observations on the Ancient English Minstrels', *Ancient Songs and Ballads* (1829), wrote of a man playing the humstrum in the streets of London about 1800.

The humstrum is not the same as the 'bladder and string' or BUMBASS, a drone instrument.

FRANCIS W. GALPIN/HOWARD MAYER BROWN

**Hünefeld, Andreas** (*b* Halberstadt, 1581; *d* Danzig [now Gdańsk], 1666). German publisher and bookseller. He began printing in Danzig in 1609, and soon became the principal Reformation printer in Poland, with the support of King Władysław IV. He was a specialist in historical and linguistic books, although he also published a good deal of music. Much of this comprised monophonic songbooks, printed in a single impression using a Gothic notation typeface. In 1652 he transferred his printing house to Andreas and Ernest Müllers. Hünefeld's output includes Lutheran songbooks by Maciej Rybiński, Lobwasser, Schnitzkius, Opitz and Artomius, polyphonic songs by Hakenberger (1610) and Schnitzkius (1618) and treatises by Schnitzkius (1619) and Peter Johann Titz (1642).

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TERESA CHYLIŃSKA

**Huneker, James Gibbons** (*b* Philadelphia, 31 Jan 1857; *d* New York, 9 Feb 1921). American critic and essayist. He studied the piano with Georges Mathias, Edmund Neupert and Rafael Joseffy, and taught it at the National Conservatory in New York (1888–98). As a journalist he worked on the New York dailies *Recorder* (1891–5) and *Morning Advertiser* (1895–7) and made his reputation largely as 'The Raconteur' columnist for the *Musical Courier* (1889–1902); he was also music critic for the weekly magazine *Town Topics* (1897–1902), and at the *New York Sun* was successively music critic (1900–02), drama critic (1902–4), art critic (1906–12) and general critic (1916–17). For two years, beginning in 1912, he was foreign correspondent for the *New York Times*, then he wrote the 'Seven Arts' column for *Puck* magazine (1914–16). Subsequently he was music critic for the *Philadelphia Press* (1917–18), the *New York Times* (1918–19) and the *New York World* (from 1919).

Of Huneker's books (of which there are more than 20), most consist of material reprinted from newspapers and magazines. He popularized modern European composers in America, especially Richard Strauss; his friends included G.B. Shaw, Arthur Symons and Havelock Ellis. He was an authority on piano music, and championed Chopin, Liszt and MacDowell. *Chopin* (1900) is probably his best book on music; his most important non-musical

books were *Iconoclasts* (New York, 1905; drama criticism), *Egoists* (New York, 1909; literary criticism) and *Promenades of an Impressionist* (New York, 1910; art criticism). His style was original, lively and witty, though somewhat over-allusive, diffuse and (to some tastes) sensational and too obviously clever. He also edited songs by Brahms, Strauss and Tchaikovsky and piano pieces by Chopin.

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*Overtones: a Book of Temperaments* (New York, 1904/*R*)
*Franz Liszt* (New York, 1911/*R*)
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ARNOLD T. SCHWAB

**Hungarian mode** [Hungarian scale]. *See* GYPSY SCALE.

**Hungarian Quartet (i).** String quartet. It was founded in Budapest in 1909 by Imre Waldbauer (*b* Budapest, 13 April 1892; *d* Iowa City, 3 Dec 1953), János Temesváry (*b* Szamosújvár, 12 Dec 1891; *d* Budapest, 8 Nov 1964), the composer and musicologist Antal Molnár (*b* Budapest, 7 Jan 1890; *d* Budapest, 7 Dec 1983) and Jenő Kerpely (*b* Budapest, 1 Dec 1885; *d* Los Angeles, 1954). Known locally as the Waldbauer-Kerpely Quartet, it had some 100 rehearsals before giving the premières of the first quartets of Kodály and Bartók in Budapest on 17 and 19 March 1910. Later that year Debussy's Quartet was performed with the composer present (his only Budapest concert) and in 1911 the ensemble toured the Netherlands. In 1912 Molnár was replaced on viola by another musicologist, Egon Kornstein (*b* Nagyszalonta, 22 May 1891; *d* Paris, 3 Dec 1987). The Hungarian Quartet became its country's leading chamber ensemble, performing the standard repertory as well as introducing home audiences to a wide range of new music. Its other premières included Bartók's Second, Third and Fourth Quartets and Kodály's Second. After 1923, when Kornstein emigrated to the USA (changing his name to Egon F. Kenton), it had difficulty in keeping a regular violist and its playing slightly declined; but Temesváry stayed until the mid-1930s and the leader and cellist (who both taught at the Liszt Academy of Music) remained constant throughout. Its last concert, including the Hungarian première of Bartók's Sixth Quartet, was given in 1946. Waldbauer and Kerpely then emigrated to the USA. Although of enormous significance both locally and internationally, the quartet made no recordings; its playing style reportedly continued the tradition of emotional warmth and Romantic verve established by its teachers Hubay and Popper.

TULLY POTTER

**Hungarian Quartet (ii).** String quartet. It was founded in 1935 in Budapest as the New Hungarian Quartet by SÁNDOR VÉGH, Péter Szervánszky (soon replaced by Lászlo Halmos), Dénes Koromzay (*b* Budapest, 18 May 1913) and Vilmos Palotai (*b* Budapest, 21 May 1904; *d* Switzerland, 1972). In 1936 it gave the Austrian and Hungarian premières of Bartók's Fifth Quartet. In 1937 Zoltán Székely (*b* Kocs, 8 Dec 1903) – a close associate of Bartók – became leader, Végh replacing Halmos as second violinist for a year before giving way to Alexandre Moskowsky (*b* Kerch, Crimea, 22 Oct 1901; *d* Manchester, 1969). Trapped in the Netherlands under German occupation during World War II, the group's members played in orchestras and made an intensive study of Beethoven's quartets. After the war they re-emerged as the Hungarian Quartet, made their US début in 1948 and based themselves at the University of Southern California from 1950. Gábor Magyar (*b* Budapest, 5 May 1914) took over as cellist in 1956 and Mihály Kuttner (*b* Budapest, 9 Dec 1918; *d* Bloomington, IN, 1975) as second violinist in 1959. In its final phase before disbanding in 1972, the ensemble played in an even more homogeneous fashion, with a warmer, less tense approach than hitherto, winning plaudits for its 1961 recording of Bartók's quartets. The Beethoven cycle was recorded twice, with more profundity in 1965 than in 1953. Celebrated for playing Mozart, Haydn, Schubert and Brahms, the Hungarian Quartet gave the premières of works by Alan Bush, van Dieren, Pijper, Veress, Milhaud, Effinger and Castelnuovo-Tedesco.

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TULLY POTTER

**Hungary** (Hung. Magyarország). Country in Central Europe. It was settled in the late 9th century by the Magyars. The introduction of Christianity was completed in the early 11th century by Stephen, who took the title of king. In the 14th century, under kings of various dynasties, its territory included much of central Europe; however, in the 16th century it was invaded and partly conquered by the Turks. By the end of the 17th century the Turks were expelled and the country was united under Habsburg rule. In 1867 the Austro-Hungarian dual monarchy was established, but after World War I the Habsburgs were dethroned and the territory of the monarchy was divided; large parts of Hungary were lost, Transylvania being ceded to Romania and the area now known as Slovakia becoming part of the new state of Czechoslovakia. The communist People's Republic was established in 1949 and dissolved in 1989. For a map of the Austro-Hungarian Empire, *see* AUSTRIA, fig.1.

I. Art music. II. Folk music.

### *I. Art music*

1. To 1500. 2. 16th and 17th centuries. 3. 18th century. 4. 19th century. 5. 20th century.

1. TO 1500. The Hungarian tribal alliance first occupied the sparsely populated Carpathian Basin in 895–6. Christianity was adopted there by Prince Géza after 970 and was fully established by his son Stephen (St Stephen), who was crowned king in 1000 using a crown sent by Pope Sylvester II. This date marks the beginning of the Hungarian state and of the recorded history of art music

in Hungary. The musical life of the preceding period is only hinted at in historical sources, although analysis of folk music has revealed musical styles which may be remnants of that Eastern heritage.

The adoption of Latin Christianity brought with it the Roman liturgy and liturgical chant, while the introduction of the school system of the Western church created a solid institutional framework for their cultivation. A report of choral singing and instruction is found in the description of the visit to Hungary of the Benedictine Arnoldus of Regensburg (Arnold von Vohburg) in about 1030, and Bishop Gellért of Csanád (*d* 1046) requested a teacher from Székesfehérvár to share the duties of singing and reading instruction in his newly established school at Csanád. King Stephen had issued orders that every ten villages build a church, and on the basis of early registers it seems that these churches were provided with liturgical chantbooks.

The earliest surviving documents of Gregorian chant in Hungary are the codices that Ladislaus, King of Hungary, donated to the bishopric of Zagreb on the occasion of its establishment between 1090 and 1095. The earliest complete musical codex is the Codex Albensis from the first third of the 12th century, an antiphoner that was probably made for the church of the bishopric of Gyulafehérvár in Transylvania, and that also contains the earliest antiphons in honour of King Stephen. These codices were all written in German (mostly southern German) neumatic notation, but in one early 12th-century manuscript a diastematically-arranged mixed notation assimilating Messine signs can also be observed.

On the evidence of the late 12th-century Pray Codex (*H-Bn* Mny 1), the introduction of staff notation to Hungary occurred during the mid-12th century. The signs put on the staff were not the German neumes which had been used until then, but an independent set of neumes showing Messine, Italian and German influences. This 'Esztergom' or 'Hungarian' notation is found in documents from the mid-12th century to the 18th, and the scriptoria devoted to its cultivation were exclusively in the territory of medieval Hungary. It emerged along with liturgical and musical developments through which a characteristic Gregorian repertory, including a system of melodic variants based on earlier traditions, was established in the archdiocese of Esztergom; this use of Esztergom was later adopted by the archdiocese of Kalosca, to which Transylvania, Várad, Csanád and Zagreb also belonged in the Middle Ages, and the thus established *mos patriae* remained virtually unchanged until 1630.

Chant composition in Hungary goes back to the 11th century, and the creative process continued uninterrupted well beyond the Middle Ages in almost all genres. The most distinguished item in this repertory, by virtue of its literary and musical merits, is Raimundus's rhymed Office for St Stephen of Hungary, composed in the 13th century.

Bendictine monks had played an active part in establishing the Hungarian church, and maintained a school at their monastery of St Martin (now Pannonhalma), which was well provided with books in the 11th century and which also gave instruction in *musica theoretica*. Nonetheless, of their subsequent musical practice only sporadic documents survived. The Dominicans, Franciscans and Augustinians, on the other hand, continued to cultivate their own repertories and chant variants, assisted by their own musical notation, even in their Hungarian monasteries; thus their liturgical musical activities were not influenced by Hungarian musical customs.

In the later Middle Ages social development, trade relations, visits to universities, urbanization and settlement policy led to changes in liturgical musical culture within the Hungarian diocesan structure itself. The influence of the liturgical chant repertory, melodic variants, and notational practices of central Europe first affected liturgical singing in urban parish churches, especially in regions with mixed populations. By the end of the Middle Ages traditional notational practices had declined in rural regions of Hungary as well. The old Esztergom notation became a cursive script for everyday use widely practised in schools (see Szendrei B1983, B1988 *SMH*), but was preserved as a codex script only by extremely conservative scriptoria. For notating ornamented codices, a new neume mixture was developed in the 15th century which combined the Esztergom and the gothicized Messine-German mixed notations; this was stylized in the course of the century in accordance with Renaissance tastes.

The cathedral, parish and monastic schools remained the chief institutions of music education until the end of the Middle Ages. Chapter statutes fixed regular times for practising Gregorian chant and for learning to read and write it. All students sang with a Gregorian choir at church every day (selected choirboys excelled in polyphonic singing and provided music for the most important masses). László Szalkai's tract with tonary of 1490 documents the high level of instruction in music theory and notation at the school in Sárospatak. Conclusions for the teaching of *musica theoretica* in Hungary can be drawn from medieval book-lists and fragmentarily surviving sources. Apart from the *studium generale* of the Dominican friars in Buda, studies at universities abroad (Paris, Padua, Prague, Vienna, Kraków) offered the best possibilities to pursue higher music theoretical studies.

Polyphony may have started with *binatim* singing, which is mentioned from the 13th century onwards, although the first extant records with musical notation are later. Some fragmentary 14th-century sources survive (e.g. *H-Bs* S.Fr.1.m. 146, Mezey L. 1988), and examples from all over the country and from a variety of social settings crop up in the 15th century (*H-Efkö* I, *Efkö* 178, *Bn* clmae 366, etc.). The next group of polyphony is made up of two- and four-part *cantiones*, conductus-like Benedicamus tropes and rondelli, some of which are also known from sources copied outside Hungary. This repertory, in which some pieces show the indirect influence of the Ars Nova, belonged to the urban *litterati*. The two most essential (though fragmentary) sources emerged in Kassa (now Košice) (*Bn* clmae 534, *SK-BRu* Inc.318-I and *BRmp* Inc.33).

From the end of the 14th-century there survive an Italianate cantelina mass and a fragmentary polytextual motet, and from the second half of the 15th century there are three-part liturgical compositions which elaborate a cantus firmus with two rhythmically more complex parts. Some favourite western European items of this kind, such as Walter Frye's *Ave regina celorum*, were also known in Hungary. The most important sources for this tradition are the so-called Kassa fragments now preserved in Bratislava. There are two fragmentary sources of secular polyphony, one each from the 14th and 15th centuries,

and some examples of the four-part Renaissance motet based on common chord foundation surviving in peripheral or occasional sources. It is confirmed by various witnesses that polyphony was widespread by the end of the Middle Ages; for example, Szalkai's tract discusses *cantus planus* and mentions *musica composita*, *cantus organus* and *mensuristae*. According to a sermon in Hungarian from the same period, the saints sing praises in heaven with tenor, discantus and contratenor.

In the 12th and 13th centuries the royal court of Hungary at Esztergom frequently welcomed musicians from abroad. (In earlier times the order of singers known as the *regösök* or *combibatores* had played a decisive role at court and had kept alive the ancient eastern traditions.) At the turn of the 12th century the two famous troubadours Gaucelm Faidit and Peire Vidal were in King Emerich's entourage. A steady court chapel was established in the 14th century, by which time Buda was the seat of the royal court (the Angevins entertained German Minnesinger like Peter Suchenwirt, Heinrich der Teichner and Heinrich von Müglen at their court). Members of the court chapel of Sigismund of Luxembourg, who reigned in the early 15th century, are known by name, as are other Hungarian-born and immigrant singers. In the same century Oswald von Wolkenstein and later Michel Beheim were the guests of and worked for the Hungarian kings. During the reign of King Matthias Corvinus (1458–1490), who married Beatrix of Aragon in 1476, the choir of the royal court could vie with the best European ensembles, as the papal legate Bartolomeo de Maraschi reported. According to the historian Bonfini, the king engaged singers from France and Germany for his famous ensemble. In several descriptions of court ceremonies and festive masses, mention is made of the high standard of polyphonic music provided by the court chapel. Its repertory comprised polyphonic music from the Netherlands, Burgundy, Germany and Italy. At the court of King Matthias and his successors singers and instrumentalists from all over Europe enlarged Hungarian musical horizons, among them Master Philip of Holland, Georg Kurz, Johannes Stockem, Erasmus Lapicida, Verjus, Sandrachino, Jacobus Barbireau, Johannes Bisth, Thomas Stoltzer, the organist Grimpeck and Wolfgang Grefinger. However, sources emphasize the activity of native Hungarian choirboys too. The radiating force of the musical culture of Buda Castle is borne out by reports saying that in Buda and in other Hungarian towns students greeted prominent guests by singing Gregorian chant or mensural polyphony.

Evidence of instrumental music can be found only in charters and chronicles. The earliest surviving information concerns the organization of court musicians (wind players and drummers): the kings of the House of Árpád settled the musicians and their families in separate villages and organized them in military structures. Chronicles repeatedly mention the excellent performance of Hungarian military bandsmen when they marched up as members of the royal escort abroad, or welcomed foreign visitors to Hungary.

The charters mention organists next. The first reference to an organ dates from the end of the 13th century. Later, in the course of the 14th and 15th centuries, a number of town churches had organs built, renewed or extended. The Pauline friars gained particular distinction in organ building and playing.

From the 14th–15th centuries information on instrumentalists survives from almost every region of the country: in the more traditional regions pipers, violinists and bagpipe players are mentioned most often, while in towns in the process of modernization lute and virginals also appear. Evidence of virginals studies at a school towards the end of the Middle Ages can also be found. The high standard of lute playing in Hungary can be inferred from the international success of Hungarian-trained lutenists such as Valentin Bakfark.

The highest level of instrumental culture was that of the royal and pontifical courts. At the end of the 15th century excellent instrumentalists, often of foreign origin, were active primarily in the queen's entourage (for example, the lutenist Pietrobono de Burzellis in around 1486); there is also evidence of domestic music-making. It seems that these instrumentalists performed the most advanced vocal polyphonic items of the time in a chamber music-like manner.

Written evidence on singing in the vernacular can be found in two areas. Indirect evidence on the popularity of epic singing ('heroic songs') survives from the age of the Árpáds; the 15th-century chroniclers added some particulars about vernacular singers. Bonfini stressed that there was no essential difference between reciting a song at the royal court or among the people. An ancient epic-singing tradition seems to have survived until the end of the Middle Ages and to have been enlarged by topics from the Christian tradition, recent Hungarian history, and European mythology, as well as by European-style musical elements. The few poetic works written down around 1500 may be expressions of this epic tradition, which survived, though in a transformed state, in the 'historic' poetry which emerged in the mid-16th century. Its literary style can be reconstructed, by and large, by means of the latter, while the melodies associated with some texts (for example, the song of praise of King Ladislaus) can be determined fairly precisely.

Another important sphere of vernacular song was congregational singing in church. As elsewhere in Europe, the pieces in question were mostly used at the periphery of the liturgy (sermons, processions) rather than during the liturgy itself. Although this repertory was not large, it spread throughout the country. The majority of pieces were translations of *cantiones* known in other countries as well, but there are also Latin-Hungarian or exclusively Hungarian songs documented from Hungary alone. Within this group there survive also a number of Latin-Hungarian songs known only in a narrow circle and sung for the most part in devotional societies influenced by monks, and some songs known exclusively in the Hungarian language. Some of these pieces were later more widely distributed, and became popular sacred folksongs of the 16th century.

The only written document of secular vernacular song is a fragmentary *virág-ének* or 'flower song' (so called because of the subject matter of its refrain) from Sopron. However, folk music research has traced 20th-century remnants of a rich medieval secular musical culture by looking at texts, functions, musical styles and parallels from other countries. The first group is constituted by ancient ritual songs associated with the calendar year (for example, the summer solstice, 26 December and the beginning of the year, Pentecost etc.). The second group consists of court or middle-class musical customs: indoor

games accompanied by singing that found their way to the general populace and became transformed through use by them (elements of dramatic games, the songs associated with certain children's games, verse recitation at school, the cries of nightwatchmen etc.). The third group comprises remnants of the medieval *virág-ének*, which survives in peasant wedding and matchmaking songs. The fourth and final group incorporates the music of entertainments and medieval dance melodies, and can be reconstructed by means of the bagpipe songs and swineherds' dances of Hungarian folk music; it has several counterparts in the 'lower-style' European material which survives in written notation.

A characteristic of these musical genres is that although they can be clearly separated from the ancient styles of Hungarian folk music and are presumably of western European origin, they have survived in the process of assimilation to a continuous musical taste. Their range is narrow, usually no more than five or six notes, modal melodies are used, though sporadically, and the tonality is variable. As far as form is concerned, a striking feature is the frequency of two- and three-line forms, asymmetric structures, pre-strophic formations and forms with refrain, as compared with the typical isosyllabic-isorhythmic four-section structure of Hungarian folksongs.

2. 16TH AND 17TH CENTURIES. In 1526 János Szapolyai, the most powerful noble in the country, was chosen to replace King Lajos II, who fell at the battle of Mohács. In the west of the country the opposing party, hoping for assistance from the Habsburg dynasty against the Turks, soon afterwards raised the Habsburg Ferdinand to the throne. The choice of these two kings and the ensuing struggle between them divided Hungary's strength and made it possible for the Turks to march into Buda in 1541 and dominate the large southern and central part of the country for 150 years. The eastern part of the country (Transylvania) became an independent Hungarian principality, while the western and northern parts became a Hungarian monarchy governed by the Habsburgs from Vienna. For two centuries Hungary became a battleground, both against the conquering Turks and in defence of Transylvania and the kingdom of western Hungary, where the Habsburgs were attempting to Germanize the area and oppress the Protestants. As a result there was great economic, social and cultural degeneration. With the fall of Buda there was no longer a Hungarian royal court to transmit Western music to the country, and the few episcopal residences collapsed. In non-Turkish areas the spread of Protestantism caused the polyphonic music of the Catholic Church to decline, and musical literacy suffered greatly with the closure of monastery schools.

Although foreign musicians were interested in Hungary, only a few notable musicians visited the country (Capricornus was in Pozsony (now Bratislava, Slovakia) in 1651–7, and Andreas Rauch was in Sopron, 1629–56). Transylvania was occasionally an exception, partly through Polish and German musicians at the princely courts of János Zsigmond Szapolyai (1556–71) and Gábor Bethlen (1613–29), but mainly through musical interest of the princely Báthory family, at whose court in Gyulafehérvár (now Alba Iulia, Romania) contemporary Italian and Dutch works were performed by Italian singers and musicians under G.B. Mosto. This was not, however, typical of these two centuries; native musicians emigrated to avoid the dangerous and difficult conditions at home. Of the 16th-century musicians who did so, the lutenist Hans Neusidler moved from Pozsony to Nuremberg about 1530; Stephan Monetarius, born in Körmöcbánya (now Kremnica, Slovakia), the first Hungarian writer to have a musical theory printed (*Epitoma utriusque musices practice*, Kraków, 1515), went to Vienna; the great lute virtuoso Valentin Bakfark left Szapolyai's court after 1540 and, although he briefly returned to Hungary (1568–71), died in Padua; Georg Ostermayer emigrated from Brassó (now Braşov, Romania) and became organist in Tübingen in 1558 and later in Stuttgart. This emigration continued in the 17th century: after studies in Pozsony the composer G.C. Strattner stayed in various German towns and finally settled in Weimar; Michael Bulyovszky (*d* Durlach, 1711), a theologian, philosopher and organist, went to study in Wittenberg and Strasbourg; and J.S. Kusser emigrated to Stuttgart as a child with his father, an organist and composer in Sopron and Pozsony.

Less significant non-Hungarian musicians who visited Hungary, and the hundreds of Hungarian students who went to study at foreign universities, transmitted to Western countries the dance music which survived there under titles which recorded their Hungarian origin (e.g. *Hayduczky*, *Ungerischer Tantz*, *Passamezzo ongaro*, *Ungarescha* etc.). Although they appeared abroad in a stylized and more subdued fashion, these dances conquered even the highest circles in Hungary in their original form, whether danced by cattleherds or as a military *hajdútánc* ('soldier's dance').

The first music printed in Hungary was vocal: a collection by the Transylvanian Saxon reformer Johannes Honterus, *Odae cum harmoniis* (Brassó, 1548, 2/1562); Sebestyén Tinódi's *Cronica* (Kolozsvár, now Cluj-Napoca, Romania, 1554/*R*); and the Hofgreff Songbook (Kolozsvár, *c*1553). The ballad-like epics contained in these last two are the most characteristic form of 16th-century Hungarian music, and are closely related both in poetry and music to the psalms of the Protestant Hungarian assemblies. Further sources containing the melodies of about 250 historical songs and psalm settings (variants excepted) include Gál Huszár's printed Protestant songbook and gradual (Debrecen, 1560, 2/1574); the manuscript Eperjes Gradual; *Cantus catholici* (1651, 5/1792, 6/1935–8), the first printed Hungarian Catholic hymnbook; the collection of Catholic psalms and funeral chants *Soltári ... és halottas énekek* (1693, 12/1904); and the first printed Calvinist hymnbooks in Hungary (Kolozsvár, 1744, 3/1761; Debrecen, 1774; 1778, 4/1806). Alongside vernacular songs and psalm settings with Hungarian music, the Gregorian repertory continued to be used in Latin in Catholic churches and in the vernacular in Protestant services (before the 17th-century Counter-Reformation). Nevertheless, Gregorian chant was gradually ousted from Protestant churches by the German chorale and in the Reformed Church by the Geneva psalms.

Scarcely any trace has survived of the lyrical love songs of the period, the *virág-ének* ('flower song'). Because of the decline in musical literacy and the familiarity of the music, no written or printed music of the 16th- and 17th-century princely and aristocratic courts has survived. However, some information about their ensembles (between 16 and 29 musicians) has been recorded: the style of playing in string ensembles is described in *Ungarische Wahrheitsgeige* (Freiburg, 1683), a translation from

Hungarian of a political pamphlet justifying the Hungarian uprising, while musical occasions are related in both *Ungarischer oder dacianischer Simplicissimus* (Göppingen, 1683/*R*), a novel based on the experiences of Daniel Speer, a visitor to Hungary, and in Péter Apor's description of the age, *Metamorphosis Transylvaniae* (written in 1736; Budapest, 1863/*R*). It is possible to draw conclusions from Speer's two collections of the music performed (*Musicalischer Leuthe-Spiegel*, 1687, and *Musicalisch Türckischer Eulen-Spiegel*, 1688) and even more from virginal books written in Hungary: the Kájoni Manuscript (1634–71, now lost), the Sopron Virginal Book (1689), the Lőcse (Levoča) Virginal Book (*c*1670) and the Vietórisz Manuscript (*c*1680). The Lőcse Virginal Book and the Vietórisz Manuscript are important collections of both Hungarian and Slovak music. Apart from the transcription of native folklike songs and dances and church music, these collections include a variety of international dance types included in the Baroque suite.

Folklike songs and dances and Western Baroque music also influenced the important collections of János Kájoni (1629–87; *see* CĂIANU, IOAN), a Transylvanian organist and organ builder, botanist, linguist and historian. His main collections are: the Kájoni Manuscript (which was begun by others); the *Cantionale Catholicum* (Csíksomlyó, now Şumulare, Romania, 1676, 3/1805), comprising 555 Hungarian songs, 259 Latin songs and four Credo melodies that were translated into Hungarian; the *Organo-missale* (1667), a manuscript consisting of 39 masses and 53 litanies in organ tablature; the *Sacri concentus*, a manuscript of church songs, chiefly from the works of Viadana (1669); and the Csíkcsobotfalvi Manuscript, which contains Hungarian church songs (*c*1651–75, by Kájoni or his circle). These influences were also apparent in western areas and shaped the musical individuality of Duke Pál Esterházy, whose *Harmonia caelestis* (1711) is a printed collection of 55 one-movement sacred pieces for solo voices (or chorus) and orchestra, some of which combine popular Hungarian sacred songs with Italian and German forms.

Hungary's connection with Western music was not broken even in these two difficult centuries; the centre of activity, however, shifted to the towns at the western edge of the country, and north and east in the Carpathians, which were far from the Turkish conflict and inhabited largely by Germans. Documents in various music libraries (Brassó from 1575; Körmöcbánya, 1599; Kassa, 1604; Pozsony, 1616) show that there was no decline in church music in these towns and that they embraced the polyphonic music of the 15th and 16th centuries; the works of Lassus were widely disseminated, and works by Janequin, Willaert, Vecchi, Giovanni Gabrieli and Vulpius (in Brassó), Finck, Josquin, Senfl and Handl (in Körmöcbánya) and Blasius Ammon and Hassler (in Pozsony) were known. Many works by these and other composers have survived in collections made in the areas around Bártfa, Eperjes and Lőcse (now Bardejov, Prešov and Levoča, all in Slovakia), some of which are in the Hungarian National Library. The works of local composers are also in the collections: about 20 compositions by Zacharias Zarevutius, an organist in Bártfa (until 1665), and 42 by Johannes Schimbracki (*c*1640), who worked in several northern towns. In the Eperjes Gradual (1635–50), which contains 53 four- to six-part choral works in Hungarian, there may also be works by native composers. Baroque works have survived by Johannes Spielenberg, chorus master in Lőcse (in the Kájoni Manuscript), Gabriel Reilich, who worked in Nagyszeben (now Sibiu, Romania), and Daniel Croner, an organist from Brassó.

3. 18TH CENTURY. The recapture of Buda from the Turks in 1686 marked the beginning of a new era in Hungary. The Turks lost the territories that they had occupied and Transylvania was no longer independent; thus, after the tripartite division which had lasted for over 150 years, the country was once more united under Habsburg rule. Despite the War of Independence (1703–11) under the leadership of Rákóczi, Hungary became linked with the Habsburg empire, and immigrants (mainly German) settled in the areas retaken from the Turks. There was an influx of foreign musicians, chiefly German and Vienna-influenced, in the course of the 18th century: for example, Albrechtsberger went to Győr, Krommer to Pécs and Mederitsch to Buda. Western art music was re-established in places from which it had disappeared: Michael Haydn (*c*1757–62), Dittersdorf (1765–9) and Pichl were engaged at the episcopal residence in Nagyvárad (now Oradea, Romania), and concerts were held in Hungarian aristocrats' palaces in Pozsony, where the young Mozart appeared by invitation in 1762. Among the various courts, the residences of the Esterházy dukes in Kismarton (now Eisenstadt, Austria, where G.J. Werner had been Kapellmeister) and Eszterháza were outstanding, the latter becoming the centre of Haydn's activity for three decades (1761–90). Haydn's symphonies and church music soon spread from there to the rest of the country (to Pécs and Pozsony as early as the 1770s). The opening of the opera house at Eszterháza in 1768, under the direction of Haydn, also saw the beginning of regular operatic life in Hungary. The earliest opera performances in Hungary had been those of Ferdinand III's Viennese court opera in Pozsony (1648) and (from 1740) occasional performances by visiting Italian companies.

The changes in musical style that had already taken place in the West, and especially in Germany, spread to the towns of Hungary and were adopted by the local musicians, for example in Pozsony by the town musical director Ferenc Tost (1754–1829), the composer and conductor Anton Zimmermann (1741–81) and the keyboard player F.P. Rigler. The first performance of a Mozart opera in Hungary was in Pozsony (*Die Entführung aus dem Serail*, 13 June 1785), given by Count Erdődy's resident opera company conducted by József Chudy (1753–1813), who later composed the first Hungarian Singspiel. A more modest but similar role was played by the organists and composers Benedek Istvánffy (1733–78) in Győr and János Wohlmuth (1643–1724) in Sopron, and by János Sartorius (1680–1756), J. Knall and Peter Schimert (a pupil of J.S. Bach) in Nagyszeben; a cathedral orchestra was founded in Pécs in 1712. The most talented of this group was János Fusz (1777–1819), who spent his life in Pozsony, Vienna and Buda as a composer and music historian.

All these influences had a considerably stronger effect on the development of musical life and taste in Hungary than on the music itself. The music was influenced by German and Italian forms and melodic styles, promoted by the poets László Amade (1704–64) and especially Ferenc Verseghy, who wrote texts to pre-existing melodies in those styles. More significant to the development of

Hungarian music, however, were the folk traditions, which influenced both vocal and instrumental idioms.

In Protestant colleges choruses had long existed. They were further stimulated by the work of the mathematician György Maróthi (1715–44), who published two short theories of music as appendices to psalters (Debrecen, 1740 and 1743) to develop music-reading techniques he had learnt while he was in Switzerland and the Netherlands; he also organized a chorus in the Debrecen college (1739) and published Goudimel's four-part arrangement (1565) of the Geneva psalter in a Hungarian translation by A. Szenci Molnár (1743, enlarged 4/1774). Maróthi's influence was far-reaching, although a short Hungarian music theory had already been written by J. Apáczai Csere in his *Magyar Encyclopaedia* (Utrecht, 1655/*R*), the Goudimel psalter had already been in use in Hungary, and the practice of having the melody in the tenor was already old-fashioned. Choruses were formed in Calvinist colleges. In Debrecen and Sárospatak choirmasters compiled *melodiárium* (choirbooks), in somewhat clumsy notation, to which many Hungarian songs were added between 1762 and 1820; besides their polyphonic development of Hungarian folksong, the chief merit of these 18th-century choruses was the preservation of the folk tradition, on which the folk-influenced songs of the 19th century were based.

The schools also laid the foundations of Hungarian musical theatre. The earliest step in this direction was the first drama in Hungarian set to music throughout, an anonymous *Comico-tragoedia* (Nagyvárad, 1646, repr. 1914). In this and similar instances the Protestant colleges in their school dramas were concerned primarily with the support of the Hungarian language (Nagyenyed, now Aiud, Romania, 1676), and the Catholic colleges with the music. In the Pécs Jesuit School, sung school dramas were also performed from 1717. The earliest surviving melodies (1736, Beszterce, now Bistriţa, Romania) are from the school dramas of the prolific Piarist teacher K. Kátsor (1710–92); among them are folk melodies that also survive in the oral tradition. Another Piarist teacher, the philosopher, linguist and writer B. Benyák (1745–1829), also composed the music for his own school dramas.

Alongside the Hungarian musical theatre a new type of instrumental music evolved, which was called a 'Hungarian dance' by those who notated it, and not *verbunkos* ('recruiting music'), as it was incorrectly named later. Used for military recruitment, introduced in 1715, it was not created for that purpose and was widely familiar in its own right. Part of its musical material can be traced back to Hungarian dance music of the 16th century and to folk music. As a type it was not created by Gypsy musicians, although they later played an important role in disseminating it and in the style of its performance once they were permitted entry to the towns after 1765. Of the three outstanding *verbunkos* composers, only János Bihari was a Gypsy (János Lavotta and Antal Csermák were virtuoso violinists); it was chiefly with him that the genre was further enhanced by Hungarian popular music and the melodies of the Rákóczi period and remained essentially heroic dance music. The *verbunkos* helped to initiate a process whereby Hungarian music began to erode the influence of the German population settled by the Habsburgs in Buda and Pest after the departure of the Turks.

These immigrants started to build up the musical culture of the capital. Hungarian institutions began gradually to appear in Buda and Pest, and as early as 1733 Hungarian musicians were also in evidence; they were probably called Hungarian rather on the basis of the music they played than on their ancestry. However, church music and the more developed secular music, instrument making and regular opera performances (introduced in German in 1773) all remained the exclusive domain of immigrant musicians. Despite Emperor Joseph II's efforts at Germanization, the first Hungarian acting company, that of László Kelemen, was formed in the capital (1790–96), and was expanded to include some music productions, including the first Hungarian opera, *Pikkó Hertzeg és Jutka Perzsi* ('Duke Pikko and Judy Perzsi'), by their conductor Chudy. For a time Lavotta and Csermák worked with this company, also giving concerts of their *verbunkos*; a few years later Bihari appeared in Pest. With them, and with the opera performances, Hungarian music, if only modestly, moved into Buda and Pest.

4. 19TH CENTURY. The 18th century effectively ended in Hungary in 1825 with the beginning of the 'reform period' associated with Count István Széchenyi. The War of Independence, led by Lajos Kossuth in 1848–9, was suppressed, and the subsequent oppression ended in 1867 with an agreement by which Hungary regained relative independence within the framework of the Habsburg monarchy. The population of the capital (Buda and Pest were united in 1873) increased from 60,000 inhabitants at the beginning of the century to 733,000 by the end. This general growth was also reflected in the development of musical institutions, mainly during the reform period and after the agreement of 1867.

Visits to Hungary by Haydn, Beethoven and, later, Schubert (traces of *verbunkos* style have survived in works by all three) were followed by other composers and performers from further away, some of whom settled there: Marschner (1817–21), Louis Lacombe (1838), Schindelmeisser (1838–46), Robert Volkmann (1841–53, 1858–83) and Mahler (1888–91) all worked in Hungary; Anton Rubinstein (several times after 1842), Berlioz (1846), Wagner (1863, 1875), Brahms (many times after 1867), Delibes (1878, 1881, 1885), Massenet (1879, 1885), Saint-Saëns (1879) and Richard Strauss (1895) performed or conducted there. This reflected a greatly increased interest in music which, until the last quarter of the century, led many gifted native musicians to emigrate in their childhood or youth because of inadequate training and limited opportunity (e.g. József Böhm, Liszt, Heller, Filtsch, Joachim, Goldmark, Hans Richter, Auer, Joseffy, Nikisch, Etelka Gerster and Tivadar Nachez).

In the first decades of the century the aristocratic orchestras typical of the preceding period were still in evidence in Kismarton, Tata and Esztergom. The Hungarian nobility was particularly interested in instrumental playing, but the weight of musical activity shifted from the aristocracy to the bourgeoisie. In Pest a new Hungarian drama and opera company was formed and for some years (1807–15) vied with the German company; its conductor Gáspár Pacha (1776–1811) wrote several Hungarian operas. But the German company moved into a fine new theatre in 1812 with an up-to-date repertory that quickly incorporated new Italian and French operas. By contrast, the Hungarian company was confined to

giving performances in the provinces for two decades along with several Hungarian and German companies who had already been working there for the first half of the century; the main centres of the Hungarian companies were Kolozsvár (now Cluj-Napoca) and Kassa (now Košice), and of the German companies, Pozsony and Temesvár (now Timişoara, Romania). The role of the aristocratic courts was taken over by theatres and music societies (Pest, 1818; Kolozsvár, 1819; Veszprém, 1824; Sopron, 1829; Pozsony, 1832): the Veszprém society published the first big collection of *verbunkos* music; and the Kolozsvár society organized a music school, which developed into the country's first conservatory (1837). This conservatory and the Nemzeti Szinház (National Theatre), opened in 1821, made Kolozsvár an important centre of Hungarian art music. József Ruzitska, conductor of the National Theatre, wrote *Béla futása* ('Béla's Escape', 1822), the most popular Hungarian opera before those of Ferenc Erkel (whose career also began in Kolozsvár). The predominantly German ensemble at Pozsony Cathedral gave historically important concerts, including Beethoven's *Missa solemnis* in 1835.

Pest finally became the country's musical centre in the 1830s with a rapidly developing concert life, the building of the National Theatre in 1837 and the opening of the Conservatory of the Pestbuda Society of Musicians in 1840. Erkel became the leading musician at that time: he was principal conductor of the opera from 1838 to 1874; his early works include the earliest significant Hungarian Romantic operas (*Bátori Mária*, 1840; *Hunyadi László*, 1844); he composed the national anthem in 1844; he was a concert pianist; and he directed many concerts, notably those of the Filharmóniai Társaság (Philharmonic Society) from their beginning in 1853 until 1871. The operas by Erkel's subordinates at the theatre – Károly Thern, György Császár (1813–50), Franz and Karl Doppler and Károly Huber, Jenő Hubay's father – did not, despite their brief success, compare with Erkel's. Yet Hungarian musical sources were common to them all, including Erkel: the *verbunkos*, already past its zenith; the *csárdás*, which emerged around 1835, and was closely related to the *verbunkos*; and the folk-influenced art song.

There was no lack of initiative in other areas of musical life: György Arnold, *regens chori* in Szabadka (now Subotica, Yugoslavia), wrote church music, Hungarian dances and opera (*Kemény Simon*, 1826), published a Yugoslav songbook and wrote a music encyclopedia (1826, followed only in 1879 with József Ságh's Hungarian music encyclopedia); Gábor Mátray was important for his research into Hungarian music history and his collections of folk-style music; András Bartay, a forerunner of Erkel with the first Hungarian comic opera *Csel* ('Ruse', 1839), was a pioneer of oratorio and in music education; and Lajos Beregszászy founded an internationally renowned piano factory.

At his childhood farewell concert in Pest (1823) Liszt played *verbunkos* music and the Rákóczi March, dating from around 1810 and arising from tunes of the Rákóczi War of Independence (1703–11). At his 1839–40 and 1846 concerts in Hungary, however, he turned mainly to the melodic sources of the folk-influenced art songs and *csárdás*. Liszt made use of these themes within the formal structure of the *verbunkos* in his Hungarian Rhapsodies (nos.1–15). His later visits to his native Hungary, apart from being connected with some important cultural or political event, often coincided with the first performance of one of his significant works with Hungarian connections or in a Hungarian style (e.g. *Missa solemnis*, 1856; *Hungaria*, 1856; *Die Legende von der heiligen Elisabeth*, 1865; Hungarian Coronation Mass, 1867). His Hungarian Rhapsodies provided the model for a school but among the many compositions by his followers, it was only those of Imre Székely (1823–87), the finest Hungarian pianist of the time apart from Liszt, and of Jenő Hubay that were outstanding. Erkel wrote Hungarian symphonic music before Liszt (*Hunyadi László* overture, 1845), but Liszt's influence was deeper and more lasting, and can be traced in the works of Mihály Mosonyi and Ödön Mihalovich through the turn of the century (Károly Aggházy, Mór Vavrinecz) up to Bartók. Despite such early efforts as Mátyás Engeszer's Hungarian Mass (1841) Liszt's influence was felt more slowly in church music. He had relatively little influence on his contemporaries, but his church works alluding to Hungarian origin (he used the motivic material of the Rákóczi March in the Hungarian Coronation Mass, and old church modes and newer themes in folk style in the *Die Legende von der heiligen Elisabeth*), and those using Gregorian chant and alluding to a 16th-century polyphonic style (*Missa choralis* and the second version of the four-part Mass) had a strong impact on 20th-century Hungarian composers (Kodály, Artúr Harmat, Lajos Bárdos).

Liszt did not write chamber music or opera, and his influence was scarcely apparent in these genres. After the innovations of Lavotta and Csermák and some early Erkel works there had been only sporadic attempts at composing chamber works with a Hungarian character (Székely's string quartets and Violin Sonata; Ede Reményi's string quartets; Géza Allaga's Serenade for string sextet and cimbalom, 1882). The German Romantic music of Goldmark, who lived in Vienna, and Volkmann, who settled in Pest, was highly appreciated and dominated the repertory until Brahms's chamber works began to appear in the 1870s and Dohnányi's at the end of the century. But the thematic and harmonic character of Hungarian opera showed some influence of Liszt. The most important opera composer was Erkel, whose works, after the success of *Bánk bán* (1861), were of two contrasting types: the historical music drama with recitatives and choruses (*Dózsa György*, 1867; *Brankovics György*, 1874), and the lyrical-comic type, with arioso and many folk scenes (*Névtelen hősök*, 'Unknown Heroes', 1880). *Szép Ilonka* ('Pretty Helen', 1861), a lyrical fairy-tale opera by Mosonyi, used *verbunkos* and folklike art song elements and was also a significant contribution to the genre.

The 1867 agreement made it possible for societies and institutions to be set up. That year many of the song-circles joined the Országos Magyar Daláregyesület (National Hungarian Choral Association), which organized a national choral festival in different towns every two years with Erkel as chief conductor. In the capital two mixed choirs were formed, each with orchestra, initiating the performance of large-scale works. In 1873 the country celebrated the 50th anniversary of Liszt's first public concert in grand style with a performance of *Christus* conducted by Richter. From 1869 to his death, Liszt spent considerable time each year in Hungary, and through his appearances as pianist and conductor, his encouragement to local musicians and the visiting musicians drawn to

Hungary by his presence, he played an important part in making Budapest a musical centre of Europe.

The country's musical culture was greatly advanced by the founding of the Országos Magyar Királyi Zeneakadémia (National Hungarian Royal Academy of Music) in Budapest (1875), with Liszt as president and principal of the piano performing faculty, and Erkel as director and one of the piano professors. Most of Liszt's outstanding Hungarian pupils came from the academy: Aggházy, Aladár Juhász, I. Ravasz, Árpád Szendy and István Thomán, who later taught both Bartók and Dohnányi.

In the Népszínház (People's Theatre), built in Budapest in 1875, the folk play was revived chiefly through the efforts of the talented composer of folk-influenced songs Elemér Szentirmay, the opera conductor Gyula Erkel and the theatre conductor Elek Erkel, who then developed from the folk play the Hungarian operetta. In 1884 the opera section of the National Theatre moved to the new Opera House, under the direction of Sándor Erkel (1876–86), Mahler (1888–91), Nikisch (1893–5) and Gyula Káldy (1895–1900). The general development and prosperity of the capital also reached the country towns, where the new or rebuilt theatres (Debrecen, 1865; Arad and Székesfehérvár, 1874; Szeged, 1883; Pozsony, 1886; Pécs, 1895; Kassa, 1899) welcomed the Hungarian opera groups as well, chiefly those based in Debrecen, Kolozsvár and Arad.

Although it offered excellent professional training, the Academy of Music had no effect on the evolution of compositional styles and musical scholarship. Research into Hungarian music history was carried out on the initiative of Gábor Mátray, and later by István Bartalus and János Seprődi (1874–1923) (in addition to their folk music publications) as well as Ábrányi (who wrote on the history of 19th-century Hungarian music). The new generation of Hungarian composers after Liszt and Erkel were unable to continue the late style of Liszt, in which an increasingly large role was played by Hungarian music in its stricter sense (e.g. *Sunt lacrymae rerum*, three *csárdás*, Hungarian Rhapsodies nos.16–19, *Historische ungarische Bildnisse*) and whose bolder features pointed towards the 20th century. Ferenc Erkel's last opera, *István király* ('King Stephen', 1885), written to a large extent by his son Gyula, was in a style closely approaching Wagner. Excessive respect for Wagner was detrimental to the operas of the talented Mihalovich; Géza Zichy's operas, based on Hungarian traditions and the works of Ödön Farkas (1851–1912) were also short-lived. Only one of Hubay's operas, *A cremonai hegedűs* ('The Violin Maker of Cremona', 1894), had an international success. Among the earliest Hungarian ballets were those on music of the 18th-century *verbunkos* composers Lavotta and Csermák (1829) and the ballet inserts in Erkel's operas; these were followed by Jenő Sztojanovits's *Csárdás* (1890), a ballet using folkdance throughout, and Károly Szabados's *Vióra* (1891), both of which were particularly successful in Hungary. It was Liszt's pupil Aggházy, rather than the conservative J.G. Major, Béla Szabados or the experimental Sándor Bertha, who became historically significant to early 20th-century Hungarian music through combining elements of Liszt with French and Baroque influence.

5. 20TH CENTURY. At the turn of the century Hungarian music and musical life were marked by a characteristic dichotomy: trained musicians were influenced by German Romantic composers while the national tradition was represented by the popular art songs of semi-dilettante composers. Szabolcsi concluded that 'European culture and national tradition had become unhealthily separated from each other and even appeared as adversaries'.

The Budapest Academy, run by Liszt and Erkel together during its first decade, had the neo-Wagnerian Ödön Mihalovich as its director from 1887 to 1918, with composition being taught by German musicians such as Robert Volkmann, and later Hans Koessler, whose classes produced the generation of Hungarian composers who opened new horizons for Hungarian music: Dohnányi, Bartók, Kodály and Weiner. From the outset, Dohnányi's music was unambiguously Germanic and largely remained within the framework of Brahmsian Romanticism, although during the decades of his activities in Hungary his use of Hungarian folk melody became more significant. Weiner's music also adheres to German Romanticism, though he went further than Dohnányi in the use of the Hungarian folk material, which became the main feature of an identifiable late period of his style (1931–51). His activities as a teacher of chamber music at the Budapest Academy influenced several generations of Hungarian musicians. Among his students were Antal Dorati, Georg Solti, György Pauk, György Sebők and Janos Starker.

Bartók also began his career with experiments aimed at combining Germanic musical style with the 19th-century Hungarian *verbunkos*, and only later realized that the melodies of Hungarian popular art song and the *verbunkos* (forcibly transplanted from its own period) were not compatible with the German Romantic symphonic forms and instrumentation. However, the discovery of ancient peasant melodies that had survived practically unchanged in Hungarian villages led to the solution of this problem. Kodály started collecting folksongs on a wide-ranging, scholarly basis in 1905, and Bartók followed his example; their use of the melodic material they found, which differed both from Western European folksongs and from Hungarian popular songs (which had until then been thought of as folksongs) gave new direction to the development of Hungarian music. Also, again on Kodály's initiative, composers had become orientated towards France rather than Germany and discovered, especially in the works of Debussy, new possibilities for the harmonization of pentatonic and modal melodies. While a sort of national classicism emerged in Kodály's music, Bartók interpreted folk music sources in a wider sense, absorbing into his music the influences of the folksongs that he subsequently collected in Romania, Slovakia and North Africa. Bartók also reacted more sensitively than Kodály to Western influences, approaching Schoenberg's atonal style in the early 1920s, while later in the decade he briefly followed Stravinsky in neo-Baroque experimentation. In his last creative period, alongside his robust classicizing tendencies he ensured an even broader context for the interpretation of traditional music.

Bartók's and Kodály's younger contemporaries Sándor Jemnitz, György Kósa and László Lajtha consciously struggled to forge their individual styles and incorporate new influences; Jemnitz, a pupil of Reger and Schoenberg, assimilated German expressionism and stood apart from Kodály's nationalism; Kósa drew his inspiration from Hungarian literature and dance, while Lajtha followed Kodály and Bartók in their use of folk music but went his own way under the influence of such French composers as Schmitt and d'Indy and the Triton society in Paris.

Besides his compositions and folk music research, Kodály's activity as a teacher also contributed to the establishment of a national school. From 1907 he taught music theory and later composition at the Budapest Academy, where he had a powerful influence on two generations of young composers. If Kodály did not force his personal style on his pupils, he trained Hungarian musicians to master the most valuable elements of European art music and to make use of Hungarian folksongs in establishing a national style. In the 1920s and 30s the Kodály school not only laid the foundations of a new sort of national musical classicism, but became the progressive opposition of the chauvinistic pro-German musical culture that flourished between the wars.

The first generation of Kodály's pupils, born around the turn of the century, came to international attention in the 1920s and 30s, and included Jenő Ádám, Lajos Bárdos, Tibor Serly, Ferenc Szabó, Pál Kadosa, Zoltán Horusitzky, Géza Frid, István Szelényi, Mátyás Seiber, Zoltán Gárdonyi, Antal Dorati, János Viski, György Ránki, Sándor Veress and Mihály Hajdu. Kodály's influence was so great that it left its mark on composers who did not study with him, among them Ferenc Farkas, a pupil of Albert Siklós.

Although the composers of the Kodály school all shared the same musical training, central to which was the creation of a national music language, each one left works that reflected his own personality. Kadosa, who composed chiefly instrumental works, always showed great individuality, despite some influence of Bartók and Kodály. Szabó's early works are characterized by the austere sounds and Baroque forms of functional art; however, from the 1930s onwards, his vision and his choice of genre were decisively influenced by his left-wing political sympathies (from 1932 to 1945 he lived in the Soviet Union). The works of Ádám and Bárdos were closely linked to the development of the new Hungarian choral movement, while the continuation of the Liszt tradition emerged as an important element in the music of Szelényi and Gárdonyi. In the 1950s Horusitzky and Hajdu each attempted to revive Hungarian opera, the former composing the historical opera *Báthory Zsigmond*, the latter the folk-based opera *Kádár Kata*. The most original and successful attempt at reviving the genre of operetta was Ránki's *Pomádé király új ruhája* ('King Pomádé's New Clothes') Veress, who succeeded Kodály in the composition faculty at the Budapest Academy, was rated the most successful composer of the generation following Bartók and Kodály. His early chamber works, initially neoclassical, then folk-based were followed in the 1940s by such large-scale compositions as the Violin Concerto, the ballet *Térszili Katicza* ('Katica from Térszil') and *Szent Ágoston psalmusa az eretnekek ellen* ('St Augustine's Psalm Against the Heretics').

The evolution of Veress's output was similar to those of his contemporaries whose development was decisively influenced by emigration. Both before and after World War II, a number of Hungarian composers, including Tibor Harsányi, Frid, Seiber, Dorati, Veress, Miklós Rózsa and Jenő Takács, were forced to emigrate. The effect of a new cultural environment on the creativity of the emigrant composers was usually stimulating, although most of them retained their distinctive Hungarian voice.

Both made use of the language of Hungarian vocal music that Kodály had cultivated to refine his personal style. He deliberately trained a group of competent musicians with whose help he hoped to achieve his main objective – the creation of a musically cultured Hungary. Many of his pupils became teachers, while a number of his colleagues and pupils (Lajtha, Veress and György Kerényi) were engaged in the collection and study of folk music.

The second generation of Kodály's pupils (the group of composers born around 1920), like young composers elsewhere, were hampered in their development during the war years. The social and political transformation of the country in 1948–9 brought with it a cultural policy that turned musical life against the trends in Western Europe and, in the spirit of socialist realism, made a composer's primary task that of serving the cultural needs of the masses. This over-simplified cultural policy won easy acceptance in Hungary, for even between the wars Kodály had hoped that he and his pupils would 'bring art closer to the people, and the people closer to art'. The three most prominent features of the Kodály school – a national outlook based on Hungarian folk music, the need for correct Hungarian prosody and the rejection of experiments in language and technique – thus became the dominant trends in Hungarian music in the first decade after the war. It was characteristic of the situation around 1950 that while Bartók's music was officially praised, some of his works, mostly from his avant-garde middle period, were banned.

In the ongoing arguments about the politics of music in the late 1940s and early 50s there were frequent shifts in emphasis. The first few years after the war were dominated by lighter genres: serenades and cantatas in a conservative, highly accessible idiom and songs for the masses, whose texts reinforced the prevailing socialist ideology. After a few years, however, composers began to turn to more substantial genres, notably the oratorio, the symphony and the concerto. Significant works of this period include Rezső Sugár's *Hősi ének* ('Heroic Song', 1951), Pál Járdányi's *Vörösmarty-Symphony* (1952), Endre Szervánszky's *Concerto in Memoriam Attila József* (1954) and András Mihály's Cello Concerto (1953), all of them written in a neo-Romantic nationalist idiom incorporating elements of folk music.

After the 1956 uprising there was a call for greater liberalization in musical life. Although nominally an official political ideology for the arts continued to exist, it could no longer be consistently enforced. Composers soon sensed the liberalized atmosphere and began to compensate for the ground lost during the years of isolation. Through foreign radio broadcasts and recordings and scores obtained from abroad, they began to broaden their horizons; and from Bartók, whose most radical works were no longer banned, they learnt how to synthesize Hungary's native musical language with modern European techniques into an individual expression. Composers of the middle generation such as Járdányi, Rudolf Maros, Mihály, Endre Székely and Szervánszky were able to lay down a new path for Hungarian music, free of the strictures of the past. The first and most natural orientation lay in the belated imitation of the Second Viennese School, from which Hungarian musical life had been cut off both before and after the war. An emblematic work of this period was Szervánszky's Six Pieces for Orchestra (1959), strongly influenced by Webern. Strict 12-note technique was used in only a few works (e.g. Imre Vincze's

String Quartet no.2), while a freer application became fairly common.

Two particularly gifted composers of the generation born in the 1920s proved capable of moving in a fundamentally new direction: György Ligeti and György Kurtág, both of them pupils of Veress and Farkas at the Budapest Academy. Ligeti settled in Vienna in 1957 and soon became an influential composer of avant-garde music. Kurtág's studies in Paris (1957–8) were a turning-point in his career; without departing from the subtly rethought Bartók tradition, his style underwent radical reform on the basis of the serial techniques of Webern and Stravinsky. Kurtág discovered the 'microform', and through his concentration, extreme expressive capacity and fertile exploration of previous traditions he has created a unique musical style, the scope of which won belated international recognition following the 1981 première of his *Poslaniya pokonoy R.V. Trusovoy* op.17 ('Messages of the Late R.V. Troussova'). Another distinguished composer of this generation is András Szőllősy, who studied with Kodály, Viski and Petrassi and established his individuality in orchestral works from the mid-1960s.

About 1960 a new generation of young composers appeared whose studies had been completed in the new freer atmosphere at the academy, and who were offered the chance of continuing their studies abroad. Two opera composers of this generation whose works are known abroad are Emil Petrovics and Sándor Szokolay whose *Vérnász* ('Blood Wedding', 1964) was probably the most successful Hungarian opera since *Bluebeard's Castle*. Many of these musicians gave Hungarian music new direction at the beginning of the 1960s: although they were all influenced by a recognizably Hungarian tradition (not necessarily using folksong), the influence of free 12-note technique and of the 'Warsaw school' helped them to achieve results that brought the attention of the musical world back to Hungary (Decsényi, Kalmár, Károlyi, Kocsár, Láng, Lendvay, Papp and Soproni). Balassa, Bozay and Durkó, in particular have achieved an international reputation. They have not bound themselves to any single trend, but have drawn on all of them – from serialism to techniques based on timbres, clusters, note rows and aleatory procedures. In instrumental music their preferred genres have been works for a solo instrument and for chamber ensembles, sometimes using experimental instrumental combinations. In the 1980s most composers of this generation turned increasingly to a neo-Romantic idiom.

The works of the generation that became established in the 1970s showed that Hungarian music had broken free of national tradition and could move closer to both the older and newer avant-garde trends. The young musicians of the group known as the Új Zenei Stúdió (New Music Studio) – Jeney, Sáry, Vidovszky, Eötvös and Dukay – completed their studies in Hungary; most of them then worked under Petrassi, Messiaen or Stockhausen, experimenting with principles of organization in musical time and space, chiefly on the basis of the ideas of Cage. After the gradual dissolution of the group in the 1980s the individual characteristics of each of its composers became clearer: Eötvös's theatrical temperament, Jeney's strict rationalism, Sáry's lyricism and Vidovszky's wit. Among other composers of this generation who were unconnected with the New Music Studio, Jószef Sári founded a non-dramatic style following the example of Ligeti, and László Dubrovay brought the techniques of electronic music to his instrumental works.

The generation of Hungarian composers that emerged around 1980 did not formed a unified group, although many of them studied with Petrovics. Iván Madarász's eclectic style shows an affinity with minimalism, István Márta uses collage techniques and incorporates elements from pop music, and the experimental 180-as Csoport (Group 180) of László Melis, András Soós and Tibor Szemző were influenced by Steve Reich. Many younger composers have adopted a neo-Romantic, tonal idiom, among them Miklós Csemiczky, György Orbán, György Selmeczi and János Vajda. Some composers of this generation (e.g. Máté Hollós) cultivate a specifically Hungarian style, while others such as László Tihanyi, a disciple of Eötvös, are more cosmopolitan in outlook.

The birth and relatively rapid expansion of Hungarian musicology in the 20th century was closely related to the development of modern Hungarian music. The pioneering role was not played by historical and theoretical research, as in most western European countries, but by ethnomusicology, initiated by Béla Vikár at the turn of the century, followed by Kodály, Bartók, Lajtha and Veress. While Kodály founded a school of ethnomusicology (Járdányi, Kerényi, Kiss, Olsvai, Rajeczky, Sárosi, Vargyas, László Vikár), Bence Szabolcsi and Dénes Bartha carried out pioneering work in the field of music history. Many branches of musicological research are carried out at the Magyar Tudományos Akadémia (Hungarian Academy of Sciences), under whose auspices the first collections of folk music were systematized (Bartók, 1934–40), and the Népzenekutató Csoport (Folk Music Research Group) established under Kodály's direction in 1953. Under Kodály's guidance the systematic publication of Hungarian folk melodies was begun in 1951 in the series *Magyar Népzene Tára* (*Corpus Musicae Popularis Hungaricae*). This has been continued by the new generation of folk music scholars.

In 1951 Bartha and Szabolcsi founded the department of musicology at the Liszt Ferenc Zeneművészeti Főiskola (Liszt Academy of Music). They taught several generations of music historians. Besides Bartha and Szabolcsi, important musicologists have included Gárdonyi, Bárdos, Rezso Kókai and, later, György Kroó, Lászlo Somfai, János Kárpáti, Tibor Tallián, Lászlo Dobszay, Janka Szendrei, Katalin Komlós, A. Batta, Sándor Kovács and I. Ferenczi. In 1961 the Bartók Archives, an independent department of the Academy of Sciences, were opened under the directorship of the Belgian scholar Denijs Dille. The archive's activities were expanded under Somfai's direction from 1972, and have included the preparation of a thematic catalogue and a complete critical edition of Bartók's works.

The Magyar Tudományos Akadémia Zenetudományi Intézete (Institute for Musicology of the Hungarian Academy of Sciences) is a centre of musicological research in Hungary. In 1974 the previously independent Népzenekutató Csoport (Folk Music Research Group) was annexed to this institution. The institution's activities have included important research into Gregorian chant and the history of early music in Hungary; the series of musical editions *Musicalia Danubiana* (16 volumes) and the congress reports *Cantus Planus* have gained international

recognition. Since the early 1980s Hungarian scholars have been involved in the production and publication of the five-volume series *Magyarország Zenetörténete* ('The History of Music in Hungary'), the first two of which appeared in 1988 and 1990. The results of recent decades of research into the history of music in Hungary are published in the series *Magyar Zenetörténeti Tanulmányok* ('Studies in Hungarian Music History', ed. F. Bónis). Two important institutions opened since the 1980s are the Liszt Memorial Museum and Research Centre, under the direction of Mária Eckhardt (1986), and the Kodály Memorial Museum and Archives, directed by István Kecskeméti. The distinguished tradition of Hungarian music criticism established in the first half of the 20th century by Bartha, Antal Molnár, Aladár Tóth and Jemnitz has been continued by such critics as Járdányi, András Pernye and Kroó.

The principal institution for the teaching of music in Hungary is the Liszt Academy of Music, founded in 1875 as the National Hungarian Royal Academy of Music, and named after Liszt in 1925. The Nemzeti Zenede (National Conservatory) was founded in 1840 and was renamed the Bartók Béla Zeneművészeti Szakiskola (Béla Bartók Musical Training College) in 1949; it provides training at an intermediate level together with affiliated colleges in provincial towns (Debrecen, Győr, Miskolc, Pécs, Szeged etc.). There is a broad network of elementary music schools; music is taught in all schools according to Kodály's principles. The centre for the teaching of the 'Kodály method' is the Nemzetközi Kodály Intézet (International Kodály Institute) in Kecskemét. (For further information on Hungary's principal institutions *see* BUDAPEST.)

*See also* BRAŞOV; BRATISLAVA; CLUJ-NAPOCA; ESZTERHÁZA; SZEGED.

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### *II. Folk music*

The Hungarian people, who belong to the Finno-Ugric language group, arrived in their present homeland from the east and occupied it definitively in the 9th century. Earlier, their residence on the borders of Europe and Asia had brought them into contact not only with closely related peoples (the Vogul and the Ostyak in western Siberia, the Mari in the Volga valley) but also with many other groups, especially Turkic peoples. The roots of Hungarian music go back to this period of direct contact with Asians. In their new central European home they adopted Christianity during the 10th century, and thus

came into closer touch with the musical life of Europe. This had an increasingly decisive influence on the later evolution of their music.

According to the definition of Kodály and Bartók, Hungarian folk music is the unwritten music surviving in the peasant tradition. It is generally distinguished from those melodies created in the 19th century (mainly in the second half of the century) by middle-class amateur composers which also spread largely in unwritten form: in contemporary collections these songs were also called folksongs. The modern specialist term for them is *népies dal* ('song in the folk style'), though they are also known as *nóta* (popular melody) or *magyar nóta* (Hungarian melody). As Gypsy bands led the way in popularizing them, they are also referred to as *cigányzene* (Gypsy music). The musical aspect of Hungary's working-class folklore – apart from its obvious international connections – is related partly to the folk tradition and partly to popular art song.
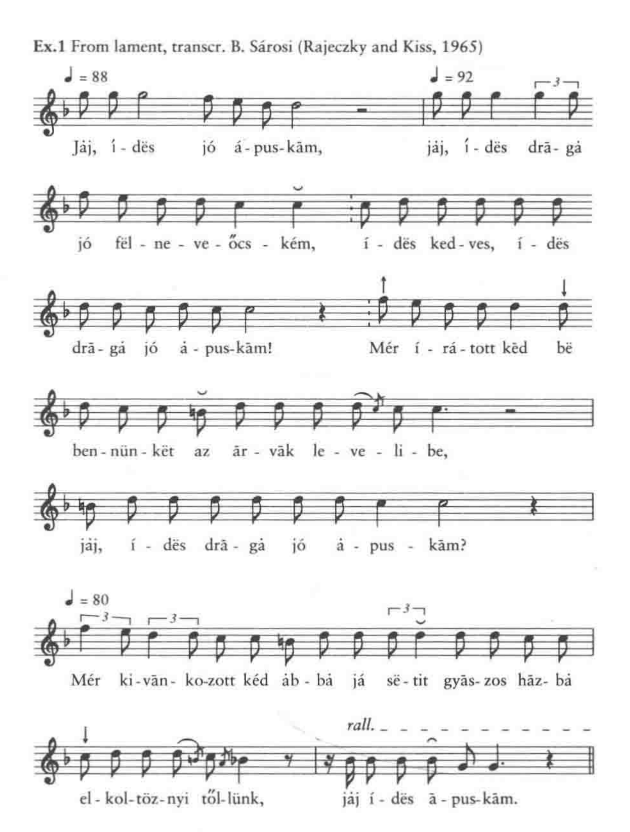
1. Vocal music. 2. Bartók's classification of musical style. 3. Roma music: (i) Boyash (ii) Vlach Gypsies (iii) Romungre (Magyar Gypsies). 4. Instrumental music. 5. Instruments: (i) Idiophones (ii) Membranophones (iii) Chordophones (iv) Aerophones. 6. Recent trends: (i) Dance house movement (ii) Lakodalmas (wedding rock). 7. Collectors, collections, research.

1. VOCAL MUSIC. Children's songs and some ritual songs are performed in rhythmically inflected speech. The most characteristic tonal system of such songs is that of the major hexachord, although two-note, three-note, tetrachordal and pentachordal melodies are also common. The pentatonic system is not found in children's songs and *regös* songs. Units of two 2/4 bars, or motifs, are repeated in varied form according to the rhythm demanded by the text, and are supplemented by fresh motifs according to the demands of the action (in children's games). Among ritual songs, similar in structure to the children's songs, are the *regös* songs. The *regölés* ritual takes place between Christmas and the New Year (preferably the day after Christmas Day): a group of older boys or men go from house to house, greeting the villagers with the good wishes expressed in the *regös* song. Like the Slav *koleda* and the Romanian *colindat* customs, the *regölés* once formed part of fertility rites performed at the winter solstice.

The only totally improvised genre in vocal Hungarian folk music, the LAMENT, is performed during mourning of the deceased by the adult female relatives. They use traditional formulae, improvising both text and melody in recitative style. Descending melodic formulae used in laments are either penta/tetrachordal or pentatonic. In a considerable number, a descending melody based on a major pentachord is repeated a variable number of times arriving by irregular sequence on the second or first note of the pentachord. This melodic pattern may be extended downwards through the whole octave (ex.1). The pentatonic model in its wider form may fall by a major 9th and in its narrower form by a 5th or 6th. In laments with a wider compass, recitation generally takes place between the third degree and the tonic, whereas in those with a narrower compass it tends to occur on the fifth and fourth degrees below the tonic.

Folksongs not linked to specific occasions, together with some of the ritual songs (mainly wedding and matchmaking songs), are strophic in form. With relatively few exceptions the verses consist of four lines and are mostly lyrical. The loosely connected lyrical verses can be
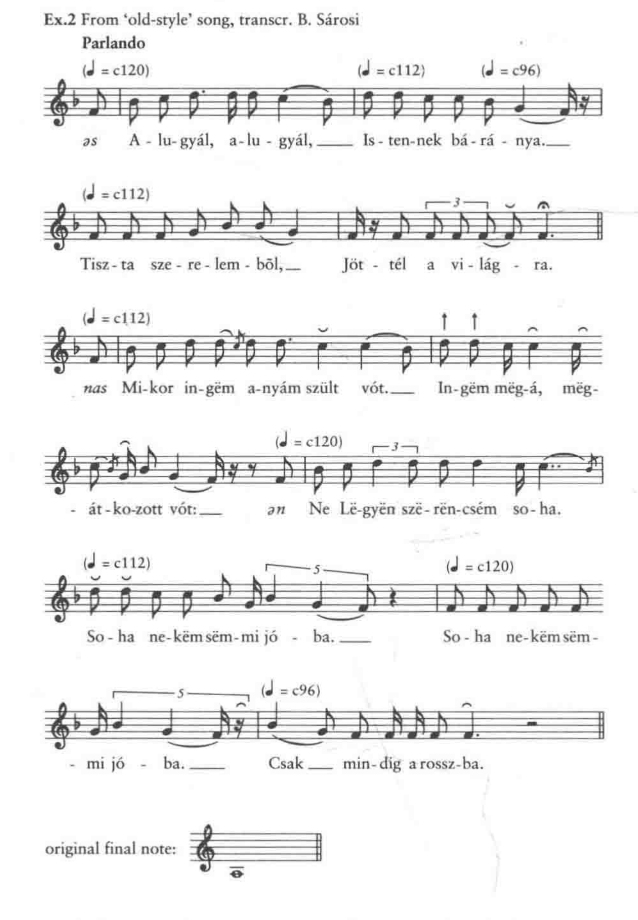
Ex.1 From lament, transcr. B. Sárosi (Rajeczky and Kiss, 1965)




sung to various melodies. The songs – as is usual in Hungarian folk music – are monophonic. In traditional Hungarian singing there is no shading of dynamics except in the laments. The ideal voice is steady and vigorous, slightly harsh or tense (as if forced from the throat), free of sentimentality, chiefly male and high in register.

2. BARTÓK'S CLASSIFICATION OF MUSICAL STYLE. Bartók distinguished two main styles of Hungarian folksong, the 'old' ('class A') and the 'new' ('class B'). However, according to Bartók's statistics, these two types comprise barely 40% of the corpus of songs. The most distinctive features of the 'old style' are the anhemitonic pentatonic scale and a descending melodic structure, in which the second half of the melody is a transposition (if not always exact) of the first, a 5th lower. Following Bartók and Kodály, it has been speculated that the 5th-shift structure was a result of direct contact between the Hungarians and ethnic communities from East Europe, such as the Mari and Chuvash of the Volga region. This remains speculation.

Recent research indicates that even in Bartók's 'old style' diverse strata may be discerned. In addition, 60% of vocal melodies referred to by Bartók as a mixed class ('class C') could be arranged in definite style categories. In his work *A magyar dal könyve* ('An anthology of Hungarian songs', 1984), László Dobszay distinguishes about 17 style-classes of Hungarian melodies including orally-transmitted hymns. These style-classes include the diatonic lament, 'psalmodizing', descending (5th-shifting) pentatonic songs, bagpipe and 'swineherd' songs, ecclesiastical and secular songs from the 16th to 18th centuries, 18th-century student songs, 19th-century popular art songs and Bartók's 'new style' songs. The diatonic lament



Ex.2 From 'old-style' song, transcr. B. Sárosi

and the pentatonic lament with its 'psalmodizing' parts relate also to strophic songs (ex.2).

Similarities with Gregorian chant are found in the 'old style' which may stem from an earlier common source. The roots of folk hymns also lead back in part to Gregorian chant. The folk hymn, which has not yet been adequately investigated, basically followed the same path of development as the folksong: if the texts of the hymns were to some extent laid down by ecclesiastical practice, their melodies varied considerably, intermingling with secular tunes over the centuries and repeatedly coming under new influences. In this way not only did a specific Hungarian repertory evolve, but (as with secular folk music) distinct regional dialects developed within it.

The musical currents and fashions of western Europe from the Middle Ages onwards also influenced Hungarian folk music (ex.3 shows a *volta* tune printed in 1588 and its variant as a Hungarian children's song), as did the music of neighbouring peoples – Czechs, Slovaks, Poles, South Slavs, Romanians and Germans. The sparse and largely incomplete written records of Hungarian music history can be supplemented or even reconstructed with the aid of folk music (in ex.4 for instance, a 17th-century melody is shown in its early 18th-century notation and in the version that has survived in oral tradition).
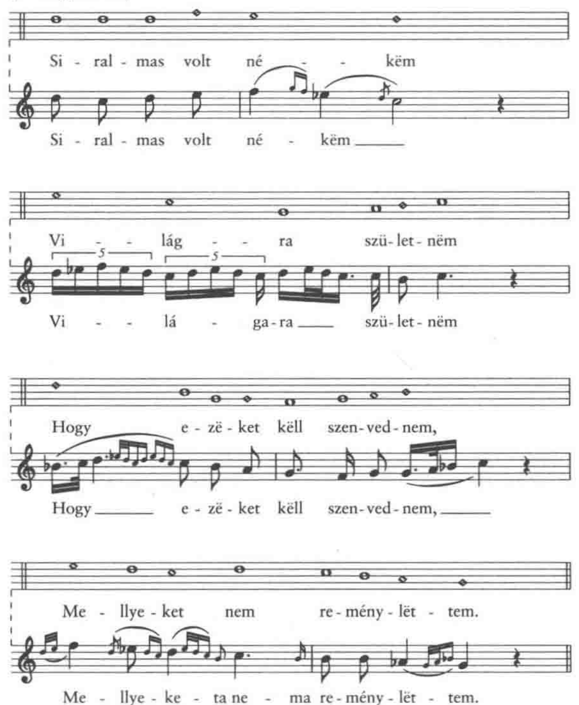
A decisive majority of more recent Hungarian folksongs can be classified in Bartók's 'new style'. According to his calculations some 800 groups of variants, or basic melody types, belong to it. The chief characteristic of the style is the repetitive, arched melodic structure. The main types of structure are $AA^5A^5A$, $ABBA$, $AA^5BA$ and $AABA$ ($A^5$ indicates an upward transposition by a 5th). In this style the rhythm is almost exclusively of the rigid, dance-like variety, adapting to the text as it goes. The modes may be pentatonic, D, A or G mode, or even the common major scale. At the beginning of the 20th century Kodály and Bartók witnessed the flourishing of the 'new style', particularly among the young villagers. The style's roots, however, reach far back into European and Hungarian tradition. The upward transposition of a 5th and the symmetrical, arched melodic structure probably belong to the European tradition; there are examples to be found in the sequences and hymns in Hungary from the 12th century onwards. The upward transposition of a 5th can also be considered a reversal of the downward 5th-shift structure of the 'old style'. Pentatonic patterns, common in 'new-style' folksongs (ex.5), similarly provide an organic connection with the 'old style'.

Ex.3 *Volta* tune with Hungarian children's song variant (Kodály, 2/1971)
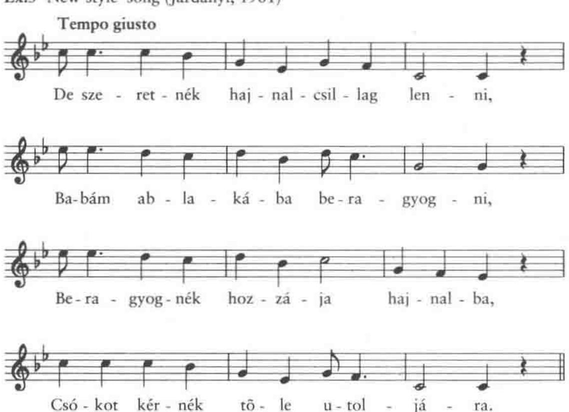
Kis ka-csa fur-dik fe-ke-te to-ba. Any-ja-hoz

ké-szul Len-gyel-or-szág-ba.

Ex.4 17th-century song in notation from 1813 and its 20th-century variant (Kodály, 2/1971)



**Ex.5** 'New-style' song (Járdányi, 1961)




An important part in the definitive evolution of the 'new-style' folksong was played by the popular art song, the *magyar nóta*, which was a characteristic urban song of the second half of the 19th century. It is distinguished from the folksong in musical approach rather than form; its melodic figures are determined by the system of functional harmony based on the major–minor system (ex.6). In practice, however, there is no sharp division between folksong and popular art song. A number of these popular art songs have spread into rural areas, have been altered and simplified, have been adapted to traditional folksong patterns and have merged into the mass of newer folksongs; they have also influenced traditional folk music in moving towards the major–minor system and they have accelerated the development of the 'new style'.

3. ROMA MUSIC. Vlach Gypsies migrated to Hungary in large numbers after the abolition of bond-serfdom in Romania in the mid-19th century. There they encountered a substantial population of Romungre Gypsies, who had become partly or ostensibly 'Magyarized' during four centuries of settlement in Hungary. Many of the Romungre were already professional music-makers celebrated by their Magyar 'hosts' as active participants in the creation of VERBUNKOS instrumental music, a key element in Hungary's emerging national culture and music after the 1848 Revolution. In this more Westernized cultural milieu, the still Romany-speaking Vlach Gypsies, who chose to continue their Transylvanian Hungarian- and Romanian-influenced vocal traditions each of which were complex fusions, were marginalized. This produced at one level in Hungary a strong cultural–musical division between three main Roma groups: the Romungre, who play instrumental music; the Vlach Gypsies, with their fusion of vocal traditions; and the Boyash, who entered Hungary at around the same time as the Vlach Gypsies but were more strongly linked to Romanian culture, language and musical traditions. However, as recent research into the domestic traditions of the Romungre and Boyash Gypsies show, these three practices overlap at another level.
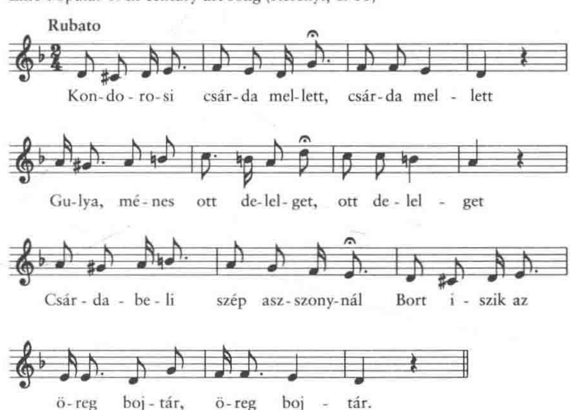
*(i) Boyash.* The Boyash Roma of Hungary, who divide into three groups – Ard'elans, Muncans and Ticans – speak an antiquated Romanian dialect in addition to Hungarian. Available information predominantly concerns the Ard'elans. As with the Vlach Roma, their society is structured in endogamous 'clans' and order is maintained through their own community laws. There is, however, no trace of Romany in Boyash language. The traditional economic occupation of the Ard'elans centres around making wooden tubs for household use, which ties them more than the Vlach Roma to land. Boyash song lyrics and life stories tell of hard labour for no reward, a topic which is absent from Vlach or Magyar Roma song lyrics, and which suggests a closer relationship to the experiences and ethos of peasant cultures.

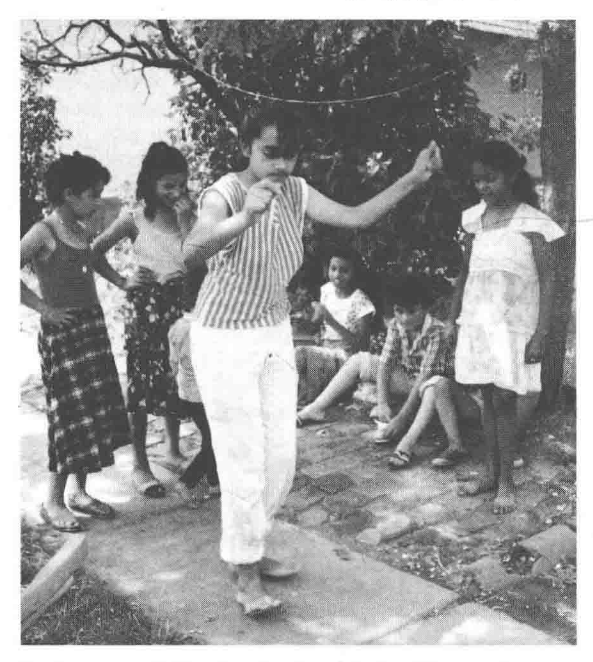
The Boyash Roma repertory includes a diminishing number of Christmas carols in a narrow pentachordal range (variants of Romanian colindas ), children's songs and lullabies. Their 'slow song' repertory, called 'listening songs', 'sad songs', 'tearful songs' or 'modest songs', is performed *parlando rubato* and differs from Vlach and Romungre repertories. It comprises ballads and lyric songs. Ballad melodies consist of five descending lines of eight syllables; the older lyric songs have three descending octosyllabic lines, often with a cadence of VII, which is characteristic of Romanian music. Four-line melodies relate to laments and are in pentatonic, Aeolian or Mixolydean modes originally with a descending contour, but this has increasingly changed into an arch form under the influence of 'new-style' Hungarian songs.

Boyash dance tunes include some Romanian material but the majority are linked to the 'new-style' Hungarian folksong genre. The 'rolling' typical of Vlach Gypsy performance is found only among the Ticans who live close to the Vlach Roma. There is usually one textual verse; the rest of the melody is hummed. A selection of Romanian and Hungarian songs (*magyar nóta*) is also used, the latter with texts translated into Romanian and, in southern Hungary, adaptations from southern Slav materials.

Traditionally, the Boyash distanced themselves both culturally and musically from other Roma groups, but following the political changes of 1989 and in response to calls from Roma politicians for unification of all Hungarian Roma, they have joined the Roma political organization. The popular Vlach Roma group Kalyi Jag included a Boyash song on their LP of 1987, followed by two more in 1989, one of which became the Anthem for Hungarian Roma. As a result, several Boyash popular groups formed, such as Fracilor ('Brothers') and Kanizsa Csillagai ('Stars of Kanizsa') who fused Vlach Gypsy material and elements of performance style with their own in acknowlegment of the newly-found unity.

**Ex.6** Popular 19th-century art song (Kerényi, 1961)
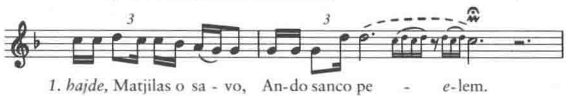




*1. Vlach Gypsy children learning the aesthetics of Romany dance, Végegyháza, 1989*

*(ii) Vlach Gypsies.* Vlach Gypsies divide their repertory into slow-songs (*loki djili*), also more recently referred to as listening- or revelling-songs (*halgatośo* or *mulatośo djili*), and dance- or cracking-songs (*khelimaski* or *pattogośo djili*). In the slow genre, they differentiate between their own Gypsy songs (*Romani djili*) and other songs (*Ungriko djili*), which are largely comprised of Hungarian *nóta* but include some Romanian and Serbian folk and Gypsy songs. In predominantly Romany contexts, they prefer to sing their own songs in Romany. This language choice, together with performance styles and Romany subject matter, are essential elements of what they refer to as 'true speech'.

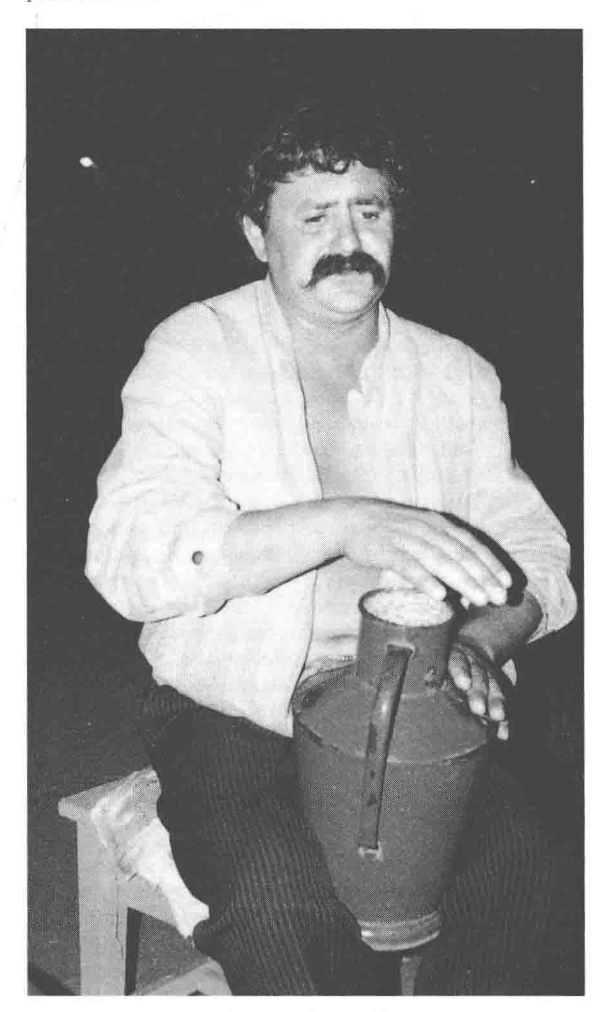
The tonal structure of their songs is diverse: not just major and minor scales are used but also modes akin to Aeolian, Mixolydian and Dorian and their reduced hexa- or pentachordic equivalents, though not the shifts of a 5th associated with older pentatonic Hungarian songs. Contours are mostly descending but individual performances may feature 'octave breaks' that create a much larger tonal space. The *rubato* tempo used is common to lyrical songs of Hungary and other parts of eastern Europe. However, there is a trochaic lilt within the poetical line and in the pauses before the last tones of the second and especially fourth cadences (ex.7) that relates

Ex.7 'Slow song' illustrating break at cadences, rec. I. Kertész Wilkinson, 1987
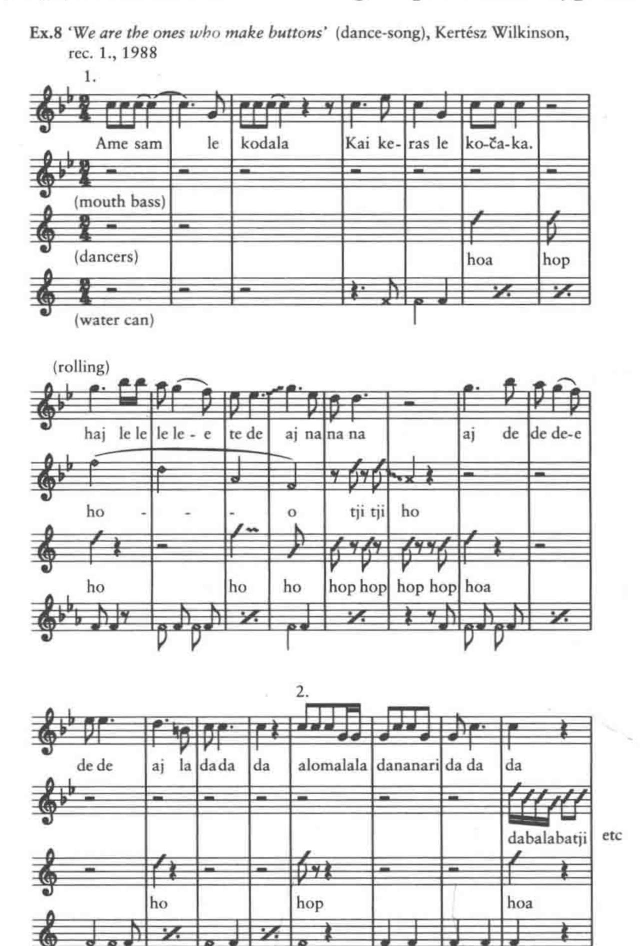



to the Romany language and its concept of 'silence'. Cadences are marked tonally by a characteristic descent from the fourth to the second to the tonic, and a lower leading note before the tonic may be used as ornamentation. The melodic structure is harmonically based rather than based on the traditional Hungarian structure of 4ths and 5ths. These overall features of traditional Vlach Gypsy songs are also incorporated into adapted songs.

The performance style of Vlach Gypsy *loki djili* in Hungary is predominantly unison singing in subtle heterophony with a lead support structure, which near the Ukrainian border changes to partial polyphony at the cadences of 'lead' and 'chorus'. In the last decades of the 20th century, professional urban Vlach Gypsy performers developed this into full polyphony. Performance roles are interchangeable, with leaders taking supportive roles in turn, as in FLAMENCO. Some Vlach Gypsies suggest a parallel between their own performance structure and that of professional Romungre instrumental playing, which calls upon the band (*banda*) to follow the leader (*prímás*), a practice also discernible in the Manush and Sinti jazz tradition with its alternation of solos within a piece and change of instrumental lead in different compositions. A similar concept of group support has also been noted in the solo-dominated Irish Traveller tradition in which group members hold hands during the performance.



*2. Vlach Gypsy playing the estam, Végegyháza, 1989*




Ex.8 *'We are the ones who make buttons'* (dance-song), Kertész Wilkinson, rec. 1., 1988

Hungarian Vlach Gypsies, like other Roma, seem to be less concerned with distinguishing 'ours' and 'theirs' in dance-songs (fig.1) as both the performance and the dancing transform what are frequently adapted Hungarian songs into forms closer to their own Romany aesthetics. Performances of *khelimaski djili* include a strong emphasis on quaver divisions of a 2/4 or 4/4 metric structure, with a vocal accompaniment that uses various techniques on the off-beat. Most prominent of these are the *szájbőgő* ('mouth bass'), which incorporates aspects of the bass and/or viola parts of Romungre instrumental traditions, and *pergétes* ('rolling'), which metrically divides longer values into smaller ones, using slight alteration of the melody and accentuation of off-beats. Additional sounds created by dancers reinforce or counterpoint the vocal metrical structure (ex.8): men slap their bodies, women snap their fingers (*pittyegetés*), and both shout exclamations, chant rhythmically (with vocal encouragement from the audience) and stamp.

The overall effect of these Hungarian Vlach Gypsy dance-songs is similar to that of the *chico* genres of flamenco, such as *alegrías* or *rumba flamenco*, where *zapateado* ('foot-work'), *palmas* ('clapping'), *pitos* ('finger-snapping') and *jaleo* ('shouts of encouragement') add an orchestral dimension to the performance of the *cantaor* and guitar. Both in Hungarian Vlach Gypsy and Spanish Gitano genres, this results in an emotionally intense performance similar to that of 'sad' songs but which by contrast affirms extreme joy and happiness. The provision of rhythmic accompaniment to dance-songs by using household utensils such as spoons, water-cans (fig.2) and table-tops among Hungarian Vlach Gypsies or baking pans (*tepšija*) among the Balkan Roma, also has echoes in the flamenco tradition, where an anvil, box or box-top may be struck to provide the pulse for the otherwise solo vocal performance of the *tonás* and *martinetes*.

*(iii) Romungre (Magyar Gypsies).* For centuries, the Romungres have performed for the dominant society, playing primarily instrumental rather than vocal music. However, their in-group practice comprises predominantly vocal music accompanied by acoustic or amplified guitar(s). Synthesizers are becoming popular and fewer musicians are playing traditional instruments such as the violin or double bass.

The Romungre vocal repertory comprises a mixture of Hungarian and Gypsy songs (*nóta*), which the older generation clearly differentiate from one another. Some Gypsy songs are the same as or similar to those in the Vlach Gypsy repertory. Dance-songs are similar to Vlach Roma songs but less 'rolling' and mouth bass is used. A selection of current popular hits is performed, with an underlying rhythmic pattern, *beguin* (similar to the 'tango' among Vlach Gypsies). In this genre, unlike Gypsy dance proper, couples hold each other as they dance. The basic

steps are simple and executed on the main beats with off-beats marked by subtle body movements. The dance includes quasi-choreographed turns or half turns. This type of song may also be danced by couples individually in a traditional 'Gypsy' manner, with hands held high, and rapid footwork by both women and men (the latter using more elaborate figures). Romungre dance is similar to Vlach Roma dance in that both emphasize quaver pulses and off-beats with light steps; they differ in that Romungre men do less jumps, thigh- or heel-slapping.

Singing in 3rds (*terc*) – which also involves parts in lower 3rds, 4ths (*quarts*) and 5ths (*quints*) thereby creating a whole 'choir' to accompany the main melody – is a feature that Romungres emphasize as uniquely their own. Singers cite traditional string bands as the conceptual model behind their polyphonic singing, pointing out that the guitar accompaniments of the younger generation alter the 3rds. In both generational sub-traditions, however, a good singer must be able to deliver the main melody well and provide a good 3rd when others are singing, an aspect which correlates with the performance practice of the Vlach Roma. In the north-eastern community, the term 'viola third' (*brácsa terc*; referred to as 'a "minor oriented" third') supports a relationship with the Gypsy band tradition. Some professional instrumentalists, however, feel that there is little correlation between the harmonies of traditional Gypsy bands and vocal polyphony.

Romungres, like Vlach Romas, shape their musical practice according to their social structure. Social division among Romungres is expressed by localities, including the town or village in which they reside and their own Roma settlement. Community members are divided according to extended families, marked by a specific name or characteristics of an ancestor (e.g. the Puci family) and trace their lineages both matri- and patrilineally. The kinship system also regulates who is invited to social gatherings.

In contrast to Vlach musical practice, performances usually start with a period of discussion without verbal signalling to begin or end. However, both Romungres and Vlachs require that participants behave respectfully towards each other, that all may be allowed to take their turn in lead singing, that a performance is not interrupted by taking over the lead, and that 3rds should be supplied. Taking the lead without knowing all the lyrics is frowned upon because there is a strong link between a particular melody and its text. A new combination, which is one of the attributes of a good singer among the Vlach Roma, is reprimanded among the Romungre.

The musical practices of north-eastern Romungres are similar to those described above with three main differences: they have an adapted genre of religious songs, some of which may only be sung at wakes; they perform a few *regös* songs; and, being poorer than south-eastern Romungres, they use a smaller range of accompanying instruments.
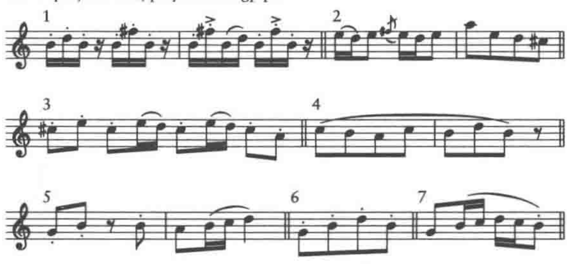
4. Instrumental music. Traditional instrumental music, used in village communities mainly to accompany dances, is played by shepherds, agricultural labourers and village craftsmen. During the 20th century the Moldavian Csángó (a Hungarian ethnic group in Moldavia-Romania) used the flute to accompany dances, while dances performed on the farms of the Hungarian Plain were accompanied by a zither played by each dancer in turn. In the early 20th century those performed at weddings and other major events in the Hungarian Plain were accompanied by a single reed instrument (clarinet) and hurdy-gurdy.

In addition to Gypsy bands, 'peasant bands' were fashionable in all parts of Hungary during this period. These were mostly brass bands comprising six to eight members, but many also incorporated the string instruments of Gypsy bands. Professional Gypsy musicians replaced the bagpipe, the traditional dance instrument of past centuries, with the violin. The bagpipe is known to have survived only in northern Hungary, where it was still being played in the period between World War I and II to accompany wedding dances. An ancient melodic motif occurs in the bagpipe repertory: an interlude called *aprája* ('diminishing') in which loose two-bar structures are repeated at random (ex.9). Most instrumental melodies are based on vocal tunes. Some vocal melodies, such as *duda nóta* ('bagpipe song'; ex.10) and *kanász nóta* ('swineherd song'; ex.11), are also used to accompany dances.
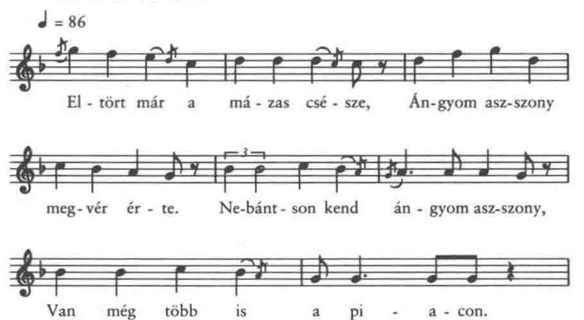
Knowledge of dissemination of the Gypsies in Hungary prior to the 19th century is incomplete. According to the adventure story *Ungarischer oder Dacianischer Simplicissimus* (Konstanz, 1683), almost every Hungarian nobleman in Transylvania (now a Romanian province) had a Gypsy violinist or locksmith. Kodály's comment that at the beginning of the 20th century a Gypsy fiddler, also the blacksmith of the village, was the only musician at a Székely-Hungarian wedding in Transylvania, suggests that these two skills were probably combined in a single person. Gypsies also performed as duos.

Transylvanian village Gypsy bands performed dance melodies that have been influenced by 18th- and 19th-century *verbunkos* music as well as by ancient Hungarian melodies. In the second half of the 18th century, the influence of 18th-century Viennese serenade ensembles is evident in the instrumentaion of the Gypsy bands, to which extra bowed instruments and, from the third decade of the 19th century, one or two clarinets were

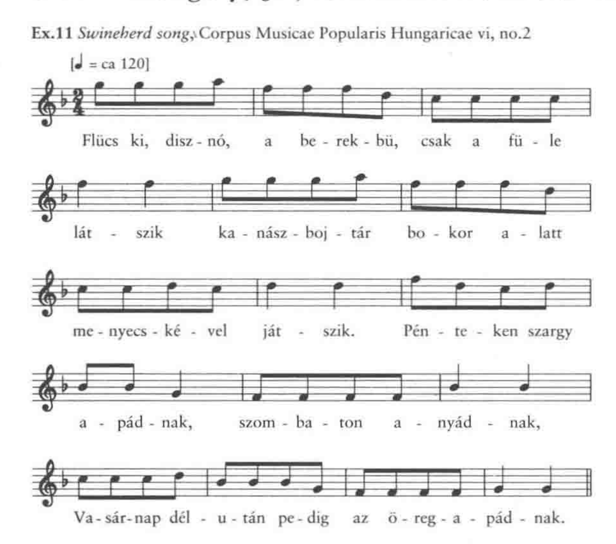
Ex.9 *Aprája* motifs, played on bagpipes




Ex.10 *Bagpipe song*, Dévaványa, county Békés, coll. (1960) and transcr. B. Sárosi



Ex.11 *Swineherd song*, Corpus Musicae Popularis Hungaricae vi, no.2




sometimes added. To satisfy the demands of the developing Hungarian bourgeoisie and particularly the Hungarian nobility, who were the promoters and patrons of Gypsy orchestras, an increasing number of musicians acquired skill in western European musical styles, learning to read music and to apply the rules of classical 18th-century functional harmony. By the end of the 18th century *verbunkos* (derived from Ger. *Werbung*: 'recruiting'), a new genre of instrumental music, had developed. Of the many *verbunkos* composers the following three are considered most outstanding: a Hungarian nobleman JÁNOS LAVOTTA (1764–1820), the Gypsy virtuoso bandleader JÁNOS BIHARI (1764–1827) and ANTAL CSERMÁK (*c*1774–1822), presumably of Bohemian origin.

From the mid-19th century, the instrumental *verbunkos* fashion was succeeded by a vocal one: *magyar nóta* ('Hungarian song'), also referred to as *népies dal* ('popular song') or *népies műdal* ('popular art song'). Like *verbunkos* music, it was composed, produced by amateurs, and disseminated mostly by Gypsy bands. Consisting of the slow, rhythmically free *hallgató* ('for listening', see ex.6) and *csárdás* with duple-metre dance rhythm, this genre made up the bulk of the 'Gypsy music' repertory until the late 20th century. The best known composers are BÉNI EGRESSY (1814–51), KÁLMÁN SIMONFFY (1831–88), Elemér Szentirmay (1836–1908), the Gypsy Pista Dankó (1858–1903), József Dóczy (1863–1913), Lóránd Fráter (1872–1930) and Arpád Balász (1874–1941).

A Gypsy band consists of at least four members: two violins, one double bass and one cimbalom. The *prímás* ('leader') plays the melody on the violin, while the *kontrás* (a violinist or more recently a viola player) adds part of the harmonic accompaniment by double-stopping in the required rhythmic pattern. The cimbalom is used primarily as a harmonic instrument, although it also lends itself to playing the melody or a virtuoso variation of it. A representative Gypsy band, however, has at least seven or eight members, including a clarinettist and cellist. The composition of the Gypsy band established in the *verbunkos* period is characteristic of late 20th-century village Gypsy bands.

In Central Transylvania, three-member ensembles were established consisting of a violinist, a *kontrás* player (using a viola rather than a violin) and a bass (mostly the size of a cello). The harmonization used by these ensembles is, however, not functional as with urban Gypsy bands but by a modal succession of chords that allows retention of old, even pentatonic melodies. These bands have preserved the style of improvised dance music to a greater degree and have been used as a model for the 'dance house movement' of urban youth (see §7 below).

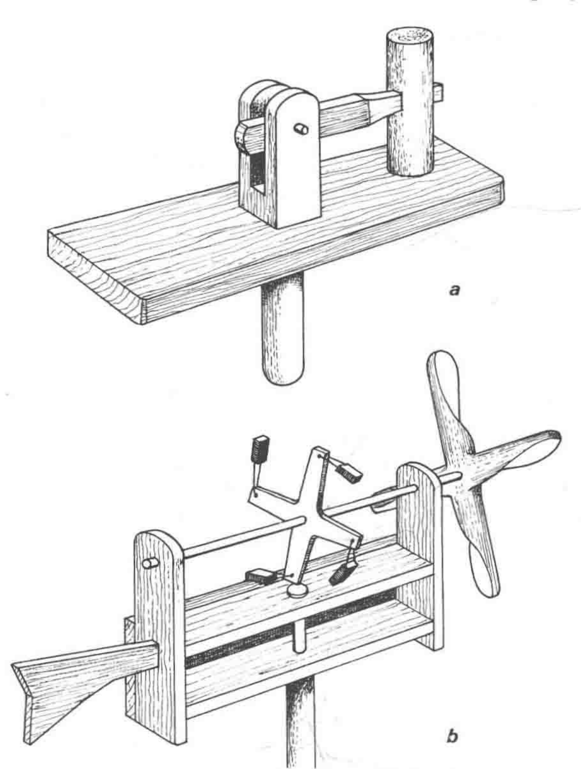
5. INSTRUMENTS. This section considers instruments that played a role in traditional musical life, whether home-made in the traditional way or manufactured commercially. The simplest and oldest instruments (such as the reed-pipe, flute, bagpipe, wooden trumpet and the swineherd's cow horn), which were easily made at home, were played mainly by shepherds. Day labourers, farm-hands and poor peasants (the poorest social stratum of the villages) also used the most inexpensive means of music-making, from improvising rhythmic accompaniments (by tapping or rubbing pots or furniture), to playing the *citera* (zither), *furulya* (shepherd flute) and the *gombos harmónika* (button accordion).

*(i) Idiophones.* The *facimbalon* ('wooden dulcimer' or xylophone, fig.3) is primarily the instrument of cimbalom players. The position of its keys is like that of the cimbalom, hence its name. It is chromatically tuned, with a range of *g′–a‴*. Some simpler and more developed types of struck idiophone are also used, for signalling and for frightening away animals. Of these the *kalapácsos kereplő* (hammer-clapper, fig.4*a*), a wooden hammer swinging in a shaft and banging on a wooden board, is used in Catholic church services. The *szélkereplő* or *szélkelep* (wind-clapper, fig.4*b*), used to frighten birds, is operated by a wooden propeller, and its clappers can be made of metal or wood.

Jingles fastened to a stick are sometimes used by shepherds for frightening away animals and are also



3. *Facimbalon ('wooden dulcimer' or xylophone) from northern Hungary, 1968*




4. *(a) Kalapácsos kereplő (hammer-clapper) and (b) szélkereplő (wind-clapper)*

included in the *regölés* ritual (traditional New Year greeting; see §2 above). Copper bells and all kinds of iron cattle bells were especially important in the days of extensive animal husbandry. They had not only a signalling but also an aesthetic function: bells of varying shape and size, hence of different pitch, were hung on the animals' necks, giving an idea of harmony. Cog rattles of different size and shape are used as ritual instruments in the Catholic Church before Easter, as a means of frightening away animals and as children's toys. The jew's harp (*doromb*) was used by country children at the beginning of the 20th century. In regions where the population was poor, troughs were used as scraped idiophones for the accompaniment of dances.

*(ii) Membranophones.* Smaller double-headed cylindrical drums (*dob*) are used by the public announcer to attract attention in villages. The *nagydob* (bass drum) with cymbals is used in country brass bands. Traces of the *zörgősdob* (frame drum with jingles), the successor to the shamanic drum and used for ritual purposes, have been found by ethnographers among peasants even in the 20th century. There are two types of friction drum: the *köcsögduda*, consisting of a pot (*köcsög*) with a wooden stick that pierces the skin; and the *bika* ('bull'), the size of a bucket, with a horsehair cord. The latter is used only by the Csángó people, a Hungarian ethnic group living in Romania. Friction drums are mainly restricted to rituals of the New Year greeting. Mirlitons are usually children's toys and include a reed tube about a span long, whose hard covering is cut off at one side so that only a thin layer remains underneath, and the tubular part of a hollowed-out gourd with one end covered by a membrane and a round opening at one side serving as a mouth-hole.

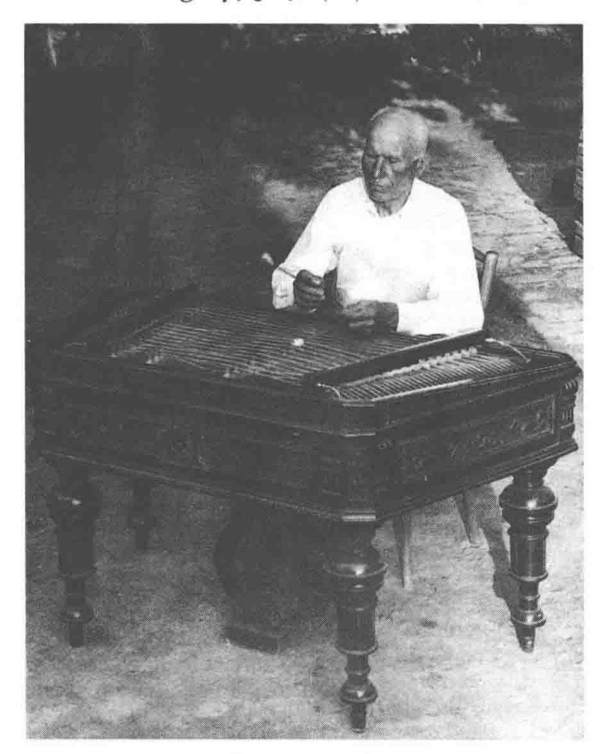
*(iii) Chordophones.* The *kukoricahegedű* or *cirokhegedű* ('corn fiddle') is an idiochord instrument about a span long (with one to three strings) made of sorghum stalk or corn stalk, serving as a toy for children. Two are used together, one as the 'fiddlestick', the other as the 'fiddle' itself. The *citera* (zither; fig.5), the most widely used instrument among Hungarian peasants, is closely related to the 17th-century German *Scheitholt*, the Swedish hommel or hummel and the Norwegian *langeleik*; diatonic variants have a single row of frets, while chromatic variants have two. The strings for the drone accompaniment are tuned to the note of the melody strings, and to the 4th above and the 5th below. The cimbalom (fig.6) is the same type of instrument as the *sanṭūr* of the Middle East, the German *Hackbrett* and the English dulcimer. Its use in Hungary may be traced back to the 16th century. The present type of cimbalom used by Gypsy bands was established by Schunda, a manufacturer of musical instruments, in about 1870 in Budapest. The range of this chromatic instrument, equipped with a damper pedal, is usually *D* to *e'''*.

The *tekerő* (hurdy-gurdy; fig.7) became popular in the central regions of Hungary, on the Great Plain, most probably in the 18th century. Semi-professional peasant musicians play mainly traditional dance music on it, either as a solo instrument or, more often, with a melodic instrument (usually the clarinet). If its melody string is tuned to *f♯'*, the tuning of the two accompanying strings, which provide a drone accompaniment, is *B* and *b*: characteristic 'brayed rhythm' tunes are produced using the *b* string (ex.12).

Hungarian peasant or Gypsy violin players in Transylvania sometimes fit on to their violins (of standard shape and tuning) a sympathetic string tuned to *a'*. Gypsy bands also use the viola, cello and double bass (tuned to standard pitch). Central Transylvanian ensembles put a flat-cut bridge on to the viola performing harmonic and rhythmic accompaniment, so that a triad can be played on its three



5. *Two types of citera (zither); the nearer one is the kisfejes citera*



6. *Cimbalom (dulcimer) player, Great Hungarian Plain, 1967*

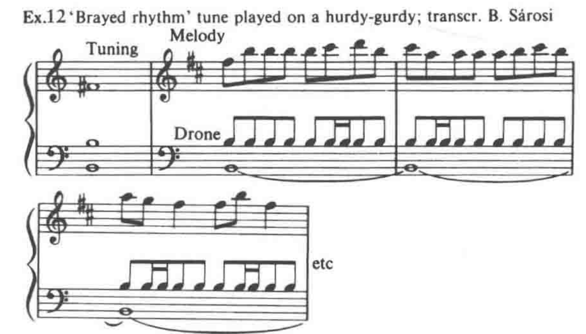


7. *Tekerő (hurdy-gurdy) player, Great Hungarian Plain, 1966*

strings at the same time. In this case the tuning of the viola is *g–d′–a*.

The *gardon*, a cello-like instrument, is used as a percussion instrument, with a violin performing the melody, by the Székelys, a Hungarian ethnic group in Transylvania (fig.8); its three or four strings, in most cases tuned to *d* and *D*, are on the same level and are sounded with a stick (not a bow), providing a rhythmically articulated drone accompaniment.

Ex.12 'Brayed rhythm' tune played on a hurdy-gurdy; transcr. B. Sárosi




*(iv) Aerophones.* The pliant 'bark whistle' or 'leaf' (the leaf of a tree, a piece of birch bark, a piece of celluloid etc.) is used as a melodic instrument mostly by shepherds: the leaf is placed against the lips and blown on its edge. The bullroarer (*zugattyú*) is a children's toy. The tube formed by removing the bark of willow branches in spring is used by children to make an end-blown duct flute without finger-holes. Some of the small pottery globular flutes (*cserépsíp*) made by potters are provided with one or two finger-holes: most of them are in the shape of animals, such as birds or bulls.

The duct flute (*furulya*) with six finger-holes is the flute most often used to perform melodies: it is 30–50 cm long and its diameter is 14–18 mm. It produces a diatonic major scale. The rarely found double flute (*kettős furulya*) consists of two pipes, one like that of the *furulya* and the

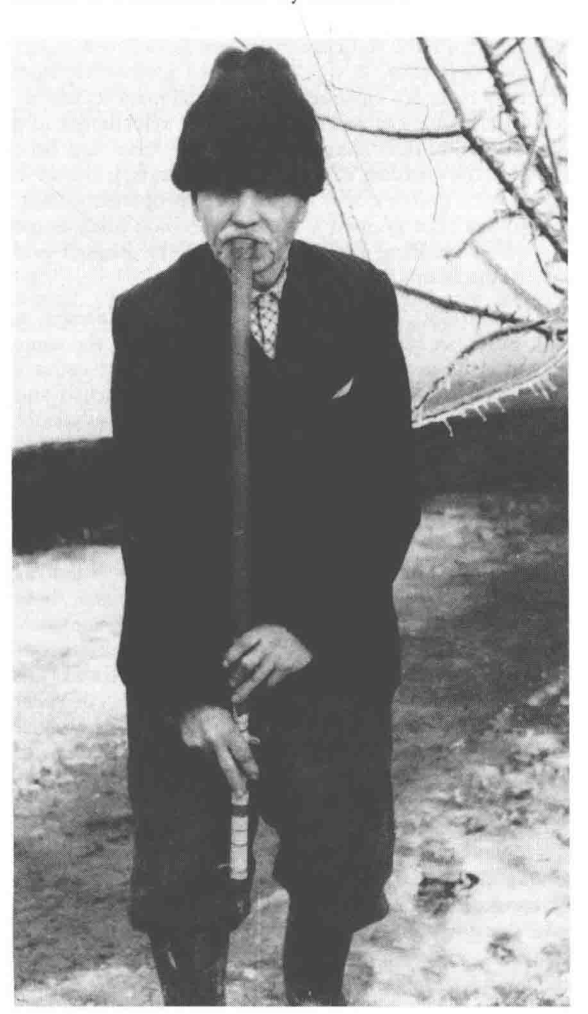


8. *Gypsy couple playing the violin and the gardon ('cello'), Transylvania*

second of the same size and structure but without finger-holes. The long flute (*hosszú furulya*; fig.9), the instrument of Trans-Danubian shepherds (i.e. from south-western Hungary) and a characteristic member of the family of fipple flutes, has five finger-holes, a diameter of 16–18 mm, and is 90 cm long. Its basic scale is *f–g–a* (or *a♭*)–*b♭–b–c′*.

Apart from its blowing mechanism, the side-blown flute (*harántfurulya* or *oldalfuvós furulya*) has the same structure as the *furulya* with six finger-holes. Instruments more rarely found are the small *peremfurulya* or *szélfurulya* (rim-blown flute) with six finger-holes and, among the Csángó people, the larger rim-blown flute with no finger-holes ('overtone flute'). In the south-east of the Great Hungarian Plain notched flutes were found, made of calabash or sunflower stem.

Children make single-reed idioglot instruments from a goose feather or reed. The *nádsíp* (reedpipe with a single reed) with six to eight finger-holes is used as a melody instrument by shepherds (fig.10). Modern A and B♭ clarinets are favoured by Gypsy bands while E♭ clarinets are preferred by peasant brass bands. The TÁROGATÓ is an instrument similar to the ordinary clarinet in structure but with a conical bore and accordingly overblows at the octave. It was constructed by Schunda at the end of the 19th century. The Hungarian *duda* (bagpipe) with three pipes is also a single-reed instrument. Its melody pipe can produce a mostly diatonic G mode with an octave range. If its basic note is *g′*, the one-holed second pipe, called *kontrá* (with the melody pipe forming a double chanter), sounds *g′* and *d′* alternately; the note made by the separate bass pipe (called the *bordó* pipe) is *G*. Mouth-blown bagpipes are played in northern Hungary, while bellows-blown types are found in southern Hungary and the Great Hungarian Plain.



*9. Hosszú furulya (long flute) player, south-western Hungary, 1962*



*10. Nádsíp (reedpipe) player, Great Hungarian Plain, 1969*

The end-blown cow horn (*tülök* or *kanásztülök*) and the wooden trumpet (*fakürt*) – 1·5 metres or more in length – are chiefly a means of signalling for shepherds. The *fakürt* was also used, again for signalling, by isolated peasants on the Great Hungarian Plain. Of the brass wind instruments manufactured in factories, peasant brass bands mostly use the B♭ saxhorn or trumpet, the B♭ bass saxhorn, the euphonium, the E♭ trumpet and the F helicon.

6. RECENT TRENDS.

*(i) Dance house movement.* The early 1970s gave birth to the 'dance house' movement, which aimed to revitalise the Hungarian folk music tradition. Its name is rooted in the Transylvanian tradition, where 'dance house' refers both to the occasion of dancing and its location.

The movement emerged as young intellectuals and artists searched for modern Hungarian expressions to resist the materialistic and individualistic ideologies accompanying the recent socioeconomic changes. Groups such as Illés and Omega fused Western pop-rock music with Hungarian folk melodies and lyrics, creating local permutations of an international form. Amateur folk dance groups, although initiated during the 1950s 'revival' movement under the political terror of Stalinist cultural policies, also remained popular among the urban population. Other 'official' Hungarian popular musics included *magyar nóta*, enjoyed by the older lower-middle classes and urbanising rural audiences, and Hungarian folksongs, which had been taught in a simplified way by the Kodály method of music education (emphasizing musical structure rather than performance) and had consequently not become widely accepted.

The two originators of the dance house movement, Béla Halmos and Ferenc Sebő, were trained musicians who experimented with different musical styles. Initially, Sebő set the poems of Attila József to his own compositions for guitar. Halmos researched into László Lajtha's pre-World War II collections (mostly transcriptions) from Szék in Transylvania, encouraged by the Transylvanian musicologist Zoltán Kallós, the Hungarian dance researcher György Martin and the musicologist Bálint Sárosi. Sebő and Halmos then spent long periods in Transylvania with musicians (mostly Roma) whom they regarded as respected teachers, a practice followed by succeeding dance house musicians.

In Budapest, Sebő and Halmos accompanied the dance groups of the choreographer Sándor Tímár, and in 1972 Ferenc Novák with the Bihari Dance Group created the first dance house in association with other folk dance ensembles, which later opened to the general public. The first two dance houses were accompanied by the Sebő-Halmos duo, later joined by the Muzsikás, Jánosi, Téka, and the south-Slav group, the Vujcsis. The ensemble of three string instruments, Szék, became the model for dance house, achieving an 'avant-garde', 'exotic' and 'modern' musical expression which was nevertheless Hungarian. Dance house also encouraged collective music-making and dance which entailed years of committed learning rather than instant, passive consumption.

Although the aim was to maintain the genre's rural form and function, the move to an urban environment necessarily involved change. For instance, the onus of decision-making for music-making, repertory and teaching methods moved from dancers to musicians. Dance house musicians, as with their Transylvanian equivalents, are mostly semi-professionals but are Hungarian rather than largely Roma as in Transylvania.

Most of the initiators of the early dance house movement continue to combine field and archival research, performance, dance and music-making, teaching and analysis. In the early 1990s, the Muzsikás recaptured aspects of an extinct tradition through their study of old Roma musicians (who played for Jewish communities in Transylvania). In their recent musical activities, inspired by the relationship between Bartók's composition and his folk music research, they have been joined by the Romanian born violin player Alexader Balanescu. In 1985, Sebő edited Lajth's collection from Szék; in recent years, Halmos has made documentaries (in co-operation with the film director György Szomjas) on Transylvanian musicians, such as the Hungarian Márton Maneszes, the cantor and *prímás* from Magyarszováta, and János Zurkula, the Roma *prímás* of Gyímes.

In contemporary Budapest, dance houses are held daily for Hungarian, Transylvanian, Romanian, Bulgarian and even Irish and Scottish dances. In the mid-1990s a new dance house venue, the Fonó, was established. It launched 'Last Hour', which invited musicians from Transylvania and other Hungarian-speaking parts to play for Budapest dance house enthusiasts. Many of these were produced on CD by Fonó.

The flourishing of the dance house movement into the 21st century has fulfilled the aspiration of Bartók and Kodály to create not only a Hungarian or central-eastern-European tradition but one that expands beyond national and geographical boundaries. Its success lies in making a rich local music and dance tradtion the basis of an urban and international form that allows the participation of all.

*(ii) Lakodalmas (wedding rock).* If the dance house movement is a continuation of Hungarian folk music by the urban intelligentsia, wedding rock is a continuation of the *magyar nóta* tradition by 'ordinary' Hungarians. This genre originated in 1985 in the Hungarian-speaking areas of Vojvodina (Serbia) and quickly spread to Hungary by the late 1980s. It forms part of an urban tradition of mixing and modernizing popular vernacular musics and is comparable to wedding music genres found in Bulgaria, Macedonia, Serbia and other parts of the Balkans.

Older Hungarians enjoy its *nóta*-based repertory and young people its synthesizer and drum instrumentation. Its thick sound texture is similar to that of the traditional Gypsy band, with bass lines moving in glissandos, and chordal portamente filling the musical space with ornamentation. The melody may be provided by a singer or additional keyboard instrument; a traditional clarinet or violin may also be added. Dance-songs are accented on the off-beat. Although it shows some affinities with the in-group practices of the Romungro (see §4(iii)), *lakodalmas* rock, mostly performed by and for Hungarians, is a distinct genre. Song lyrics range from sex to computers and black-market activities resulting in the genre being excluded from the state run radio and recording industry for over a decade. It was propagated entirely through privately recorded cassettes sold at local markets and by band performances at concert venues, restaurants and weddings. Political changes since 1989 have had little effect on the attitudes of cultural bureaucrats; it is only in recent years that one of its long-ignored proponents, Lagzi Lajcsi, has been granted a weekly television programme on which wedding rock is performed by himself and invited musicians.

7. COLLECTORS, COLLECTIONS, RESEARCH. Interest in folk music in Hungary developed in roughly the same way as it did in western Europe. Before the 19th century Hungarian folk music was noted down infrequently and haphazardly, although there are a few printed collections of religious songs including folk hymns from the 16th and 17th centuries – some of them Hungarian in origin, some of foreign origin but adapted to Hungarian taste. Dance melodies noted down and published at the end of the 16th century by foreigners, following the west European fashion for Hungarian dances under such titles as *Ungarescha*, *Heiducken dantz* or *Ungarischer tantz*, show striking resemblance to Hungarian bagpipe melodies collected in the 20th century. There are also miscellaneous Hungarian manuscript collections from the 17th and 18th centuries with notations or tablatures. In terms of vocal folk music, the student songbooks that have survived from the end of the 18th century are important; these were compiled in simple notation by students for their own use. In its melodic scope and its method of notation, Ádám Pálóczi Horváth's great manuscript collection of 357 melodies, completed in 1813, can also be classified among these student manuals. Besides the fashionable Hungarian songs of the period and Pálóczi Horváth's own compositions, it contains many songs from previous centuries, and can thus be considered the first great achievement in Hungarian folk music collection. Information about the wealth of songs current in the first half of the 19th century, mainly in middle-class circles is, with

the exception of that noted by János Arany (Kodály and Gyulai, 1952), still found only in manuscript collections such as those of István Tóth, Sámuel Almási, Dániel Mindszenty, Dénes Kiss and János Udvardy Cserna.

Since 1832 the Hungarian Academy of Sciences has undertaken the collection and publication of folksongs. The most impressive 19th-century publication was the seven-volume *Magyar népdalok egyetemes gyűjteménye* ('Universal collection of Hungarian folksongs', 1873–96), prepared by István Bartalus. This extensive collection contains some 730 melodies; most of them are 19th-century tunes, including recent popular Hungarian ones by known composers. Earlier, in 1865, Károly Színi's collection *A magyar nép dalai és dallamai* ('Songs and tunes of the Hungarian folk'), containing 200 melodies, had appeared. It presents a range of songs without piano accompaniment. Only Áron Kiss's *Magyar gyermekjáték gyűjtemény* ('Collection of Hungarian children's games', 1891) was a pioneering work.

Béla Vikár (1859–1945) was the first to collect folksongs with a phonograph, starting in 1896. János Seprődi (1874–1923) began noting down folksongs methodically in 1897. Modern Hungarian folk music scholarship commenced with the systematic collecting trips of Kodály and Bartók in 1905 and 1906 respectively. The recordings and original transcriptions of Vikár, Kodály and Bartók are held in the Ethnographic Museum in Budapest. It also holds the only collection of Hungarian folk instruments that can be considered complete. They divided the area geographically: Kodály was concerned primarily with Hungarian musicological considerations while Bartók dealt with international comparative study. After they jointly edited a collection of 'old-style' Transylvanian folksongs (1923), Bartók summarized the results of their joint collecting; in his work *A magyar népdal* ('Hungarian folksong') of 1924, he gave a methodical exposition of the vocal material. Ten years later, after a thorough observation of the music of neighbouring countries, he wrote a detailed analytical account of the relationship between Hungarian folk music and that of neighbouring peoples (*Népzenénk és a szomszéd népek népzenéje*). Kodály's study *A magyar népzene* ('Hungarian folk music', 1937), besides presenting the various branches and strata of Hungarian folk music and their interrelationship, also illuminates the most important links that connect Hungarian folk music organically with Hungarian and international culture: it remains the basic textbook of Hungarian folk music. According to a plan outlined in 1913, between 1934 and 1940 Bartók completed the editing of Hungarian folk melodies (about 14,000) collected up to that time on behalf of the Hungarian Academy of Sciences; publication of the general edition (as *A Magyar Népzene Tára/Corpus Musicae Popularis Hungaricae*) was delayed until after World War II.

In 1953 the Folk Music Research Group of the Hungarian Academy of Sciences was formed under Kodály's leadership. Since January 1974 this institution has continued its activities as the Folk Music Research Department of the Institute for Musicology, publishing among other things the *Corpus Musicae Popularis Hungaricae*. The first ten volumes, completed by 1999, include children's songs grouped according to melodic motifs, together with their related games, songs connected with folk customs, and folksongs grouped according to melodic contours.

The archives of the Folk Music Research Department have expanded rapidly and now contain about 150,000 melodies. It is still possible to gather substantial amounts of rural vocal and instrumental music in Hungary, Hungarian-speaking Transylvania and Romanian Moldavia. The Institute of Musicology also contains a department of dance research.

Since 1950 research perspectives have included the history of Hungarian folk music (by Rajeczky, Dobszay, Vargyas, Szendrei); the systematization of folk music (Járdány, Dobszay, Szendrei, Sárosi); and study of instrumental folk music (by Lajtha and Sárosi). Outside Hungary intensive research into folk music has been carried out notably by the Romanian Hungarians, especially in the 1950s, at the Cluj section of the Institute of Ethnography and Folklore under János Jagamas.

The first series of Hungarian folk music discs, the Patria series, began to be produced in Budapest in 1936. Under the original direction of Bartók and Kodály, and later of Lajtha, 250 discs in the series had been completed by the end of the 1950s. The first disc for widespread distribution was issued in 1964 in honour of the conference of the International Folk Music Council held in Budapest; this disc was followed by three series, edited by Rajeczky, to give a cross-section of Hungarian folk music styles and genres. An anthology from material in the Institute of Musicology began to be published in 1985 representing the musical styles of the Hungarian language area accompanied by informative multilingual documentation. By 1992, four series had been issued, a further two series followed in 1993 and 1995, and one more series is intended to complete it.

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JANKA SZENDREI (I, 1), DEZSŐ LEGÁNY(I, 2–4), JÁNOS KÁRPÁTI/MELINDA BERLÁSZ, PÉTER HALÁSZ (I, 5), BÁLINT SÁROSI (II, 1, 5, 7), IRÉN KERTÉSZ WILKINSON (II, 3, 4, 6), BÁLINT SÁROSI/IRÉN KERTÉSZ WILKINSON (II, 2)

**Hüni-Mihacsek, Felice** (*b* Pécs, 3 April 1891; *d* Munich, 26 March 1976). Hungarian soprano. She studied in Vienna with Rosa Papier, making her début there at the Staatsoper in 1919 as the First Lady (*Die Zauberflöte*). She remained a member of the Vienna company until 1926, when she joined the Staatsoper in Munich, singing there regularly until 1944 with occasional postwar appearances until 1953. Originally a lyric soprano, taking such roles as the Queen of Night, Fiordiligi and Mařenka, she gradually assumed more dramatic roles, including Donna Anna, Elisabeth, Antonia, the Marschallin, Eva and Elsa. Hüni-Mihacsek, who was also an accomplished concert artist, was generally considered one of the outstanding Mozart sopranos of the inter-war period.

HAROLD ROSENTHAL/R

**Hunnis** [Ennis, Honnys, Hunys, Hynnis etc.], **William** (*d* London, 6 June 1597). English poet, dramatist and composer. By 1552 he was a Gentleman of the Chapel Royal under Edward VI. He was a zealous Protestant; he had an eventful career that included alchemical practices and a liaison with the wife of an Exchequer official. In 1556 he was implicated in plots against the Catholic regime and imprisoned; he mysteriously escaped execution and was restored to his position by Elizabeth I, who gave him various additional appointments. In 1566 he became Master of the Children of the Chapel Royal in succession to Richard Edwards and held the post until his death. He probably wrote some of the plays performed by the Children during this period, and was certainly one of the authors of *The Lady of the Lake*, an entertainment for Elizabeth produced at Kenilworth in 1575. He published *Certain Psalms Drawen into English Meter* (1550; without music) and several later devotional volumes, including a verse translation of Genesis (*A Hyve Full of Hunnye*, 1578). For music his most important work is the compilation *Seven Sobs of a Sorrowfull Soule for Sinne* (London, 1583 – a possible earlier edition has not survived; 14 later editions appeared, the last in 1636); it includes *A Handfull of Honisuckles*, *The Poore Widowes Mite* (both perhaps originally published in or before 1578) and *Comfortable Dialogs betwene Christ and a Sinner*. The volume contains devotional verses, among them a series of prayers (*O Iesu sweet* etc.), and some single-line tunes (in Frost). Hunnis was the author of several poems in Edwards's *The Paradyse of Daynty Devises* (1576), and it is possible that he composed some songs, for example a setting of his own poem *In terrors trapp'd*, for solo voice and four viols (in *GB-Och*, Mus.984–8; lute arrangement in *AB* Brogyntyn 27; ed. in MB, xxii (1967)). His work is not of great merit but it illustrates a kind of devotionalism characteristic of the late 16th and early 17th centuries. Poems by Hunnis were set by Morley, Weelkes, William Mundy, Ravenscroft, and Byrd, whose verse anthem *Alack when I look back* uses Hunnis's tune as well.

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MICHAEL SMITH

**Hunold, Christian Friedrich** ['Menantes'] (*b* Wandersleben, nr Arnstadt, 29 Sept 1681; *d* Halle, 6 Aug 1721). German writer, poet and librettist. After the death of his parents in 1691, he was sent to school in neighbouring Arnstadt, and in 1697 first to the Lateinschule and then the Gymnasium in Weissenfels. In 1698 he entered the University of Jena as a law student; but a rather extravagant student life left him in dire financial circumstances and he was forced to abandon his studies. He moved to Hamburg in February 1700, where he worked for a while in a law office and also began to establish himself as a critic and writer. His first novel, *Die verliebte und galante Welt* (1700), brought him considerable success. In 1703 he was commissioned by Reinhard Keiser to adapt the libretto to *Salomon*, which earlier had been performed in Brunswick with music by Schürmann. He

received greater acclaim for the libretto to *Der gestürzte und wieder erhöhte Nebucadnezar* (1704), also with music by Keiser, and in 1705 he wrote the text for Keiser's oratorio *Der blutige und sterbende Jesus*. In 1706 Hunold published *Satyrischer Roman*, a *roman à clef*, that recounted the scandalous affairs of singers and others connected with the Hamburg opera, not the least of whom was the famous soprano Mme Conradine. The resulting uproar, as members of Hamburg society recognized themselves in the novel, grew so large, and Hunold was threatened with so many legal processes and even assassination, that he fled the city and returned home to Wandersleben. From 1708 he taught poetry and rhetoric at the University of Halle, and, after completing the doctor's degree in 1714, law as well.

In addition to his librettos for Keiser's operas and an oratorio, Hunold published a number of cantata texts in *Auserlesene und theils noch nie gedruckte Gedichte* (1718–20), some of which were used by J.S. Bach while serving as Kapellmeister at Cöthen (see Smend); altogether he is known to have written for Bach the texts of BWV66*a*, 134*a*, 204 and Anh.5–7. Beyond these associations with music history, his main importance lies in his extensive comments regarding poetic theories governing opera librettos, texts to oratorios, cantatas and other musical forms, especially in *Theatralische, galante und geistliche Gedichte* (1706). His ideas were largely based on those of Erdmann Neumeister, which for the most part are preserved only by Hunold. Neumeister's lecture-notes on poetry and opera were handed on by his brother-in-law, Meister, to Hunold, who published them in his *Die allerneueste Art, zur reinen und galanten Poesie zu gelangen* (1707). Also of some importance to an understanding of the rhetorical orientation of some music treatises is Hunold's *Einleitung zur teutschen Oratorie* (1715), which is particularly useful in clarifying literary and rhetorical terminology of the late German Baroque.

WRITINGS

*only those on music*

*Satyrischer Roman, oder Allerhand wahrhaffte lustige, lächerlichen und galante Liebes-Begebenheiten* (Hamburg, 1706)

*Theatralische, galante und geistliche Gedichte* (Hamburg, 1706) [incl. librettos of *Salomon*, *Nebucadnezar*, *Der blutige und sterbende Jesus*]

*Die allerneueste Art, zur reinen und galanten Poesie zu gelangen* (Hamburg, 1707)

*Einleitung zur teutschen Oratorie* (Halle and Leipzig, 1715)

*Auserlesene und theils noch nie gedruckte Gedichte unterschiedener berühmten und geschickten Männer zusammen getragen und nebst seinen eigenen an das Licht gestellet von Menantes* (Halle, 1718–20/*R*)

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GEORGE J. BUELOW

**Hunt, Arabella** (*b* London, 27 Feb 1662; *d* London, 26 Dec 1705). English soprano. Hawkins mentions that 'she was unfortunate in her marriage: nevertheless she lived irreproachably, and maintained the character of a modest and virtuous woman'. In fact, her 'marriage' was to another woman (Amy Poulter, already legally married but disguised as a man under the name of James Howard) and took place on 12 September 1680 at St Marylebone Church, London. Whether she was deceived, or had connived at the liaison, cannot be determined, though it was she who petitioned for annulment after apparently cohabiting for about six months.

She may have been the Mrs Hunt who took the part of an African woman in Crowne's masque *Calisto*, performed at court in 1675. She was a favourite of both Queen Mary and Queen Anne (to whom, as Princess, she had given singing lessons). Hawkins tells the well-known anecdote:

> The Queen [Mary] having a mind one afternoon to be entertained with music, sent to Mr. Gostling ... and Mrs. Arabella Hunt, who had a very fine voice, and an admirable hand on the lute, with the request to attend her; they obeyed her commands; Mr. Gostling and Mrs. Hunt sang several compositions of Purcell, who accompanied them on the harpsichord; at length the queen beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad 'Cold and Raw', Mrs. Hunt answered yes, and sang it to her Lute.

Purcell, 'not a little nettled at the queen's preference of a vulgar ballad to his music', later used the tune as a bass to one of the songs in *Love's goddess sure was blind*, written for the queen's birthday in 1692. Congreve wrote an ode *On Mrs Arabella Hunt singing*, and other verses on her death. Kneller painted her portrait, but it cannot now be identified. There is much contemporary evidence for the beauty of her voice, but she does not appear to have sung on the public stage. In her will, proved on 6 February 1706, she is described as of the parish of St Martin-in-the-Fields.

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IAN SPINK

**Hunt, Jerry (Edward)** (*b* Waco, TX, 30 Nov 1943; *d* Canton, TX, 27 Nov 1993). American composer and performer. He studied the piano and composition at the University of North Texas (1960–61) and worked as a pianist up to 1969, performing in concerts of contemporary American and European music. Many of these concerts featured premières of works that are now considered standard repertory. His own composition was sponsored by such groups as the National Center for Experiments in Television, the Rockefeller Foundation, the National Endowment for the Arts and the Foundation for Contemporary Performance Art. A commission from the Scottish Arts Council and the British Computing Society resulted in *Haramand Plane: Parallel/Regenerative* (1973) in which aural and visual images relate and interact.

After 1978 Hunt's main work was a series of interrelated electronic, mechanical and social theatrical events. Telephone transmission of electronic signals provided the impetus behind his series *Quaquaversal Transmission* (1973–83), a collaborative work with the Merce Cunningham Dance Company and a separate bilateral interactive satellite electronic performance (Washington, DC–Austin, TX). *(Field): CYRA* (1983–4) also emphasized the interactive nature of an electronic system, but its performance in 1985 involved larger forces: the Brooklyn Philharmonic SO, conducted by Lukas Foss.

His last works included collaborations with the performance artist Karen Finley (New York), the visual and conceptual artist Maria Blondeel (Belgium), the performer and composer James Fulkerson (Netherlands), the visual and sound artist Paul Panhuysen (Netherlands) and the composer and software designer Joel Ryan (Netherlands). Always searching for new technologies to use or manipulate, Hunt was working on an interactive optical disc performance series at the time of his death.

WORKS
*(selective list)*

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STEPHEN HOUSEWRIGHT, ROD STASICK

**Hunt, Richard** (*d* ?London, 1683). English instrument maker, music dealer and publisher. He worked in London 'at the Sign of the Lute' in St Paul's Churchyard, where his customers included the diarist Samuel Pepys. References to Hunt are found in Pepys's diary between October 1661, when he converted Pepys's lute to a theorbo with double strings, and August 1664, when he sold Pepys a lute for his servant to learn on. After he retired from making instruments Hunt turned to publishing. In 1676 he issued Nathaniel Noel's *The Circle, or Conversation on Love and Gallantry ... with Several New Songs*, and in 1683 *The Genteel Companion* was printed 'for Richard Hunt and Humphry Salter'. This publication bears witness to the growing popularity of the jointed French *flûte douce* (*see* RECORDER, §II, 2(iii)) which had been introduced into England in 1673.

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*Humphries-SmithMP*; *MGG1* (E. Halfpenny)

FRANK KIDSON/R

**Hunt, Sophie Anne.** *See* THILLON, SOPHIE ANNE.

**Hunt, Thomas** (*b* Canterbury, 1580; *d* Madley, Hereford, 1658). English composer and organist. Son of John Hunt, a Canterbury tailor, Thomas was a chorister at the Cathedral in the late 1580s. He became servitor and organist to Richard Bancroft (successively Bishop of London and Archbishop of Canterbury) and married Bancroft's niece, Joyce Gough, about 1609–10. He supplicated for the degree of MusB at Cambridge in 1601, and is described as Bachelor of Music in Morley's *Triumphes of Oriana* (RISM 1601[16]). He was 'Professor for Music' in Sir Francis Kynaston's short-lived 'Musaeum Minervae', a London college for young gentlemen, in 1635.

Hunt's extant work comprises the six-part madrigal *Hark! Did you ever hear so sweet a singing* (in 1601[16]) and a four-part full service with considerable canonic and contrapuntal writing, probably written for Bancroft (*GB-Ob* Tenbury 786: signed but not copied by the composer). The anthem *Put me not to rebuke*, attributed to 'Thomas Hunt Organist of Wells' in its source (*GB-Lcm*), is by Wilkinson. There is no other evidence that he was ever organist at Wells. Of the anthem *O light, O blessed Trinity*, only the words survive (in *GB-Ob* Chapel Royal Anthem Book, *c*1635, and *Lbl* Harl. 6346).

PETER LE HURAY/ROBERT FORD

**Hünten, Franz** (*b* Koblenz, 26 Dec 1793; *d* Koblenz, 22 Feb 1878). German composer and piano teacher. He was the son of Daniel Hünten, court organist and piano teacher at Koblenz, who gave him his earliest musical instruction. He showed precocious talent as a composer but was discouraged by his father from taking up music; in 1819, however, he entered the Paris Conservatoire at the suggestion of his friend Herz, studying the piano with Pradher and composition with Reicha and Cherubini. On completing his studies in 1821 he settled in Paris, quickly establishing a reputation as a fashionable piano teacher with prestigious aristocratic pupils and as a composer of salon music for the piano. He was regarded as the successor to Henri Karr in the genre of lightweight music, though more lively and elegant in style. Like his contemporary Czerny, he amassed a fortune from publication and teaching. He returned to Koblenz in 1835 but lived again in Paris from 1839 to 1848. In 1848, having outlived his greatest fame and been overtaken by the new generation of Chopin and Liszt, he retired to Koblenz.

Of Hünten's 267 published works, all but a handful were written for piano solo or duet and were of ephemeral value. As with Czerny, Herz, Kalkbrenner and Moscheles, the bulk of his output consisted chiefly of variations on the works of others, especially on popular operatic themes and dances of the day, which he both exploited and brought to a wider audience, and on national airs and other well-known melodies. His forms ranged from single presentations or selections to varied elaborations of increasing scope, including rondos, fantasias and variations brilliants. His own piano compositions, for four hands as well as solo, are in popular dance and related forms, sometimes with picturesque titles (including a popular Marche Militaire for duo, also arranged for solo piano) and some arrangements of his own songs. His chamber works include four piano trios, though they do

not follow classical formal tradition, remaining in the genre of the character piece. He wrote no concertos or sonatas. He wrote mostly for amateurs; his music presented no great technical difficulties or formal elaboration, hence its wide circulation and popularity. Fink described Hünten in the *Allgemeine musikalische Zeitung* (1837) as the favourite piano composer of the day, played by more pianists than any other and at the peak of fame. Despite the brilliance of his works, he was better known as a teacher and composer than as a virtuoso. His *Méthode nouvelle et progressive pour le piano* op.60 (1833) was widely used in its day and went through many editions, including supplements (published in German as *Klavier-Schule*); he also published *Vingt-cinq études progressives et soigneusement doigtées pour le piano* op.114 (London, 1841).

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*all published*

Vocal: 6 Songs, 1838; 6 Songs, op.138, 1838; 'Mathilde', romance, 1838; 'Sehnsucht nach den Bergen', 1848

Chbr: 4 pf trios, opp.14, 91, 172, 175; variation set, rondo, polonaise, duo, quadrilles, contradances, waltzes, galops, vn, pf; nocturne, divertimento, 12 duettini, fl, pf

Pf 4 hands: variations, rondos, fantasias, dance and character-pieces

Pf solo: numerous variation sets, rondos and fantasias; waltzes, airs, melodies, polonaises, quadrilles, contradances, bagatelles, rondinos, rondolettos and other dance and character-pieces

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JOHN RUTTER/MICHAEL MUSGRAVE

**Hunter, Alberta** [Alix, May; Beatty, Josephine] (*b* Memphis, 1 April 1895; *d* New York, 17 Oct 1984). American jazz and blues singer. From 1914 she sang in night clubs and cabarets in Chicago, and in 1921 she began recording and performing in theatres in New York, where she finally moved in 1923; because she was under contract to Gennett she sometimes recorded for other labels under the pseudonym May Alix and the name of her half-sister Josephine Beatty. She was accompanied most often by Fletcher Henderson, as well as by Louis Armstrong, Fats Waller and Sidney Bechet. In 1922 she composed and recorded *Downhearted Blues* (Para.), which was recorded in the following year by Bessie Smith and became a popular classic. Another fine recording by Hunter is *Texas Moaner Blues* (1924, Gen.). Between 1927 and 1937 she worked chiefly in Europe, and in 1934 appeared in the film *Radio Parade*; at the same time she continued to sing occasionally in the USA. She took part from 1944 to 1953 in several tours sponsored by the United Service Organizations, including one of Europe and Korea with Snub Mosley (1952–3). After beginning a career as a nurse in 1954, she worked infrequently in music, apart from recording with Lovie Austin (1961) and Jimmy Archey (1962). From 1977 she again worked full-time as a musician and made recordings, and until the summer of 1984 she sang regularly at the Cookery in New York.

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RONALD M. RADANO

**Hunter, Charles** (*b* Columbia, TN, 16 May 1876; *d* St Louis, 23 Jan 1906). American ragtime composer. He was born almost totally blind, and learnt piano tuning at a school for the blind. He later worked as a tuner for the Jesse French Piano Co., and taught himself to play and compose ragtime. In 1902 the company transferred him to St Louis, where he played in various bordellos in Chestnut Valley and contracted the dissipated habits which, despite belated attempts to reform, hastened his early death from tuberculosis.

Hunter was a pioneer among white ragtime composers. His rags are syncopated country marches with a distinctive folk flair that seem to celebrate rural life, though tempered with the same touch of melancholy that characterizes country band breakdowns and fiddle tunes. Within the traditional march form he delightfully combined the more complex syncopations of sophisticated piano rags with the simpler rhythms of the cakewalk. Like most folk ragtime composers and performers who begin playing by ear, he had a predilection for the flat keys, especially A♭. His most popular rag, *Tickled to Death* (1899), was still available on piano rolls as late as the 1920s. Unpredictable form and key changes abound in *Cotton Bolls* (1901), *Just Ask Me* (1902) and his last piece, *Back to Life* (1905), the title of which is said to be indicative of Hunter's decision to return to a normal life. All but his last rag were published in Nashville, and evidence points to the existence of a distinctive school of ragtime composition in that city. Hunter also wrote a song, *Davy* (1904), 'from the opera *Josephine*', but the complete work was probably never published.

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Pf rags: Tickled to Death (1899); 'Possum and 'Taters (1900); A Tennessee Tantalizer (1900); Cotton Bolls (1901); Queen of Love (1901); Just Ask Me (1902); Why we Smile (1903); Back to Life (New York, 1905)

Other pf: Seraphine Waltzes (St Louis, 1905)

Song: Davy (W.V. Reynolds) (1904)

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TREBOR JAY TICHENOR

**Hunter, Rita (Nellie)** (*b* Wallasey, 15 Aug 1933). English soprano. She studied with Edwin Francis in Liverpool and Redvers Llewellyn in London. After a two-year period in the Sadler's Wells chorus, and a tour with the Carl Rosa Company, a scholarship enabled her to study in 1959 with Eva Turner. In 1960 she became a principal at Sadler's Wells, making her début as Marcellina; other roles included Senta, Santuzza and Odabella (*Attila*). However, it was not until the first vernacular performance of the *Ring* at the Coliseum (beginning with *Die Walküre*,

1970), in which she was Brünnhilde, that the potential of her well-defined, vibrant dramatic soprano began to be realized: her tone, style and inflections, at once powerful and delicate, seemed to revive the spaciously noble manner of Wagner singing of an earlier era. Flexibility, of both style and timbre, allowed her to encompass Verdi roles with marked success – in particular Amelia (*Un ballo in maschera*) and Leonora (*Il trovatore*); despite a figure of ample proportions, she proved herself a touching actress. Her first original-language Brünnhilde was at the Metropolitan, in December 1972; she returned there as Santuzza and Norma, and also sang in San Francisco, Munich and Nice. She recorded Brünnhilde, in German and English, and Eglantine in the first complete *Euryanthe*. She spent the latter part of her career in Australia, where she added the roles of Isolde and Elektra to her repertory. She was made CBE in 1980 and has published an autobiography, *Wait till the Sun Shines, Nellie* (London, 1986).

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MAX LOPPERT

**Hunting horn** (Fr. *cor de chasse*, *huchet*, *trompe de chasse*; Ger. *Hiefhorn*, *Hifthorn*, *Jagdhorn*, *Waldhorn*; It. *corno da caccia*, *tromba da caccia*; Sp. *trompa da caza*). *See* HORN. *See also* SIGNAL (i).

**Hunt-Lieberson** [Hunt], **Lorraine** (*b* San Francisco, 1 March 1954). American mezzo-soprano. She first studied the violin and viola, changing to singing in 1981 when she won competitions sponsored by the Metropolitan and the Boston Opera. Since then her stage career has been mainly, although not exclusively, concentrated on Baroque repertory. One of her earliest successes was as Sextus in Peter Sellars's controversial staging of *Giulio Cesare*. She also appered in his productions of *Oedipus rex* as Jocasta, *Don Giovanni* as Donna Elvira, *L'incoronazione di Poppea* as Octavia, and *Serse*, in which she took the title part. Hunt later scored major successes as Irene in Sellars's 1996 staging of Handel's *Theodora* at Glyndebourne, and in the title parts of Charpentier's *Médée* with William Christie's Les Arts Florissants and of *Ariodante* at Göttingen, and as Myrtle Wilson in Harbison's *The Great Gatsby* at the Metropolitan. In 1996–7 she sang Charlotte (*Werther*) at the Lyons Opéra, Sextus at the Paris Opéra and Phèdre (*Hippolyte et Aricie*) with Christie at the Palais Garnier, Paris. She also undertook Carmen at the Opéra Bastille in 1998 and the title role in a concert performance of *The Rape of Lucretia* at the 1999 Edinburgh Festival. On the concert platform Hunt's repertory includes *Les nuits d'été*, Berg's *Sieben frühe Lieder*, Britten's *Phaedra* (which she has successfully recorded) and Mahler's *Lieder eines fahrenden Gesellen*, with which she made her Proms début in 1998. Her other recordings include the title roles in *Médée* and *Theodora*, and a disc of Schumann lieder. Her deeply eloquent Irene at Glyndebourne is preserved on video and discloses her warm, vibrantly expressive tone at its best, while the flexibility and dramatic involvement of her singing are vividly revealed in her recording of *Ariodante*.

ALAN BLYTH

**Hunys, William.** *See* HUNNIS, WILLIAM.

**Hupfeld.** German firm of MECHANICAL INSTRUMENT makers. In 1892 Ludwig Hupfeld acquired J.M. Grob's family business of mechanical instrument dealers in Leipzig (founded in 1872), renaming it Hupfeld Musikwerke; it was later incorporated as Ludwig Hupfeld AG in 1904. The firm became the world's largest manufacturer of disc music boxes, organettes, home player-pianos, expression pianos, reproducing pianos, orchestrions, violin players, theatre photoplayers and theatre pipe organs; they controlled up to 75% of the market in Germany. In 1926 Hupfeld merged with Gebrüder Zimmermann, and the name was changed to Leipziger Pianoforte & Phonolafabriken, Hupfeld-Gebrüder Zimmermann AG. As a consequence of the economic depression the manufacture of pneumatic instruments ceased in 1930, but the production of piano rolls was continued and the company survived by marketing other products such as radios, gramophones, billiard tables and gambling machines; they also made weapons during World War II. In 1946 the company was expropriated as a result of Soviet occupation, but continued to make upright and grand pianos under the name VEB Deutsche Piano Union. The firm was privatized again after the reunification of Germany.

Hupfeld began experimenting with pneumatic instruments in the 1890s. One of the more important models was a PLAYER PIANO known as the Phonola. This originally used 73-note rolls, but from 1908 models with 88-note mechanisms were also produced. Player pianos incorporating theme perforations were marketed under the name 'Solodant'. The firm was also noted for its models of ORCHESTRION. The 'Universal' was a simple orchestrion with piano, mandolin, a ten-note section of bells and sometimes other instruments. The 'Helios' was the best-selling classic orchestrion. In contrast, the 'Pan Orchester' was the most expensive and sophisticated model ever built, featuring a 124-hole tracker bar, enabling it to combine various instruments and registers. During the late 1920s the 'Sinfonie Jazz' orchestrion featured saxophone and flute pipes in addition to rhythm instruments. Most orchestrions could be equipped with remote control roll-switching mechanisms. Hupfeld also produced the most successful violin players, such as the 'DEA-Violina' (from 1908; a combination of the DEA reproducing piano with up to four real violins) and the 'Phonoliszt-Violina' (from 1910) which combined the Phonoliszt expression piano with up to six violins (for illustration *see* VIOLIN PLAYER, AUTOMATIC). Hupfeld also competed with Welte in manufacturing expression pianos (1904–30). The five expression holes of the Phonoliszt expression system are: the sustaining pedal, the piano, the mezzo-forte, the crescendo and the bass hammer rail. The DEA reproducing piano mechanism, marketed from 1905, uses very wide (40·5 cm) rolls and has a 106-hole tracker bar. It was replaced in the 1920s by the 'Duophonola' (electrically operated) and the 'Triphonola' (with an auxiliary foot-pump). The DEA was the only Hupfeld reproducing system that was also available as a 'Vorsetzer' (i.e. a push-up automatic player). Features of the Triphonola system were incorporated into the piano part of the Hupfeld 'Pan Orchester'.

The Hupfeld automatic musical instrument catalogues offered a wide repertory ranging from Romantic, parlour, operatic and light classical music to popular songs, dances, marches, carols and a limited selection of 'modern music'. The most important sound documents are undoubtedly the DEA rolls recorded by over 200 of the most prominent pianists and composers, including Backhaus,

Busoni, Cortot, Friedheim, Godowsky, Grieg, Humperdinck, Landowska, Mascagni, Reger, Reinecke, Saint-Saëns and Skryabin. Others, such as Bruch and Richard Strauss, participated in producing rolls for the 'Pan Orchester'. The firm's classical repertory included works by Mozart, Beethoven, Brahms, Chopin, Tchaikovsky, Verdi and Wagner, often produced as sets or series of rolls.

*See also* REPRODUCING PIANO.

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RAINER E. LOTZ

**Hupfeld** [Houbfeldt, Houpfeld, Huppfeld], **Bernhard** (*b* Kassel, 24 Feb 1717; *d* Marburg, 22 Jan 1796). German composer and violinist. The son of a servant at the Kassel court, he became a choirboy in the court chapel and had violin lessons there with Johann Agrell. His first appointment was as music director to the Count of Sayn-Wittgenstein at Berleburg in 1737. In 1740 he became director of the band of oboes in the Waldeck regiment of the imperial army, and accompanied the regiment on several campaigns in western and central Europe. In 1749–51 he studied the violin with Domenico Ferrari and Tranquillini in Italy, where he also studied composition with Barba. He was appointed Kapellmeister to the Waldeck court at Arolsen in 1751, and in 1753 director and Konzertmeister at Berleburg to Prince Ludwig Ferdinand of Sayn-Wittgenstein, for whose birthday, on 31 December 1755, he put on a German opera. From 1775 until his death he was director of music at the University of Marburg, where he was aided by his eldest son, also a violinist.

Hupfeld was esteemed by his contemporaries as a violinist and teacher; his compositions are mostly instrumental. The symphonies bear all the hallmarks of the Mannheim and Viennese pre-Classical styles; though they still require continuo accompaniment, some of them are already in four-movement form. The violin trios betray Hupfeld's Italian training, and the harpsichord sonatas are in the *empfindsamer Stil* of C.P.E. Bach. Stylistically the songs belong to the Berlin school.

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Inst: 2 sonatas, hpd, in J.U. Haffner: Oeuvres mélées, ii–iii (Nuremberg, 1756–7); 6 Trios, 2 vn, bc, op.2 (Amsterdam, 1766); 7 syms., *RH*, 6 as op.3 (Amsterdam, ?1772)
Vocal: songs, 1781, *RH*
Doubtful works: Sonata, hpd, *Bsb*
Lost works: 6 Solos, vn, bc, op.1 (Amsterdam, 1765); Fl Conc. (Amsterdam, 1771/2)

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CHRISTIANE BERNSDORFF-ENGELBRECHT

**Hupfeld, Charles Frederic** (*b* Germany, ?1788; *d* Philadelphia, 15 July 1864). American violinist, conductor and composer of German birth. Perhaps a descendant of the composer and violinist Bernhard Hupfeld (1717–96), he arrived in America in 1801. He probably lived in Baltimore before 1812, and then moved to Philadelphia. In 1815 he married Constantia Hommann, sister of the composer Charles Hommann. He gave annual concerts in Philadelphia between 1810 and 1818, and in 1816 tried to establish a society for regular chamber and orchestral music. As 'the best performer on the violin in Philadelphia until about 1835' (Grider), he participated in evenings of chamber music that led to the foundation of the Musical Fund Society (1820); he conducted the society's orchestra from 1820 to 1844. He composed some piano music, including *President Monroe's March* (*c*1817); some years later he composed and conducted a *Concerto militaire* for flute and orchestra for a concert of the city's Female Association.

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JOANNE SWENSON-ELDRIDGE

**Hupfertanz** (Ger.). *See* SALTARELLO.

**Huqin** (pron. hoochin). Generic term for Chinese fiddle, literally 'barbarian string instrument'. The majority of Chinese fiddles are two-string instruments with the bow hair inserted between the strings, but three- and four-string variants are also found. Varieties of *huqin* are employed in many genres of Chinese music, including opera, regional ensembles and the 'national music' orchestra.

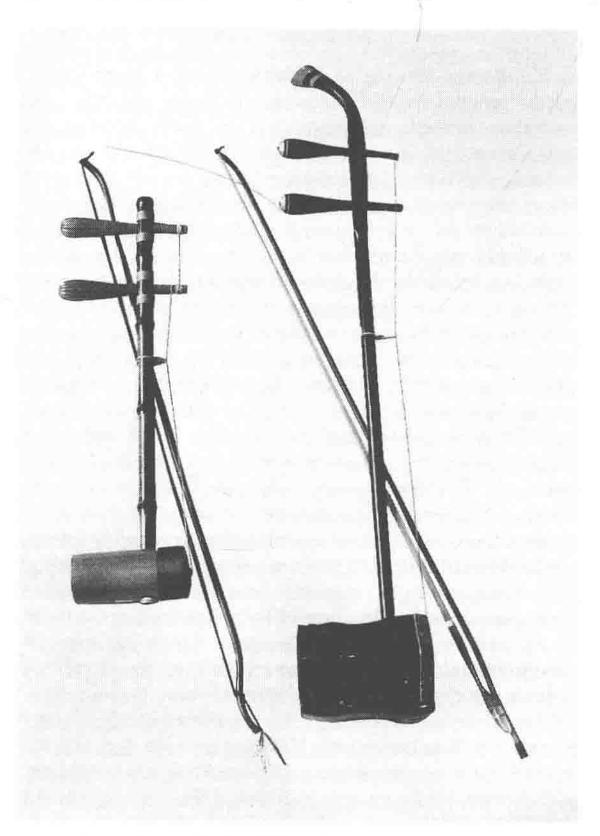
The rise of bowed string instruments in China may have begun around the mid-8th century, the date of the first records of lute-form instruments scraped with a bamboo strip rather than bowed with horsehair. The most prominent variety of this early instrument was the *xiqin*, an instrument associated with the northern Xi people, many of whom migrated to central northern China at this time. One form of *xiqin* is illustrated in Chen Yang's music enyclopedia *Yueshu*, completed in 1105. The lower end of a neck of bamboo is set into a squat tubular resonator, which is covered with a wooden soundboard. Attached to the frontal tuning pegs were two strings, which, according to Chen's description, were sounded by a bamboo slip. Chen noted that the *xiqin* was already popular among the Han Chinese as well as the Xi, and it appears to have become a fashionable entertainment instrument, subsequently introduced to both Korea and Japan. The *erxian* of *nanguan* in southern Fujian is thought to be a descendant of the *xiqin*.

First references to an instrument bowed with horsehair are contemporaneous with Chen's encyclopedia. The late-11th-century traveller and chronicler Shen Kuo wrote a poem describing the plaintive sounds of the *mawei* (horsetail) *huqin* played by prisoners-of-war captured on a Han Chinese military expedition to Central Asia. Horsehair bows appear to have gradually replaced the bamboo slip used on instruments like the *xiqin*. Many distinct forms of fiddle have since arisen, including the

*tiqin*, used to accompany *Kunqu* vocal music since the 17th century.

The Chinese bowed fiddle most commonly encountered today is the *erhu* (see illustration). During the 20th century, it has been redesigned and standardized. For example, steel strings have replaced the traditional ones of silk, altering the tone quality of the instrument and allowing new performance techniques. The *erhu* has a long round neck of hardwood with two tuning-pegs dorsally mounted at the upper end, while the lower end is inserted into a hardwood resonator. The resonator may be either hexagonal, octagonal or tubular in shape, and one end is covered with the skin of a python (or other snake), glued around the outer edges. The two strings run from the pegs through an adjustable sliding upper nut (of silk or nylon cord) and over a lower bridge mounted on the surface of the snakeskin; they are attached to the stub of the neck where it emerges on the underside of the resonator. The strings are of differing diameters and most commonly tuned a 5th apart to *d′–a′*. The bow is of horsehair, supported by a bamboo stem. The bow hair of the *erhu* is inserted between the two strings and rosined on both sides, a characteristic shared with most other forms of *huqin*. The *erhu*, which is about 80 cm in length, is rested on the left thigh in performance. The player's right hand pushes the bowhair inward to sound the lower string or outward to sound the higher – the two are not normally sounded together. The strings are lightly stopped with the left hand fingers, but are not pushed back to touch the neck.

One of the principal instigators of the development of the *erhu* was LIU TIANHUA (1895–1932), who had also learnt the Western violin. In a series of exercises and solo pieces, Liu extended considerably the instrument's conventional range of one-and-a-half octaves and introduced new fingering and bowing techniques. Just as significantly, Liu established the *erhu* as a solo recital instrument and distanced it from its traditional associations with village music groups and itinerant musical beggars. The *erhu* is presently used in the 'national music' orchestra and also in numerous local opera and ballad forms. The alto *zhonghu* ('middle fiddle'), pitched a 5th below the *erhu*, is sometimes found as a solo or ensemble instrument.



*Huqin (bowed lutes): jinghu (left) and erhu (private collection)*

Many dozen other forms of *huqin* occur in present-day China. Of smaller, higher-pitched fiddles, best known is the *jinghu* ('capital fiddle') used primarily in Beijing opera (see illustration). Its neck and resonator are constructed of bamboo, and it has retained silk strings. Its tone is strident, with an energetic bowing style. The *jinghu*-player doubles the vocal melody in Beijing opera and provides melodic interludes between vocal segments. He (but recently also she) also directs the melodic instrumental ensemble in Beijing opera performance.

The leading instrument of some traditional opera forms, notably the northern *bangzi*, is known generically as *banhu* ('board fiddle'). In fact, there are many distinct types of *banhu*; their common characteristic is use of a wooden board in place of the snakeskin found on other Chinese fiddles.

In southern China several regional traditions, notably those of the Chaozhou and Hakka people, have preserved early forms, called *erxian* ('two-string [fiddle]'). The specific construction of the *erxian* varies by region, but all have tubular resonators and silk strings. The Cantonese *gaohu* ('high fiddle'), introduced from Shanghai in the 1920s to the Cantonese ensemble, where it soon became a leading instrument, has the same basic construction as the *erhu*, but is somewhat smaller and usually has a tubular resonator. A dragon-head may decorate the scroll. Its steel strings are typically tuned to *g′–d″* or *a′–e″*. It is held vertically with the resonator supported between the knees.

An older relative of the *erhu* is the *sihu* ('four-stringed fiddle') whose four strings are tuned in pairs a 5th apart (for instance, *d′–a′–d′–a′*). The bow hair of the *sihu* is divided into two strands, one of which sounds one of each pair of strings. This instrument is found particularly in northern China. Ethnic minority peoples also have a rich variety of bowed fiddles. Bowed zithers have been found in both northern and southern China.

Larger and lower-pitched fiddles (called by names such as *chehu* or *dapa*) have been used in regional ensembles in southern China since the early 20th century, but since the 1930s, alto, tenor and bass versions of the *erhu* have been developed for the 'national music' orchestra. In the 1950s, instruments such as the *gehu* ('reformed fiddle') attempted to solve the weakness of tone of the tenor and bass forms of *erhu*. This four-stringed instrument (tuned as a cello) grafts a cello fingerboard onto a large tubular resonator; the bow hair is not fed between the strings.

*See also* CHINA, §III, IV; TAIWAN, §3.

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ALAN R. THRASHER/JONATHAN P.J. STOCK

**Huray, Peter le.** *See* LE HURAY, PETER.

**Hurd, Michael** (*b* Gloucester, 19 Dec 1928). English composer and writer on music. Despite an early interest in music, his formal musical education did not begin until 1950 when, at Pembroke College, Oxford, he had tuition from Thomas Armstrong and Bernard Rose. From 1953 to 1959 he studied composition with Berkeley, at the same time teaching theory at the Royal Marines School of Music. Since that period he has worked as a freelance composer, writer and lecturer. As a composer, he is a traditionalist; his lyrical invention, sensitivity to words and understanding of the voice are equally evident in the widely performed *Jonah-Man Jazz* and the more serious *Missa brevis*, while his operas show a decided gift for dramatic writing.

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(*selective list*)

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*librettos by the composer unless otherwise stated*

Little Billy (children's op); Newham-on-Severn, 25 March 1964
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The Widow of Ephesus (chbr op, 1, D. Hughes, Hurd); Stroud, 23 Oct 1971
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Film scores: Flickorna (dir. Zetterling), 1968; Scrubbers (dir. Zetterling), 1982
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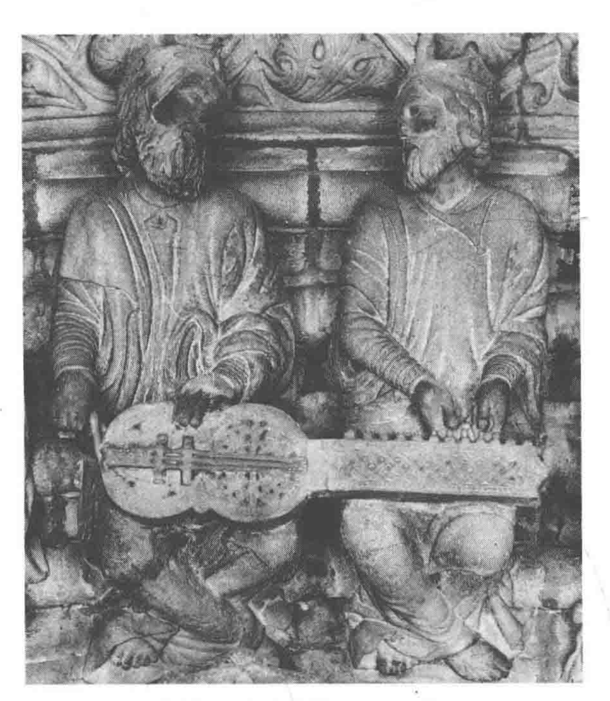
GEOFFREY BUSH

**Hurdy-gurdy** [organistrum] (Fr. *vielle à roue*, *chifonie*, *symphonie*; Ger. *Leier*, *Drehleier*, *Bauernleier*, *Bettlerleier*, *Radleier*; It. *lyra tedesca*, *ghironda*, *sambuca*, *rotata*, *sinfonia*; Lat. *symphonia*). A mechanically bowed chordophone with three basic elements: a set of melody and drone (or bourdon) strings, a resin-coated wooden wheel which when made to rotate by a crank acts as a bow, and a keyboard with tangents that bear on the melody string or strings when depressed. Its origin remains unclear: source material provides no specific proof that the instrument was used in the East before its appearance in Europe. With its ability to sound two or more notes simultaneously while producing a continuous drone, it became widespread during the Middle Ages in many social contexts, both religious and secular.

1. History. 2. Construction, tuning and variants.

1. HISTORY. During the Gothic period a large hurdy-gurdy (*organistrum*) was used in many cloisters and monastic schools to teach music, perform religious polyphony and provide correct intonation for singers. Indeed, the name 'organistrum' was probably derived from 'organum', meaning in its broadest sense an instrument on which several parts could be rendered simultaneously. It was not represented in art before the 12th century, when the *organistrum* was depicted, among other places, in sculpture over the portico of the cathedral of Santiago de Compostela (fig.1) and on a capital in the abbey church of St Georges at Saint Martin-de-Boscherville; it was shown as fiddle-shaped, between 1·5 and 2 metres long, and set horizontally across the two players' laps. One man operated the tangents while the other turned the crank, making the three strings sound simultaneously. The *organistrum* is described in a 13th-century treatise, *Quomodo organistrum construatur* ('How an organistrum should be constructed'), previously attributed to Odo (9th or 10th century), where it is characterized as having its eight tangents positioned according to Pythagorean principles, providing a diatonic octave (with B♭ as well as B) from C. The outer drone or bourdon strings were tuned an octave apart, and the centre melody string a 4th or 5th below the highest drone.

The most important role of the hurdy-gurdy was its function in secular music. During the 13th century the instrument was completely altered into a much smaller, portable device known as a *chifonie* (Fr.) or *symphonia* (Lat.), played by a single musician (fig.2). The term 'symphonia' probably came from contemporary music



1. *Organistrum (hurdy-gurdy) in fiddle shape, with two players: detail of relief on the Pórtico de la Gloria', c1188, Santiago de Compostela Cathedral*

theory, having been used originally to describe consonance or simultaneity of sounds. It has been argued that the terms 'symphonia' and 'organistrum' may have been interchangeable (Page, 1983) but this view has been challenged (Rault). As with all instruments during the Middle Ages, the hurdy-gurdy was classified by its sonority and was grouped with the soft, or *bas* instruments. Many literary references from this period show that it was found among the other string instruments, usually paired with the plucked varieties. Sometimes it was associated with bourdon instruments such as the *vielle* (a medieval fiddle).

The hurdy-gurdy was used to accompany *chansons de geste* with instrumental preludes and interludes and, when appropriate, to double the vocal line at the unison or octave. Eventually it left the cloister altogether and became firmly established as a minstrel instrument. Its spread was facilitated by the wandering players who found employment in increasing numbers as court and town life flourished and the church began to accept their participation in religious processions and similar events. In this way the hurdy-gurdy insinuated itself into every level of Western society from palace to village green. It was used as a melodic instrument in dance music, especially during festivities and church holidays; it was found in the 'orchestra' at mystery plays; it was played by pilgrims and above all by itinerant minstrels, peasants, beggars and blind musicians.

The hurdy-gurdy's fortunes have fluctuated not only with partiality or distaste for its rather rasping sound, but also with attitudes towards dance-type instruments generally and the player's social position. For example, Mersenne in his *Harmonie universelle* (1636–7) referred to the ignoble nature of the instrument in the hands of beggars and blind musicians. Paintings by Brueghel and Bosch also reflect the negative symbolic value imputed to the hurdy-gurdy by emphasizing a supposed connection between physical and moral blindness. Paintings by Georges de La Tour and Rembrandt begin to treat figures in a more human and sympathetic way (see Hellerstedt).

The hurdy-gurdy first appeared at the French court in the 'Entrée des aveugles' of Lully's *Ballet de l'impatience* in 1661. During the late 17th century the hurdy-gurdy was used by the French aristocracy to evoke rusticity, but about 1720 the Versailles maker HENRI BÂTON developed the classic lute and guitar shapes used on hurdy-gurdies to the present day, and improved the sound and appearance of the instrument, making it suitable for chamber music. The instrument first appeared in this context on the title page of Jean-Jacques-Baptiste Anet's *Deuxième oeuvre* of 1726. Composers such as Boismortier, Naudot, Michel Corrette and CHARLES BÂTON, the son of Henri, wrote numerous suites and sonatas for one or two hurdy-gurdies with and without continuo, and chamber concertos for the hurdy-gurdy together with other instruments. Naudot's concertos op.17, dedicated to the great virtuoso Danguy *l'aîné*, are true concertos in the style of Vivaldi. Jean-Baptiste Dupuits pushed the harmonic and technical limits of the instrument in his sonatas for hurdy-gurdy and obbligato harpsichord, the sonatas for two hurdy-gurdies and the *Pièces de caractères* for hurdy-gurdy and basso continuo. Rameau used the hurdy-gurdy in *Les*



2. *Chifonie or symphonia (hurdy-gurdy): marginal illustration from the Luttrell Psalter, English, c1330–40 (GB-Lbl Add.42130, f.176r)*

*fêtes d'Hébé* and also imitated it in a humorous fashion in *Platée*. Couperin satirized the instrument in *Les fastes de la grande et anciénne Mxnxstrxndxsx*. Members of the royal family, including Queen Marie Lesczynska, played the hurdy-gurdy. The instrument appeared at the Concert Spirituel and was used in the *théâtres de la foire*. Makers such as Pierre and Jean Louvet, François Feury and Jean-Nicolas Lambert sought to improve the capabilities of the instrument. During the 18th century it shared its repertory with the small bagpipe, the musette. However, since the compasses of the two instruments were different (*g′–g‴* for the hurdy-gurdy, as opposed to *f♯–d″* for the musette) their repertories, though overlapping, were not interchangeable. Furthermore, while the hurdy-gurdy remained largely an amateur instrument, the musette had a permanent place in the opera orchestra.

By 1760 the hurdy-gurdy had begun to decline as a salon instrument, but it continued to be used for playing arrangements of popular tunes, especially by street musicians. One of the most famous of these was Fanchon, who became the centre of a number of stage works such as Bouilly's *Fanchon la vielleuse* (1803) with music by Doche, Kotzebue's singspiel *Fanchon, das Leyermädchen* with music by Himmel, and Donizetti's *Linda di Chamounix* (1842) which includes two arias and other music for hurdy-gurdy. The tradition of the Savoyard who escapes the poverty of his homeland to make his living on the streets playing the hurdy-gurdy provided the stories for many other works. Poems by Keats and Lewis Carroll include references to street musicians playing the hurdy-gurdy, but by this time the term was also applied indiscriminately to the barrel organ or barrel piano in England.

Other works which use the hurdy-gurdy include Leopold Mozart's divertimento *Die Bauernhochzeit*, which requires a folk instrument in D. His son used the French hurdy-gurdy in a set of minuets (K601) and some German dances (K602). Schubert imitated the instrument in his song 'Die Leiermann' from *Die Winterreise*.

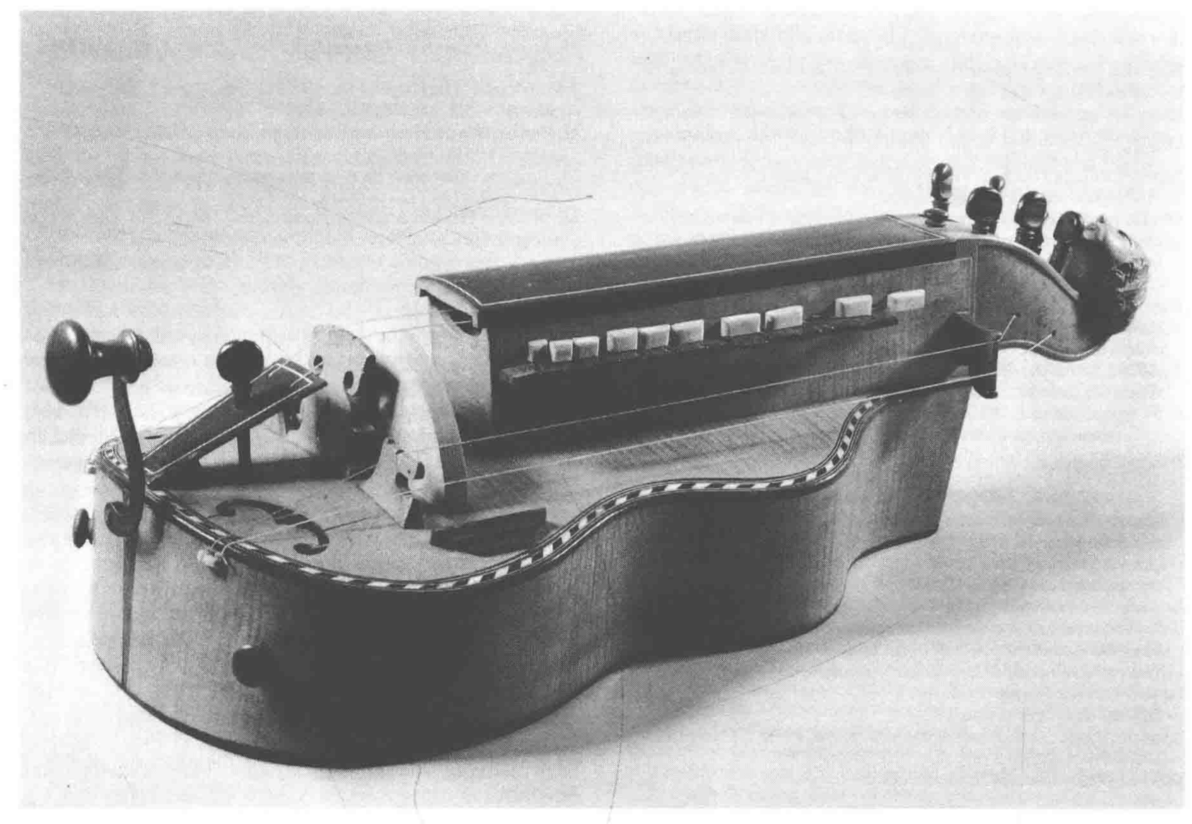
By the middle of the 18th century, the hurdy-gurdy had become a regional folk instrument in France. Laurence Sterne noted its use in this way in 1768. In the 19th century it was found throughout central France (the Auvergne, Berry, Bourbonnais, Limousin and the Morvan); it was also used in parts of Brittany, northern France and Belgium. It was played with bagpipes for public dances and at weddings where the repertory consisted of waltzes, mazurkas, bransles and bourrées. Groups of players formed bands and took part in local parades for which a repertory of marches appeared; its use was observed by George Sand and Chopin. 19th-century makers included the Coulsons and Thouvenels at Mirecourt and the Pajot family of Jenzat, near Vichy (from 1795).

By the 20th century the hurdy-gurdy had begun to die out, and the Pajot firm closed in 1939. However, by the 1960s the revival of folk traditions led to a renewal of interest in the instrument. Players of the older generation, such as Gaston Rivière, Georges Simon and Henri Vasson, served as teachers for a growing group of young players. The festival of Saint Chartier, organized by Michèle Fromenteau, begun in 1976, brings together hurdy-gurdy players from many countries. The hurdy-gurdy museum at Montluçon has one of the largest collections of instruments and serves as a centre for study. Valentin Clastrier and Gilles Chabenat have endeavoured to create a more contemporary idiom, while the Briton Nigel Eaton and others have developed a more popular style incorporating elements of rock and jazz.

Usually the hurdy-gurdy was shaped rather like a viol, and its strings passed through the box that housed the tangents (fig.3). Instruments with strings arranged in that way continued to be made in Portugal until the 18th century, furnished with three rows of tangents that indicated there were three melody strings and one drone. It became more common for the drone strings to be deflected to either side of the bridge, however, and the instrument was found throughout most of Europe in this form. In the 17th century the French increased the number of strings to six (two melody, four drones) and the compass to two chromatic octaves. Some of these instruments possessed a remarkable beauty, inlaid with pearl and surmounted by a carved head. Those by Pierre and Jean Louvet (*c*1750) were particularly fine examples.

2. CONSTRUCTION, TUNING AND VARIANTS. The hurdy-gurdy is hung around the neck or strapped to the body at such an angle as to allow the keys to fall back under their own weight. The bridges and tailpiece are usually glued in position. The tangents can be swivelled around for tuning purposes. The wheel is usually of pearwood and coated with resin. Cotton wool is spun around the strings where they contact the wheel in order to soften the sound and encourage the drone strings to speak. The French hurdy-gurdy plays in either the key of C or G, but the two melody strings are always tuned to *g′*. The four drone strings (*gros bourdon*, *bourdon*, *mouche* and *trompette*) pass over small subsidiary bridges to the right and left of the main bridge. The two larger drones are overspun; the *gros bourdon* sounds G an octave below the *mouche* and is used only when playing in that key, whereas the *bourdon* sounds the intermediate *c* and is employed when playing in the key of C. The *trompette*, tuned either to *c′* or *d′* according to key, causes its bridge to tremble like that of a trumpet marine: by fine adjustment from a peg in the tailpiece a leg extending down to the instrument's belly is encouraged to rattle continually against it. By minute interruptions of the wheel's rotation a clearly articulated rhythm can be produced without disturbing the melody. The left hand, at the keyboard, can play staccato, as well as performing all manner of grace notes. Other tunings include the 'Bourbonnais' tuning in D, and tunings in A and E found in Hungary and Eastern Europe.

Variants of the hurdy-gurdy include the *Schlüsselfiedel*, which is played with an ordinary bow in place of the revolving wheel and has survived in Sweden under the name NYCKELHARPA. Another Swedish hurdy-gurdy, the *vevlira*, is also enjoying a revival. In another form the hurdy-gurdy was fingered like a violin (i.e. having no tangent keyboard); such an instrument (called a *Bauern Lyren*) and the *Schlüsselfiedel* were illustrated in Praetorius's *Theatrum instrumentorum* (1620). Some instruments were based on a more conventional keyboard: Leonardo da Vinci's *viola organista* was designed as a keyboard instrument the strings of which would be set in vibration by an endless friction band; Hans Haiden's GEIGENWERK (also illustrated by Praetorius) had many parchment-covered wheels turning at once and metal strings pulled down onto the wheels by means of a keyboard (*see also* SOSTENENTE PIANO, §1). 20th-century applications of the hurdy-gurdy principle include Luigi



3. *Hurdy-gurdy by Henry Thouvenel, Mirecourt, Vosges, 18th century (Metropolitan Museum of Art, New York)*

Russolo's intonarumori, in which a wheel rotated against a string whose tension was controlled by a pitch lever; the radiotone, a monophonic keyboard instrument using a movable wheel on a single string to give a three-octave range; and several large keyboard instruments with one or two strings bowed by treadle-operated rosined wheels, constructed by Bob Bates.

*See also* LIRA ORGANIZZATA.

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FRANCIS BAINES, EDMUND A. BOWLES/ROBERT A. GREEN

**Huré, Jean** (*b* Gien, 17 Sept 1877; *d* Paris, 27 Jan 1930). French composer, organist, pianist and teacher. He studied music in Angers before moving to Paris in 1895. He was on the founding committee of the Société Musicale Indépendante in 1910 with Ravel, Koechlin, Fauré and Vuillermoz. A supporter of Debussy, his *Dogmes musicaux* (1904–07) reflected the aesthetic divide between the SMI and the Société Nationale. In 1910 he founded the Ecole Normale de Musique and the following year he started a Société Mozart (1911). He travelled widely as a pianist and organist throughout Europe. In *Défense et illustration de la musique française* (1915) he argued for a French music free from foreign influence and revealed an interest in Celtic French identity, also reflected in his *Chansons et danses bretonnes* and *7 chants de Bretagne*.

As an organist, Huré succeeded Gigout at St Augustin in 1925 and founded the periodical *Orgue et les organistes* (1924), although he published very little for organ. However, there are many works for chamber ensemble, including the Sonata for piano and violin and two string quartets. Whereas the harmonic language of *La cathédrale* extends to the use of a 12-note chord, the Sonata reveals his attachment to triadic harmony, virtuoso piano writing and cyclic construction. The First String Quartet is also cyclic; the outer movements share homophonic textures and ostinato patterns. By contrast, the middle movement is chromatic and contrapuntal. The Second String Quartet is overtly modal and folk-like in character. The rhythmic incisiveness, repetition, narrow range and ubiquitous perfect 4ths are reminiscent of early Stravinsky. Huré was a teacher and examiner at the Conservatoire; he taught Manuel Rosenthal and Fred Barlow. He suffered from poor health, spending much of his last 15 years in a sanatorium.

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(*selective list*)

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BARBARA L. KELLY

**Hurel, Charles** (*fl c*1665–1692). French lutenist, theorbo player and composer. He came from a family of master craftsmen, which included some of the principal instrument makers in Paris in the 17th century. A document of 7 April 1676, which gives his signature and those of several other members of the family, describes him as *joueur de luth*. From at least the 1660s he was known as a composer of airs, and in 1680 Le Gallois, academician and founder and editor of the *Journal des Savants*, ranked him among the most famous theorbists. In 1684 he was *officier ordinaire de l'Académie de musique*, and in 1690 he composed music for Florent Carton Dancourt's comedy *L'été des coquettes*. He is last mentioned in 1692, as *maître pour le théorbe* with an address in Paris. He described his *Meslanges d'airs* as having diminutions for the second verses, but these amount to no more than occasional ornaments in repeated phrases. The main source of his theorbo works is a manuscript dating from about 1685 (*US-NYpm*), which contains 34 pieces divided into five key groups. Apart from the dances usual in the solo suite and three settings of pieces by Lully, the most interesting items are seven semi-measured preludes and a richly harmonized chaconne in rondeau form.

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DAVID LEDBETTER

**Hurel, Philippe** (*b* Domfront, 24 July 1955). French composer. After studying with Ivo Malec and Betsy Jolas at the Paris Conservatoire, he took a course in musical computer science with Tristan Murail in 1984. He was a member of the musical research team at IRCAM, 1985–90, winning a scholarship to the Villa Medici in Rome, 1986–8. He was awarded the prize of the Siemens Foundation, Munich, in 1995.

Hurel is associated with so-called SPECTRAL MUSIC, initiated by Grisey and Murail in the late 1970s; his music employs processes that allow progressive transition from one given state of sonic material to another. An equal interest in counterpoint has led him to reconcile this principle of continuous transition with the more classical one of variation form. As a result his works since *Pour l'image* and *Fragment de lune* (both 1986–7) combine globally perceived timbres with polyphony perceived. Since *Six miniatures en trompe l'oeil* (1990–1) he has been striving for greater stylistic heterogeneity, and integrates rhythmic motives clearly influenced by jazz.

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GUY LELONG

**Hurford, Peter (John)** (*b* Minehead, Somerset, 22 Nov 1930). English organist, lecturer and composer. Harold Darke was his first teacher, and he graduated with degrees in music and law from Jesus College, Cambridge. André Marchal, with whom he studied in Paris briefly, was a major influence at this time. Hurford emerged as a master interpreter of 18th-century French music and of Bach (particularly the trio sonatas) and an improviser in strict forms of a calibre rarely heard in England. After being appointed master of the music at St Albans Cathedral in 1958, he had the organ rebuilt to incorporate the tonal ensembles he believed necessary for authentic performances. In 1963 he founded the International Organ

Festival at St Albans (a discussion of which can be found in S. Webb: 'Peter Hurford and the St Albans International Organ Festival', *Gramophone*, xlvii (1969–70), 13–14); it has since provided a biennial forum for all aspects of the organ renaissance. Several compositions for organ and for choir date from this time; somewhat French-influenced, they are attractive and rhythmical, and some, including *Litany to the Holy Spirit* and the suite *Laudate Dominum* (dedicated to Ralph Downes), remain popular. He left St Albans in 1979 to pursue a solo career.

Hurford has an acutely intelligent and informed approach to the whole organ repertory. As a virtuoso recitalist he has won wide acclaim on three continents, and his influence on organ design has been significant. His teaching of interpretation rests on a philosophical base which has brought him many gifted students and which he expresses in his book *Making Music on the Organ* (Oxford, 1988/*R*). His recordings of Bach on modern organs in Europe, Canada and Australia exploit the resources of modern mechanical actions. He was made an OBE in 1984.

STANLEY WEBB/PAUL HALE

**Hůrka, Friedrich Franz** [Franciscus Wenceslaus; František Václav] (*b* Merklín, nr Přeštice, Bohemia, 19 Feb 1762; *d* Berlin, 10 Dec 1805). Czech tenor and composer, active in Germany. He studied with his father, a village Kantor who probably also composed. As a boy he went to Prague and trained as a chorister at the Crusaders' monastery, where he studied with Blasius Campagnari ('Biaggio'). In 1783 he joined Pasquale Bondini's theatrical troupe in Prague, making his début as a tenor the following year during the Leipzig Fair. He was a successful opera and concert singer for 20 years and a highly regarded singing teacher. He was initially active in Dresden, as a Kammersänger and teacher of the Hofkapelle choirboys, 1785–8. He also sang in oratorios under C.E. Weinlig, Kantor of the Kreuzschule. In 1788 Hůrka was singing at the Schwedt Court Theatre, with a monthly salary of 58 talers. He went to Berlin before July 1789, and was engaged as a tenor at the Königliches Theater for a salary of 1000 reichstalers; but he was more active as a concert performer, for although he had an excellent, technically accomplished and very expressive voice its volume was not great. He was co-organizer of the subscription concerts in the Stadt Paris hotel, 1792–7, and a member of the Sing-Akademie, 1791–1802; he was a freemason from 1794, and edited a collection of masonic songs dedicated to August Frederic, Earl of Sussex. His wife Therese (née Jäger), edited some of his songs after his death, and his brother, Josef Martin Hůrka, was a cellist and possibly also a composer.

Hůrka was one of those Czech composers who assimilated the German lied tradition, and for the most part he followed the aesthetic principles of the Berlin lieder school without being very original in form or expression. His music, naive and of little merit, was very well known and popular in his time. Two assessments of his songs written six years after his death are of interest: J.F. Reichardt (*Spenersche Zeitung*, 23 March 1811) praised the 'Muse of the delightful singer Hůrka, to whom the singing world of Germany is indebted for so many pleasing and beautiful melodies'; H.G. Nägeli (1811), although acknowledging Hůrka's achievements, criticized him for 'a noticeable straining for originality, for the striking and remarkable effect'.

Hůrka is significant for his pre-Romantic traits. He was one of the first to oppose the practice of singers accompanying themselves at the piano, by placing the vocal line on a separate staff and by specifying separate performers for the vocal and piano parts of his songs (preface to *Scherz und Ernst*, 1787). Besides the verses of ephemeral poets, he set texts by Herder, Goethe and Schiller. Although he did not want his songs to be considered folksongs, some of them came to be regarded as such in 19th-century Germany.

WORKS

Edition: *F.F. Hůrka: Sämtliche Lieder und Gesaenge*, i, ed. T. Hůrka (Berlin, after 1806) [28 songs]

Collections (1v, pf): Scherz und Ernst in 12 Liedern (F. von Schiller, J. Richter and others) (Dresden, 1787, 2/1789); 12 deutsche Lieder, ii (C.F.D. Schubart, G.E. Lessing, F.W. Gotter, K. Müchler, J.W. von Goethe) (Mainz, 1794); Die Farben (Müchler), 5 songs (Berlin, 1795, 3/?1796 with 2 addl songs); 15 [14] deutsche Lieder (Müchler, L.C.H. Hölty and others), 1–3vv (Berlin, 1797); 6 deutsche Lieder als Neujahrgeschenk (Schiller, Goethe, P. Metastasio and others) (Hamburg, 1799); Neu-Jahrs-Geschenk (J.G. Herder), 6 songs (Oranienburg, ?1803); Die 5 letzten Lieder (C. Schreiber) (Berlin, after 1805); Lieder mit Begleitung des Klaviers, i–iv (Brunswick, n.d.) [many pubd in earlier collections]

Songs pubd singly (1v, pf; selective list): Die Geburtstagsfeier (Mainz, 1795); Ehelicher guter Morgen und gute Nacht (Schubart) (Berlin, 1796); Das Lied vom Grabe (J.J. Mnioch) (Hamburg, *c*1800); Die brennende Stadt (O.F.T. Heinsius) (Berlin, 1801); Die Glocke (Schiller) (Hamburg, after 1802; also Brunswick, n.d.); Liedchen an Minna bei Überreichung einer Blumengirlande (Oranienburg, *c*1803); Der Totengräber (Hölty) (Berlin, 1806)

Other vocal: Ecce quomodo moritur, E♭, 4vv, 1785–8, *D-Dl*; Das wütende Heer (op, 3, C.F. Bretener), Schwedt, 1788, ?lost; Die drei Rosen (F.D. Gräter, after Guldberg), solo, chorus, pf/gui (Berlin, 1799; also Hamburg, n.d., Bonn, n.d.); 39 songs in Auswahl mauerischer Gesänge (Herder, Schiller, Goethe and others), solo vv, chorus, pf, ed. F.F. Hůrka (n.p., 1803); 6 deutsche Gesänge oder sogenannte Canons (Goethe, Lessing and S. Mereau) (n.p., n.d.); other songs and vocal works, some pubd in contemporary collections, some unpubd (mostly *A-Wgm*, *D-Bsb*; 2 Litaniae Lauretanae, A, B♭, SATB, orch, org, *CZ-Pnm* [doubtful, probably by Hůrka's brother, Josef Martin Hůrka, or his father]

Inst: 6 Divertimentos, vn, va, vc, op.4, ?before 1783, *A-Wgm** [only 3 extant]

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J.G. Meusel: *Teutsches Künstlerlexikon*, iii (Lemgo, 2/1814/*R*), 106
L. Schneider: *Geschichte der Oper und des Königlichen Opernhauses in Berlin und Geschichte der churfürstlich-brandenburgischen Capelle* (Berlin, 1852)
C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
R. Prölss: *Geschichte des Hoftheaters zu Dresden: von seinen Anfängen bis zum Jahre 1862*(Dresden, 1878), 313
O. Teuber: *Geschichte des Prager Theaters*, ii (Prague, 1885), 145–6, 149
K. Held: 'Das Kreuzkantorat zu Dresden: nach archivalischen Quellen bearbeitet', *VMw*, x (1894), 239–410
*Allgemeines Handbuch der Freimaurerei*, i (Leipzig, 3/1900), 471 [orig. pubd as C. Lenning: *Encyclopädie der Freimaurerei*]
M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert*, i/1 (Stuttgart and Berlin, 1902/*R*), 325–6
G. Schünemann: *Die Singakademie zu Berlin, 1791–1941* (Regensburg, 1941), 13–14
U. Wagner: *Das Wirken böhmischer Komponisten im Raum Berlin/Potsdam: ein Beitrag zum Problem der sogenannten böhmischen Musiker-Emigration im 18. Jahrhundert* (diss., U. of Halle, 1988), chaps. 3 and 4; work-list in appx 3

MILAN POŠTOLKA/UNDINE WAGNER

**Hurlebusch, Conrad Friedrich** (bap. Brunswick, 30 Dec 1691; *d* Amsterdam,17 Dec 1765). German composer, harpsichordist and theorist. He had his first musical

education from his father, Heinrich Lorentz Hurlebusch, who was a scholar and an accomplished harpsichordist and organist; through him he became acquainted with the music of Buxtehude, Reincken and the French harpsichordists. In 1715, he left Brunswick and went to Hamburg and Vienna, where he spent two years; from 1718 he travelled in Italy as a harpsichord virtuoso, visiting Massa and Venice among other places. Early in 1721 he returned to Germany and spent several weeks at the court of the Elector of Bavaria, but declined a position at that court for religious reasons. In August 1721 he returned to Brunswick, where he composed his first Italian opera, *L'innocenza difesa*; there too he refused an offer, repeated in 1722, of a post as court musician in the service of the Duke of Brunswick. At the end of the year he accepted the King of Sweden's invitation to become Kapellmeister at his court, but he had resigned by Easter 1725 because he was not given a promised appointment as court organist. In Sweden he wrote several occasional works for the court; an Italian opera, *Arminio*, is either lost or (according to Mattheson) was never completed because of the poor libretto. After his resignation he travelled in Germany, visiting Hamburg (where he became acquainted with Telemann and Mattheson) and Hanover (where he tried to make contacts enabling him to work in England), as well as Kassel, Eisenach and Gotha. He returned briefly to Brunswick, where again he declined an offer of a court appointment. In 1726 he was in Bayreuth, where the margrave invited him to write dramatic music for the carnival; the music for *Gunderich*, *Dorinda* and *Etearchus*, now lost, may have been written there. Once again he refused a court post. Back in Brunswick, he finished his opera *Flavio Cuniberto* and his treatise and in November 1727 he moved to Hamburg, hoping to establish himself there. But he was disappointed: his opera remained unperformed and there are records of only two concerts that he gave at the beginning of his stay. He failed to obtain the post of organist at the Petrikirche in Hamburg, and also a post at St Petersburg. In 1736 Hurlebusch, who was a lonely man, was attacked in an anonymous pamphlet (*D-Bsb*). Nothing is known of his activities over the next seven years except that at some point he was again in Brunswick. On 22 February 1743 he was appointed organist at the Oude Kerk in Amsterdam, where he remained until his death. He was a keyboard teacher to wealthy amateurs and assisted the musical-clockmaker Nicolaas Wijlandt. In 1746 he obtained a privilege for the publication of his music; not all the works mentioned were realized. His last years cannot have been happy: Lustig, his former fellow townsman in Hamburg who by then was in Groningen, published slanderous articles about him (under the pseudonym Conrad Wohlgemuth), and he suffered from ill-health.

Many of Hurlebusch's works (including all of his organ music) are lost, so only a partial picture of him as a composer may be drawn. His technically undemanding keyboard works, of varying quality, seem to have been intended for the musical amateur. French and Italian elements co-exist in the suites, sometimes negating the particular character of individual dance movements; in order to counter a difficulty in structuring an entire section around a single motif or theme, Hurlebusch often resorted to excessive repetition and sequence. His talent is best seen in small forms. Among his odes (praised by Mattheson) and his few surviving cantatas (admired by Mattheson and Gottsched), those showing melodic and harmonic simplicity, good declamation, and regard for the content of the text are among the best of the time, despite the lack of extended melodic writing. The *150 Psalmen Davids*, reprinted twice within 20 years, were evidently used extensively in the Reformed Church.

WORKS

VOCAL

72 odes in J.F. Gräfe, Samlung verschiedener und auserlesener Oden (Halle, 1737–43), incl. Glaubt es nicht ihr falschen Blicke, Ich wähle die Freiheit und fliehe die Liebe, Mein Vergnügen ist gestorben, and So wahr ich redlich bin, all ed. O.E. Lindner, *Geschichte des deutschen Liedes im 18. Jahrhundert* (Leipzig, 1871); Angenehme grüne Zweige, Glaube nicht, dass ich dich hasse, Komm Doris mein Verlangen, and Schönste Augen holde Kerzen, all ed. M. Friedlaender, *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*); Melindens Auge seh ich nicht, ed. G. Adler, *Handbuch der Musikgeschichte* (Berlin, 2/1930/*R*); Wer raubt mir Freiheit und das Herz, ed. in *Alte Meister des deutschen Liedes*, xxx, xxxi (Leipzig, 2/1931)

Cants.: Due cantate, 1v, bc, op.3 (Amsterdam, *c*1735); Tu parti amato Tirsi (chamber cant.), S, bc, *S-Uu*; Fête musicale à l'anniversaire de l'arrivée dans le royaume de Sa Majesté Frédéric I, Roy de Suède (festival cant.), Stockholm, 15 Jan 1725, *Sk*; Festeggiamento musicale per il di natale di sua Real Maestà Ulrica Eleonora (festival cant.), Stockholm, 23 Jan 1725, *Sk*; Lascia l'amato lido (hät oss nu alla frögdas), S, ob, 2 vn, *D-Sl*

VI arie dell'opere intitolate Flavio Cuniberto e L'innocenza difesa, i/op.3, ii/op.4 (Amsterdam, 1753)

INSTRUMENTAL

Opere scelte per il clavicembalo, op.1 (Amsterdam, *c*1733) [pirate edn]

Composizioni musicali per il cembalo, divise in 2 parti (Hamburg, ?1735), vol.1 rev. (Hamburg, n.d.); ed. in UVNM, xxxii (1912)

De 150 Psalmen Davids met derzelver lofzangen voor clavier en orgel (Amsterdam, 1746) [acc. only]

VI sonate di cembalo, op.5 (Amsterdam, 1755); ed. A. Jambor (Philadelphia, 1965)

VI sonate di cembalo, op.6 (Amsterdam, 1755); ed. A. Jambor (Philadelphia, 1966)

Kbd pieces, in Clavierboek Quiryn van Bambeek, 1752, *NL-DEta*

Conc., a, str, hpd, *D-SWl*; Concerto grosso, a, *Dl*, ed. in DDT, xxix–xxx (1905); Conc., B♭, vn, orch, *Dl*; Conc., B♭, vn, Högre Musikalisk Utbildungsanstalt, Stockholm [possibly identical with that in *Dl*]; sonata, a, vn, *Dl*; sonata, D, hpd, *W* [identical with 1 from op.5]

LOST WORKS

L'innocenza difesa (dramma per musica, 3, F. Silvani), Brunswick, ?1722

Arminio (op), ?Stockholm, 1722–5

Dorinda (op), Etearchus (op), Gunderich (op): all ?Bayreuth, carn. 1726

Flavio Cuniberto (dramma per musica, 3, M. Noris), Brunswick, ?1727

Ov., recits., chorus, in Il perdono nella vendetta, Hamburg, 1736

Arias, in Hochzeit der Statira, Hamburg, 1737

Chamber cantatas

Minuet di S.A.S. di Massa e le variazioni, hpd, formerly *D-DS*, destroyed

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*Vaststelling en leere dat de oneindige veranderde musicq uit drie grondbeginselen of principia afkomstig is* (MS, *D-Bsb*) [may have been written in Dutch after an earlier German version]

AREND KOOLE

**Hurlstone, William (Yeates)** (*b* London, 7 Jan 1876; *d* London, 30 May 1906). English composer and pianist. At the age of nine his father published his set of Five Easy Waltzes for piano, and at 18 he won a scholarship to the RCM. There he studied until 1898 under Stanford for composition, and Ashton and Dannreuther for the piano. He left as a brilliant pianist, but asthma prevented a concert career. He produced three substantial orchestral works – Five Dances for Orchestra (1895), a Piano Concerto (1895), which was also given at St James's Hall under Stanford in 1896, and the Variations on an Original Theme (1896) – as well as numerous chamber pieces including a Piano Sonata (1894), a Violin Sonata (1897), a Quintet for Piano and Wind (1897) and a Piano Quartet (1898). He also collaborated in 1895 with Fritz Hart on a short two-act comic opera, which was never performed.

After leaving the RCM in 1898, Hurlstone's reputation as a composer continued to flourish as his chamber works were produced at the series of British Chamber Concerts in 1897–9. Stanford, who thought him his best pupil, continued to be a staunch advocate, conducting first performances of the Variations on a Hungarian Air in 1899 and the orchestral suite *The Magic Mirror* in 1901. Richter also conducted the Hungarian Variations at the Hallé Concerts in Manchester. With the founding of the Patron's Fund concerts in 1904, the Fantasie-Variations on a Swedish Air was chosen for the first orchestral concert in May and the Piano Quartet in E minor for the first chamber concert in December. In 1906 his Phantasie string quartet won the first of the Cobbett prizes. Despite his success as a composer, Hurlstone's financial circumstances were meagre; he eked out a living teaching, conducting and arranging in Norwood, Anerley and Croydon. In September 1905 he was appointed professor of counterpoint at the RCM.

As a composer, Hurlstone was happiest when working in the province of instrumental music. His chamber works, particularly the Cello Sonata, the Piano Quartet and the Phantasie Quartet, exude a confidence in their fertile treatment of structure and thematic manipulation which drew enthusiastic praise from Parry and Cobbett. A similar boldness is evident in the Piano Concerto. After his death many of his works were published with financial assistance from friends and from the Society of British Composers.

WORKS

(*selective list*)

*MSS at GB-Lcm*

*all printed works published in London*

Orch works, incl. Pf Conc., D, 1895; The Magic Mirror, suite (1896); Fantasie-Variations on a Swedish Air (1904)

Chbr works, incl. Sonata, vn, pf, F (1897); Pf qt, e, 1898 (1906); Phantasie Str Qt (1906); Sonata, vc, pf, D (1909)

Pf works, incl. Sonata, f, 1894; Capriccio, b; 2 sets of variations

Vocal works: Alfred the Great (cant., F. Attenborough), 4vv, orch, 1901; 14 partsongs; 32 songs

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R.J. PASCALL/JEREMY DIBBLE

**Hurník, Ilja** (*b* Poruba, nr Ostrava, 25 Nov 1922). Czech composer and pianist. After attending the music institute in his native town he moved to Prague, where he studied the piano with Kurz (1938) and composition with Vítězslav Novák (1941–4); after the war he continued his piano studies at the Conservatory (1945–8) and at the Academy of Musical Arts, from which he graduated in 1952. By this time he had already established himself as a concert pianist, as an interpreter of works by Janáček and Debussy (he made numerous recordings) and as a champion of concertos arranged for piano duo; initially he worked with the pianist Pavel Štěpan and later with his wife Jana. His greatest achievements also include writings, particularly his fictional essays such as *Trubači z Jericha* ('The Trumpeters of Jericho'), *Múza v terénu* ('The Music in the Field') and *Muzikální Sherlock*, which were aimed at popularizing the classics. Hurník has also written film scripts, radio plays and devised concerts for children, the latter having been recorded as a series of LPs entitled *Umění poslouchat hudbu* ('The Art of Listening to Music'). Together with Petr Eben he published the Czech translation of Orff's *Schulwerk*. From the early 1970s he taught at the Prague Conservatory and at the Bratislava Academy. He joined the staff of Ostrava University shortly after receiving an honorary doctorate there in 1992.

Hurník's early works were inspired by Novák and by folk music of his native Silesia; apart from *Slezské písně* ('Silesian Songs') instances of this can be found in *Ondráš*, the cantata *Maryka* and the song cycle *Květiny* ('Flowers'). Initially he wrote vocal and chamber works bearing the hallmarks of neoclassicism, examples being the *Sonata da camera* (1953) and *Nový clavecin*. In the 1960s his language assimilated modern principles of composition (dodecaphonic music, serial and timbre music), particularly in the *Moments musicaux* and *Cyclops*. After the success of his opera *Dáma a lupiči* ('The Lady and the Robbers'), a work that reflects his sense of humour as well as his skill at depicting characters, he concentrated on dramatic genres. His many honours include the Vercelli Prize (1955, for the *Sonata da camera*) and the Grand Prix from the Piano Duo Association of Japan (1990, for *Variationen auf Pergolesi*).

WORKS

(*selective list*)

Stage: Ondráš (ballet), 1950, Ostrava, 1951; Dáma a lupiči [The Lady and the Robbers] (op, Hurnik, after W. Ros), 1967, Pilzer, 1966; Mudrci a bloadi [Wise Men and Fools] (op) 1972

Orch: Conc., ob, str, pf, 1959; Cyclops, 1965; Conc., pf, small orch, 1972; Věci [The Things], divertimento, chbr orch, 1977; Nový clavecin [New Harpsichord], pf, str, 1982; Sinfonietta, 1995

Chbr: Str Qt no.1, 1949; Sonata, va, pf, 1952; 4 ročních dob [The 4 seasons], 12 insts, 1952; Sonata da camera, fl, ob, vc, hpd, 1953; Muzikanti, nar, 18 str, 1961; Esercizi, fl, ob, cl, bn, 1958; Moments musicaux, 11 wind, 1963; Concertino, vn, pf, 1973; Malý faun [Little Faun], fl, pf

Vocal: Květiny [Flowers], lv, pf, 1941; Slezské písně [Silesian Songs], S, orch, 1946; Maryka (cant., Silesian trad.), chorus, orch, 1948; Sbory o matkách [Choruses about Mothers], chorus, 1955; Noe (orat), 1958; Šalamoun [Salomon], Bar, str qt, 1961; Šulamit, A, pf, orch, 1963; Aesop (cant.), S, chorus, orch, 1964; Pastorela, children's chorus, chbr ens, 1965; Minutové písničky [One-Minute

Songs], S, fl, pf, 1972; Missa venea crucis, children's chorus, org orch, 1991
Pf: Sonatina, 1952; Domácí hudba [Music for Home], pf 4 hands, 1963; Fantasy, pf 4 hands, 1973; Voršilská ulička [Voršilská Street], instructive Pieces, 1976; Jžezík [Little Jazz], instructive Pieces, 1977

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KAREL STEINMETZ

**Hurok, Sol(omon Israelovich)** (*b* Pogor, 28 March/9 April 1888; *d* New York, 5 March 1974). American impresario of Russian birth. He emigrated to the USA in May 1906 and soon began to organize concerts for labour clubs and workers' organizations. Within a decade he was presenting top stars at the huge Hippodrome arena in New York. In succeeding years he became, both because of the artists he represented and because of his energetic, flamboyant nature, the legendary prototype of the impresario in the USA to such a degree that his life became the subject of a Hollywood film, *Tonight We Sing*. He managed many of the great artists of his time, including Chaliapin, Isadora Duncan, Pavlova, Segovia, Rubinstein, Stern and Elman, and was responsible for introducing Marian Anderson to a wide public. He was also instrumental in presenting ballet on a broader scale in the USA, first with the Ballet Russe de Monte Carlo and later with the Sadler's Wells (now Royal) Ballet. In later years he was most proud of his success in presenting Russian performers – including the Bol′shoy Ballet and numerous soloists – to the American public. He also presented theatrical troupes from many parts of the world. He was made a Chevalier of the Légion d'Honneur (1953), created CBE (1960) and was awarded the Austrian Ehrenkreuz (first class), the Handel Medallion and, in a ceremony honouring him at the Metropolitan Opera House in 1973, the Diamond Jubilee Medal. His funeral service was held, fittingly, at Carnegie Hall, with the public invited.

PATRICK J. SMITH

**Hurt, Mississippi John** (*b* Teoc, MS, March 1894; *d* Mississippi, 3 Nov 1966). American songster and guitarist. He sang in church as a child and taught himself the guitar from the age of ten, developing an original finger-picking style. He made a few excellent recordings in New York in 1928, then for the next 35 years lived obscurely as a farmer and railroad worker. His rediscovery in 1963 proceeded from the slender clue of the title to his *Avalon Blues* (1928, OK 8759). From then he recorded extensively, including more than 90 titles for the Library of Congress, and re-created with uncanny similarity many of his 1928 performances. Although much admired by eastern audiences for his accomplished playing and wistful blues as well as his agreeable disposition, he soon tired of publicity and lived out the rest of his life quietly in Mississippi. Before his rediscovery Hurt had never played professionally, which attaches special importance to his work; apart from its intrinsic merit, it preserved an old African-American tradition. His earliest recordings, including *Frankie* (1928, OK 8560), *Stack o' Lee Blues* (1928, OK 8654) and *Spike Driver Blues* on the 'John Henry' theme (1928, OK 8692), were long-established ballads. Hurt's guitar playing was characterized by a light thumb-picked beat and rapid fingerwork, and ideally complemented his gentle, almost whispering singing style. Notable among his later recordings were the little-recorded Mississippi theme *Sliding Delta* (1964, Piedmont 13161), demonstrating his nimble fingering, *Petra-Lee* (1963, Flyright 553), on which he played slide guitar, the mildly erotic *Candy Man Blues* (1964, Van. 9220) and the ballad *Louis Collins* (1963, Piedmont 13157).

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PAUL OLIVER

**Hurtado de Xeres** (*b* ?Jerez; *fl* 1500). Spanish composer. Anglès read 'Xeres' incorrectly as Exerea or Exereo. The Pietro Furtado documented at the court of Naples in 1455 seems too early for confident identification with Hurtado de Xeres. Two three-voice canciones by Hurtado, *No tenga nadie speranca* and *Con temor de la mudança*, are in the Cancionero Musical de la Colombina (ed. in MME, xxxiii, 1971). Both are conventional lover's laments; they seem to have been added to the manuscript (ff. 60*v*–63*v*) after 1490 by a single hand otherwise found only in the preceding piece by Gijón. The superius of the first closely follows the melodic contour of the *estribillo* of Urreda's famous canción *Nunca fué pena mayor*. This gesture of homage to Hurtado's predecessor is composed in an accomplished contrapuntal style. The comment 'buena' (good) appears in contemporary handwriting beside both pieces.

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ISABEL POPE/DAVID FALLOWS

**Hurteur, Guillaume le.** *See* LE HEURTEUR, GUILLAUME.

**Hurum, Alf** (*b* Christiania [now Oslo], 21 Sept 1882; *d* Honolulu, 12 Aug 1972). Norwegian composer. He studied composition with Holter and the piano with Knutzen in Christiania, furthering his composition studies in Berlin (1905–10) with Kahn and Bruch, and the piano with Vianna da Motta. He studied in Paris in 1911 and in St Petersburg (1916–17) with Shteynberg. In 1917 he was one of the founders of the Norwegian Composers' Association, and later became its chairman (1923–4). He lived in Honolulu, his wife's place of origin, between 1924 and 1927, and reorganized the Honolulu SO, a small orchestra (30 members) at that time, into a full symphony orchestra and conducted it during the 1924–5 season. He settled permanently in Honolulu in 1934 and pursued his major interest other than music, that of painting.

His *Impressions* op.4 (1911) shows him to be the first Norwegian composer to have been profoundly influenced by Debussy. The influence was, however, gradually absorbed into a personal, musical language. From *Impressions* onwards Debussy's influence may be traced in almost all of Hurum's works, particularly in opp.9, 10 and 13–17. In his last works the influence is reduced, modality and Norwegian musical elements being the most prominent.

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(*selective list*)

Orch: Eksotisk suite, vn, pf, 1915, orchd 1917; Eventyrland, pf (1920), orchd 1921; Norron suite, pf (1920), orchd 1931; Bendik og Aarolilja, sym. poem, op.20, 1923; Sym., d, 1927

Choral: Lilja, op.15, male vv, org, 1918; 6 sanger, op.21, male vv (1929), Mottet, op.25, solo v, chorus, org (1930)

Chbr: Sonata, d, op.2, vn, pf, 1909–10; Sonata, a, op.8, vn, pf, 1914–15; Str Qt, a, op.6, 1912–15

Songs: opp.11–14 (1918), op.19, 1919, rev. 1954, op.26

Pf: Impressions, op.4, 1911; Akvareller, op.5 (1912); For Piano, op.7, 1914; Pasteller, op.10 (1916–18); Gotisk suite, op.17 (1920)

RUNE J. ANDERSEN

**Hurwitz, Emanuel (Henry)** (*b* London, 7 May 1919). English violinist. He studied at the RAM on a scholarship awarded by Bronisław Huberman, whose coaching was the chief influence on his playing. After the war he became prominent as leader of the Goldsbrough (later English Chamber) Orchestra (1948–68) which he occasionally directed, and of the New Philharmonia (1969–71); he was the first violinist of the Hurwitz String Quartet (1946–51), the Melos Ensemble (1956–72) and the Aeolian Quartet (1970–81), with which he recorded the complete Haydn quartets in the edition by Robbins Landon. In 1968 he formed the Hurwitz Chamber Orchestra, renamed Serenata of London in 1972, which played without a conductor. A gifted and tactful leader, and a responsive ensemble violinist, he plays an Amati violin dated 1603. He was made a CBE in 1978.

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NOËL GOODWIN

**Hus, Jan** (*b* Husinec, Bohemia, ?1371; *d* Konstanz, 6 July 1415). Czech reformer. He was one of the most influential preachers and teachers at Prague University at the beginning of the 15th century. He was burnt at the stake by order of the Council of Konstanz. He has been associated with a number of Latin and Czech hymns, but there is very little evidence to support his authorship; it seems that he arranged the medieval melody 'Jesu Kriste, štědrý kněže' ('Jesus Christ, thou bountiful prince') in the Jistebnice Hussite hymnbook, and he may also have arranged or translated the texts of several other hymns, but the best-known one attributed to him, 'Jesus Christus, nostra salus', is clearly not by him. Some Czech musicologists (e.g. Nejedlý) have described Hus as the innovator of congregational singing in church, but this practice arose in 15th-century Bohemia only after his death. Hus's aesthetic views on music and singing did not deviate from those of the medieval tradition. Thus musical history was influenced only indirectly by him: the Hussite reformation, of which he was the inspiration, constitutes the first significant chapter in the history of Protestant church music in Europe.

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JAN KOUBA

**Hus, Walter** (*b* Mol, 2 July 1959). Belgian composer and pianist. He studied the piano at the Brussels Conservatory and obtained the Higher Diploma with Robert Steyaert. From 1984 to 1989 Hus was co-founder, pianist and composer of the group Maximalist!, a group whose aim was to break down the barriers between high and low culture with accessible new music. His activities as an improviser (especially as a member of the Belgian Piano Quartet) lead him towards composition. His music is characterized by direct utterance, without any intellectual or theoretical substructure. It is idiomatically conceived and based on the continuous elaboration of terse, startling formulas. This direct emotionalism can be seen in the title of *Le désir*, while other titles reveal such qualities as immediacy (*Hic et nunc*) and irony or the negation of theoretical foundations (*La théorie*). His style can be called 'Romantic' for its emotional intensity, impassioned and tonally ambiguous melodies, simultaneous combination of repetition and variation, and for the choice of Romantic poetry (such as Rilke's *Der Mann im blauen Mantel*). Hus has written theatre music for Maatschappij Discordia and Niek Kortekaas, and ballets with choreography by Roxane Huilmand (*Muurwerk*, *Hic et nunc*).

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Dramatic: Muurwerk (ballet), str trio, 1985; Die Nacht (op, W. Kolb), 1987 [1st act completed]; Atzavara (incid music), 1991; Hic et nunc (ballet), pf, 1991; Orfeo (op, M. Brouchot, J. Lauwers, Hus), 1993; Suite 16 (film score, D. Deruddere), orch, 1994; Kopnaad (incid music, S. Hertmans), 1995

Orch: For a Leather Jacket (Vn Conc.), 1990

Chbr and solo inst: Five to Five, sextet/str qt, 1984; Str Qt no.1 (La théorie), 1988 [also for 2 pf]; Etudes, vn, 1989; Leather Jacket Trio, vn, cl, pf, 1990 [transcr. of For a Leather Jacket, orch]; Cadenza, vc, 1991 [also for vn, cl, mar]; Str Qt no.2 'Le désir', 1991

Pf: Toccata, 1994 [transcr. of Five to Five]; 4 Préludes, 1995 [transcr. of Le désir, orig. Hic et nunc]; Sonata, 2 pf, 1994; Nox aeterna, 1994

Songs: Jalousies (3 songs, A. Keseman), S, A, T, B, 1989; Der Mann im blauen Mantel (R.M. Rilke), Mez, cl, str qt, pf, 1994

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YVES KNOCKAERT

**Husa, Karel** (*b* Prague, 7 Aug 1921). American composer and conductor of Czech birth. After initial training as a pianist and violinst, he attended the Prague Conservatory (1941–5), where he studied composition with Jaroslav Řídký and conducting with Pavel Dědeček and Václav Talich. While a student at the conservatory, he composed his first published piece, a Sonatina for piano (1943). From 1946 to 1951, on a French government scholarship,

he attended the École Normale de Musique in Paris, studying composition with Honegger and conducting with Fournet. He then continued his studies in conducting at the Paris Conservatoire with Eugène Bigot, and took private lessons with Boulanger and Cluytens. Husa gained international recognition with the first performance of his String Quartet no.1 (1948) in Paris. The quartet was repeated at the ISCM Festival in Brussels (1950) and at Darmstadt (1951), and was awarded first prize at the 1951 Gaudeamus Festival. In 1954 he joined the music faculty at Cornell University (he became an American citizen in 1959). As Kappa Alpha Professor of Music he taught composition, conducting and orchestration until his retirement in 1992. He appeared frequently as a guest conductor with major orchestras in Europe and America. His honours include two Guggenheim Fellowships (1964, 1965), the Pulitzer Prize (1969), the Friedheim Award of the Kennedy Center (1983) and the Grawemeyer Award (1993). He was elected to the American Academy of Arts and Letters in 1994, and was awarded the Gold Medal of Merit of the Czech Republic in 1995.

After early works in a broadly neo-classical idiom, Hussa experimented, in such works as the *Poème* (1959) for viola and chamber orchestra and *Mosaïques* (1961) for orchestra, with serial techniques. These he adapted to his own expressive purposes, writing with characteristic vital rhythms and an unerring dramatic flair. He also explored extended instrumental sonorities in the Concerto for alto saxophone and concert band (1967), the String Quartet no.3 (1968) and the Violin Sonata (1973). Husa is best known for a series of large scores that derive their considerable power from the combination of coruscating orchestration and formal invention with an emotional depth that reflects his political, ethical and humanitarian concerns. Foremost among such works are *Music for Prague 1968*, *Apotheosis of this Earth* (1971, rev. 1972) and the ballet *The Trojan Women* (1981). After the large-scale Concerto for Orchestra (1986), commissioned by the New York PO, Husa composed concertos for organ (1987), trumpet (1987), cello (1988) and violin (1992). The intense lyricism and refined economy of these scores is also evident in the chamber works completed during this period, which include *Recollections* (1982) for woodwind quintet and piano, the Variations (1984) for piano quartet and the poignant String Quartet no.4 'Poems' (1990). Husa has composed for an impressive array of instrumental combinations, and has explored virtually every important musical genre except opera. In his search for colourful and novel sonorities, he creates vividly expressive musical canvases, filled with arresting timbres and startling juxtapositions of texture.

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(*selective list*)

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Orch: Divertimento, str, 1948; Concertino, pf, orch, 1949; Portrait, str, 1953; Sym. no.1, 1953; 4 Little Pieces, str, 1955; Fantasies, 1956; Poème, va, chbr orch/pf, 1959; Elégie et rondeau, a sax, orch, 1961, arr. a sax, pf; Mosaïques, 1961; Fresque, rev. 1963; Serenade, ww qnt, str, 1963; Conc., brass qnt, str/pf, 1965; 2 Sonnets from Michelangelo, 1971; Pastoral, str, 1979; Sym. no.2 'Reflections', 1983; Sym. Suite, 1984; Conc. for Orch, 1986; Org Conc., 1987; Tpt Conc., 1987; Vc Conc., 1988; Ov. 'Youth', 1991; Vn Conc., 1991; Celebración, 1997

Wind: Divertimento, brass, perc, 1959; Conc., a sax, concert band, 1967; Music for Prague 1968, arr. orch, 1968; Perc Conc., 1970–71; Apotheosis of this Earth, 1971, arr. SATB, orch, 1972; Al fresco, 1973; Tpt Conc., 1973; Intradas and Interludes, 7 tpt, perc, 1980; Conc., 1982; Smetana Fanfare, 1984; Les couleurs fauves, 1994

Chbr: Suite, va, pf, 1945; Str Qt no.1, 1948; Evocations of Slovakia, cl, va, vc, 1951; Str Qt no.2, 1953; 2 Preludes, fl, cl, bn, 1966; Divertimento, brass qnt, 1968; Str Qt no.3, 1968; Studies, perc, 1968; Sonata, vn, pf, 1973; Landscapes, brass qnt, 1977; 3 Dance Sketches, 4 perc, 1979; Intradas and Interludes, 7 tpt, timp, 1980; Sonata à tre, vn, cl, pf, 1982; Recollections, ww qnt, pf, 1982; Variations, str qt, pf, 1984; Str Qt no.4 'Poems', 1990; 5 Poems, ww qnt, 1994

Kbd: Sonatina, pf, 1943; Sonata no.1, pf, 1949; 8 Czech Duets, pf 4 hands, 1955; Elégie, pf, 1957; Sonata no.2, pf, 1975; Frammenti, org, 1987

VOCAL

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BYRON ADAMS

**Hüsch, Gerhard (Heinrich Wilhelm Fritz)** (*b* Hanover, 2 Feb 1901; *d* Munich, 21 Nov 1984). German baritone. He studied with Hans Emge and made his début at Osnabrück in Lortzing's *Der Waffenschmied* in 1923. Engagements followed at Bremen, Cologne (1927–30) and Berlin (1930–42), first at the Städtische Oper and then at the Staatsoper. He sang at Covent Garden in 1930 as Falke in Bruno Walter's production of *Die Fledermaus*, then as Papageno the following year, and again in 1938 under Beecham, with whom he also recorded the role. At Bayreuth in 1930 and 1931 he sang an outstanding Wolfram in *Tannhäuser*. His repertory included Count Almaviva, Germont, Sharpless and Storch (*Intermezzo*). Hüsch possessed a lyric baritone which could be soft and sweet in Italian opera, sonorously warm and resonant in German. He had a notable feeling for words, and his performances of Schubert's song cycles, which he also recorded, remain models of style. His other recordings include Wolf lieder, and excerpts from his operatic roles.

HAROLD ROSENTHAL/ALAN BLYTH

**Hüschen, Heinrich** (*b* Moers, 2 March 1915; *d* Bad Oeynhausen, 20 July 1993). German musicologist. He studied church music (1938–40), music education (1938–41) and musicology (with Fellerer and Bücken) at Musikhochschulen and universities in Cologne and Berlin, and took the doctorate at Cologne in 1943. After five years in the army and as a POW, he became an assistant lecturer at Cologne University in 1948, completing his *Habilitation* there in 1955 with a work on textual concordances in musical literature of the Middle Ages. After a term as acting professor at Heidelberg University (1957–8), he was appointed supernumerary professor at Cologne in 1961. He became full professor at Marburg

University in 1964 and was appointed professor at Cologne University in 1970. He retired in 1983.

Hüschen was an adviser to Das Erbe deutscher Musik from 1955 and a member of the advisory committee of the Deutsches Musikgeschichtliches Archiv in Kassel from 1959; from 1962 to 1971 he was on the editorial committee of *Acta musicologica*. He edited the Marburger Beiträge zur Musikforschung (1967–70), the Kölner Beiträge zur Musikforschung (1971–84) and the Studien zur hessischen Musikgeschichte (1969–71). His work, published mainly in Festschriften and the *Kirchenmusikalisches Jahrbuch* (see vols.xxxv–xxxvii), focussed on neglected theoreticians of the Middle Ages and Renaissance (such as Handl, Puteanus, Quercu, Schornburg, G.J. Vossius), late Renaissance classifications of music and early German music publishers.

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HANS HEINRICH EGGEBRECHT

**Hus-Desforges, Pierre-Louis** (*b* Toulon, 14 March 1773; *d* Pont-le-Voy, nr Blois, 20 Jan 1838). French cellist and composer. His actress mother was a daughter of the violinist Giornovichi. He was a choirboy in the cathedral school at La Rochelle at the age of eight, and later studied the trumpet and the cello. In September 1792 he became a French cavalry trumpeter, remaining in the service until losing a right-hand finger from a bullet wound. He then took a post as a cellist in the Grand Théâtre at Lyons, but left after six months to study with Janson at the Paris Conservatoire. He was also engaged in the orchestra at the Théâtre des Troubadours.

Leaving the Conservatoire in 1800, Hus-Desforges became orchestral director of the French opera in St Petersburg, with an additional orchestral post at the Petersburg Theatre in 1805. He left Russia in 1812 and performed in Cassel on 25 April; *Allgemeine musikalische Zeitung* reports place him in the French provinces by the end of 1812. He returned to Paris between 1817 and 1820, where he was appointed principal cello and house composer at the Théâtre de la Porte-St-Martin. Relocating to Metz, he established a music conservatory, but shortly resumed touring. He returned to Paris around 1827, where he was granted membership of the Société Académique des Enfants d'Apollon. He became orchestral director at the Théâtre du Gymnase-Dramatique in 1828, the Théâtre de Madame in 1829 and the Théâtre du Palais-Royal in 1831. His final employment was as a cello instructor at the music school at Pont-le-Voy.

Hus-Desforges published an elementary cello method which received favourable comment in the *Revue musicale* in October 1829. His concertos demonstrate comfortable virtuosity, the melodic construction illustrative of his association with opera. As historical works their interest lies in their high tessitura (*f'''*) and Hus-Desforges's adoption of fingering techniques developed by Romberg. According to Weber, the op.12 concerto, dedicated to Romberg, similarly parallels Romberg's compositional style. While emulation of the German cellist extended to performing without music, he maintained the French-style bow grip with the hand above the frog. His modernistic use of slurred staccato and accented bowstrokes, including *martelé*, demonstrates an affinity for the bowing practices of the French violin school. As a performer, he was commended for his musicality, but criticized for a thin, weak tone. His pupils included L.(J.) Jacquard and Louis Decortis.

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Vocal: Messe, 3vv, orch, op.68; Romance (?romances)
Orch: Symphonie concertante, vn, vc, orch; vc concs., op.2 (1804), op.12 (Leipzig, *c*1811), op.23 (*c*1827), 1 other, lost
Chbr: 9 qnts, 2 vn, va, vc, db, opp.24, 26, 32–5, 46 [7th and 9th without op.no.]; Grand trio, vc, vn, b acc., op.15 (*c*1812); Trio, vc/vn, vn, b acc., op.16 (*c*1812); Trio, vc, vn, b acc., op.17; 12 duos 2 vc, opp.7, 47, 53; 6 duos, 2 vc/(vn, vc), opp.30–31; 3 [?6] grandes sonates, vc, b, op.3 bks 1–2 (*c*1804), sonatas, vc, b, op.5 (1805); 3 sonatines brillantes, vc, b/bn, op.49 (*c*1825); 9 soirées musicales, thèmes variés (vc, acc. vn, b)/(vc, pf); other works
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VALERIE WALDEN

**Huseinov** [Goussenov], **Farhang** [Farkhang] (**Rahim Oglu**) (*b* Baku, 16 July 1949). Azerbaijani composer. He studied composition with Karayev and the violin with Dombayev at the Azerbaijan State Conservatory (1969–71). He continued his education at the Moscow Conservatory as a composer (under Aram Khachaturian) and violinist (under Leonid Kogan). He then taught the violin at the Azerbaijan Conservatory (1975–92) before becoming an associate professor in 1992 and chair of the string department of the Çukurova University State Conservatory in Adana, Turkey. He is a member of the Board of the Azerbaijani Composers' Union.

As a violinist, Huseinov excels in the interpretation of modern music having been the first performer of many Azerbaijani compositions. As a composer, he developed under the influence of his teacher, Karayev, and of musicians such as Enescu and especially Bartók. He eventually arrived at the highly expressive individual style in which the balance of the Western and Eastern varies in different works. The ecstatic expression found mainly in codas of some instrumental compositions could be associated with the Sufi tradition. Formal organization is based on Western 20th-century traditions, but both the spiritual aspect of his music and the thematic material (which frequently alludes to Eastern modes) lead us to the East. An interesting quality of Huseinov's conception of the East is its expanding nature: initially located in Azerbaijan, the space later widened from Turkey to Japan.

International recognition came to Huseinov in 1991 when he became a laureate of the Japanese Silk Road competition with his concerto for orchestra *Travelling through Time*). He was subsequently commissioned to write the opera *Kodayu* (after the novel *Hokusa Bunryaku* by Katsuragava Hoshu, a story based on the adventures of a Japanese sailor in 18th-century Russia). The first performance took place in Tokyo in 1993 and was very successful. In 1995 Huseinov received a UN prize for the oratorio *May Peace Prevail on Earth*. His works have been published and performed in Azerbaijan, Germany, Japan, Russia, Switzerland and Turkey.

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Orch: Vn Conc., 1969; Serenada, str, 1981; Travelling through Time, conc. for orch, 1991

Vocal: Gimn solntsu [Hymn to the Sun] (ancient Egyptian, trans. Doblhofer), S, str qt, 1981; The Sixth Paragraph of Hammurabi's Laws (Akkadian text), B, 13 insts, 1981; Pesn' o pobede [Song of Victory] (cant., F. Godzha, R. Rza, S. Vurghun), S, B, chorus, orch, 1985; Antivoyennaya kantata [Anti-War Cant.] (T. Aslanli), S, chorus, orch, 1987; Stabat mater, S, str qt, 1992; Jesus redemptor, chbr cant., S, 8 insts, 1994; 4 Songs (D. Rathaus, A.S. Pushkin, A.K. Tolstoy), Bar, pf, 1995; May Peace Prevail on Earth (orat, R. Fielding, N. Newhall, hymn: *Veni creator spiritus*), S, B, tape, org, orch, 1995

Chbr and solo inst: 5 Pieces, vn, pf, 1973; Pf Sonata, 1974; Prelude and Toccata, pf, 1974; Sonata, vn, 1975; Pieces for Children, pf, 1978; Sonata, vc, 1978; Fuga, pf, 1979; Pamyati shug Ali [In Memory of Ashug Ali], ob, str, 1981; Str Qt, 1988; Concertino, 10 insts, 1989

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YURY GABAY

**Husk, W**(**illiam**) **H**(**enry**) (*b* London, 4 Nov 1814; *d* London, 12 Aug 1887). English music scholar. He earned his living as a clerk to a firm of solicitors. In 1832 he joined the Sacred Harmonic Society; in 1853 he was appointed its librarian and began to compile a *Catalogue of the Library of the Sacred Harmonic Society* (London, 1862, rev. 2/1872, suppl. 1882). He also published *An Account of the Musical Celebrations on St Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries* (1857) and a collection of Christmas carols, with many of their airs, as *Songs of the Nativity* (1864/*R*). He wrote a reminiscence of *Templeton & Malibran* (London, 1880) 'with original letters & anecdotes', and contributed many careful and conscientious biographical articles to the first edition of Grove's *Dictionary of Music and Musicians* (London, 1879–89).

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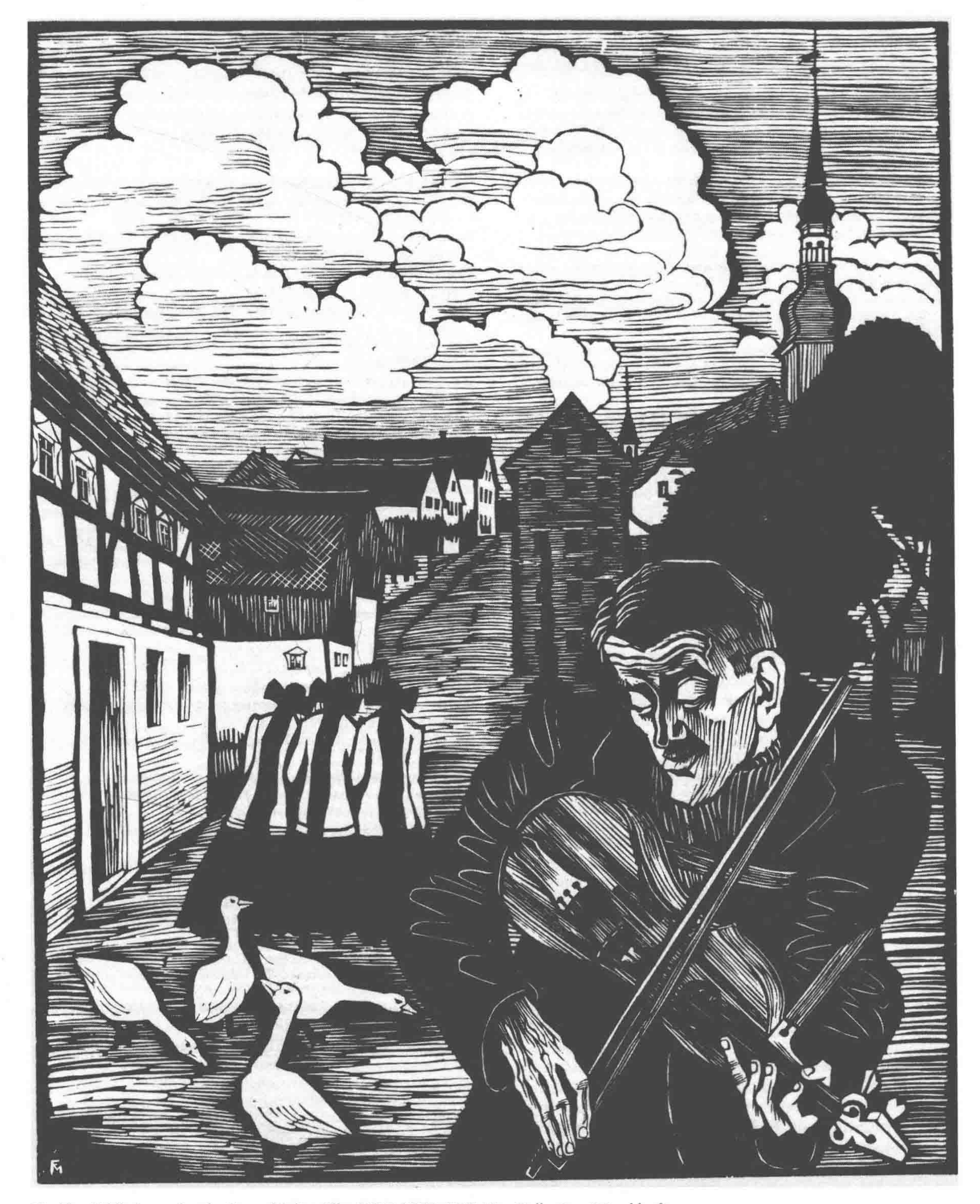
*DNB* (L.M. Middleton)
Obituary, *MT*, xxviii (1887), 539

BRUCE CARR

**Hüsker Dü.** American hardcore punk rock band. Formed in 1979 by Bob Mould (*b* New York, 16 Oct 1960; guitar and vocals), Grant Hart (*b* Grantsburg, WI, 18 March 1961; drums and vocals) and Greg Norton (*b* Illinois, 13 March 1959; bass); they disbanded in 1988, and Mould and Hart subsequently produced solo albums. Hüsker Dü made typically energetic, raucous punk music, but with more conventional song structures, greater emphasis on melody and melodic hooks, and more thoughtful, introspective, emotionally revelatory lyrics. Their popularity was built through touring and college radio; their album *Zen Arcade* (SST, 1984) was a critical success, and the precedents they set were important for the punk-pop hybrids of the 1990s.

ROBERT WALSER

**Husla** [husle]. A bowed instrument played by the Wends or Sorbs of eastern Germany and Slavonic countries certainly since the 17th century and possibly earlier. In general outline it somewhat resembles a medieval fiddle (from which type it is derived), the bouts being less pronounced than on the violin. The back is flat, the belly curved and the ribs of uneven depth. The soundholes consist of a rose by the fingerboard, and two narrow rectangular holes near the curved bridge. The short neck ends in a flat pegholder into which the pegs are set from behind; the tailpiece is long. The 18th-century example at the Boston Museum of Fine Arts has a soundpost but no bass-bar. The instrument is held across the chest and supported by a strap, as were many fiddles in that part of Europe during the Middle Ages. The traditional tuning of the three gut strings is *d′–a′–e″*. The performer plays the melody with his fingernails against the top string, leaving the others free to drone, thus accounting for the derivation of the word *husla* from the Slavonic root *gusti*, meaning to drone or resound.




*'Sorbian Fiddler': woodcut by Conrad Felixmüller (1897–1977) (F.W. May Collection, Düsseldorf)*

By the early years of the 20th century the greater potentialities of the violin had made the *husla* almost extinct, and in 1923 there remained only one master of the old tradition, Jan Kusík (whose portrait, by Ludvík Kuba, is in the National Museum at Prague). Through his efforts, as well as those of the clockmaker J. Mencl (Menzel), the instrument managed to survive, and since 1950 it has acquired a new lease of life, as a result of the revival of interest in folk culture of eastern Europe. An evocative illustration of the *husla* can be seen in the woodcut *Sorbian Fiddler* by Conrad Felixmüller (1897–1977; see illustration).

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A. Baines: *The Oxford Companion to Musical Instruments* (Oxford, 1992), 110

MARY REMNANT

**Husmann, Heinrich** (*b* Cologne, 16 Dec 1908; *d* Brussels, 8 Nov 1983). German musicologist. He attended the Realgymnasium in Deutz, near Cologne, and from 1927 studied musicology at Göttingen University with Friedrich Ludwig, and at the University of Berlin, where his teachers included Wolf, Schering, Blume and Hornbostel. At the same time he studied mathematics, philosophy and psychology as well as old French and medieval Latin. In 1932 he took the doctorate in Berlin with a dissertation on the organa tripla of the Notre Dame school. In 1933 he became assistant lecturer at the musicological institute of Leipzig University, where he completed the *Habilitation* in musicology in 1939, was appointed lecturer in 1941 and was named acting director in 1944. Following the war, he taught privately but lost his livelihood under Soviet occupation and fled to Hamburg. In 1948 he completed the *Habilitation* at Hamburg University and in 1949 he founded the musicological institute there through the union of the university music institute with the department of comparative musicology of the Institute for Phonetics. He directed this institute from 1949 as supernumerary professor, from 1956 as reader and from 1958 as professor. In 1960 he was appointed to the chair of musicology at Göttingen University and developed a department for music psychology and ethnomusicology. In the spring semesters of 1962 and 1966 he was visiting professor at Princeton University and for the academic year 1967–8 he was Carl Schurz Professor at the University of Wisconsin. He was editor of the series Musicologia (from 1955) and of the Schriftenreihe des Musikwissenschaftlichen Instituts der Universität Hamburg (1956–66).

Husmann's research was distinguished by its universality, both in its methods and its subject matter. He combined the working methods of the systematic musicologist with those of the historian. His analytical work, including studies on the nature of consonance and the structure of auditory perception (both 1953), is as fundamental as his ethnomusicological studies. These concerned the relationships between the musical cultures of the orient and antiquity and those of Europe (1956, 1961). He usually proceeded from a comprehensive survey of source material to textual and stylistic analysis. He contributed important studies to medieval scholarship, on the repertory of organa and motets as well as the problem of rhythm in lyric genres. He also published basic studies of the sources, concepts and material of sequences and tropes. He is likewise noted for his work on Bach, especially the late works. In his later years he examined in detail the tonal system, genres and styles of Byzantine music and its oriental roots. Here also his work is characterized by exhaustive exploration of sources and careful attention to textual interpretation.

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HANS HEINRICH EGGEBRECHT/DAVID HILEY, PAMELA M. POTTER

**Husmannus, Valentin.** *See* HAUSSMANN, VALENTIN.

**Ḥusnī, Da'ūd** (*b* Cairo, Aug 1870; *d* Cairo, 10 Dec 1937). Egyptian composer. Attracted to classical Arabic music, he left his family at the age of 11 to join musical troupes. The 1890s saw his first attempts at composition; he wrote over 500 songs, all in the 'Āmmiyya dialect. He wrote songs for some of the most famous singers of his time, including Umm Kulthum, and it is for these that he is now chiefly remembered. In 1917, when Salāma al-Ḥijāzī (1852–1917), a pioneer of musical drama in Egypt, became ill, Ḥusnī completed two of his operettas, *Romeo and Juliet* and *Aida*. Thereafter he largely abandoned song in favour of the new medium; he wrote over 25 operettas.

In 1922 he was commissioned to compose the first full-length opera written in Egypt, *Shamshoun wa Dalīla* ('Samson and Delilah'). Its overwhelming success was more sociological and patriotic than artistic, reflecting Egypt's longing for liberation from Western influence, but it marked a turning-point in Arabic music. Its success led to the commission of his second opera, *Laylat Kilubāṭra* ('The Night of Cleopatra'), influenced by the biblical dialogues of King Solomon and the Shulamite, written in verse and in the 'Āmmiyya dialect. In 1923 he revised *Huda*, an operetta by Sayyid Darwish, as an opera, as a tribute on Darwish's untimely death. His fourth opera, *Semiramis*, was a joint venture, initiated by the singer and actress *Munīra al-Mahdīyya*, who commissioned three composers to write a three-act opera (*c*1935); Ḥusnī completed the second act.

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(*selective list*)

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Shamshoun wa Dalīla [Samson and Delilah], Cairo, Azbekiyya, 1922
Laylat Kilubāṭra [The Night of Cleopatra] (H. Fawzī, after A. Shawqī: *Anṭūniu waKilubāṭra*), mid-1920s
Huda, 1923 [completion of operetta by S. Darwīsh]
Semiramis (3), mid-1930s [Act 2; Acts 1 and 3 by Kāmil al-Khūlī and Riyāḍ al-Sunbāṭī]

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'Dawāra Da'ūd Ḥusnī', *Al-Gumhouriyya* (14, 21, 28 June, 5 July 1973)

WILLIAM Y. ELIAS/R

**Huss, Henry Holden** (*b* Newark, NJ, 21 June 1862; *d* New York, 17 Sept 1953). American composer, pianist and teacher. He studied the piano and harmony with his father, George John Huss (1828–1904), then with Otis B. Boise, before studying with Joseph Rheinberger and Josef Giehrl at the Munich Musikschule (1882–5). After his return to the USA he maintained a career as a concert pianist, and later gave recitals with the soprano Hildegard Hoffmann, whom he married in 1904. He taught at Hunter College, New York, and at the Masters School, Dobbs Ferry. A founder of the American Guild of Organists, he also published numerous articles on piano pedagogy; a full account of his life is given in G.A. Greene: *Henry Holden Huss: an American Composer's Life* (Metuchen, NJ, 1995).

WORKS
(*selective list*)

Vocal: Ave Maria, op.4, S, A, female chorus, org, orch (1890); Crossing the Bar, chorus, kbd (1901); 4 Songs, op.22, 1v, pf (1907), 2 Songs, op.28, 1v, pf (1917); Shed No Tear, 1v, pf (1949)
Orch and chbr: Pf Trio, op.8, 1887; Pf Conc., B, op.10 (1898, rev. 1910); Sonata, op.19, vn, pf (1903); Romance, vn/vc, pf (1907); Str Qt, b, op.31 (1921); Pf Trio no.2, op.34, 1926
Pf: Etude mélodique (1889); Prelude Appassionata (1891); 3 Intermezzi (1894); 4 préludes en forme d'études, op.17 (1901); Menuet et gavotte capricieuse, op.18 (1901); 3 Pieces, op.20 (1904); La Nuit, op.21 (1904); Condensed Piano Technics (1904), collab. G.J. Huss; Polanaise brillante (1912); Lake Como by Moonlight (1923)

RICHARD ALDRICH/GARY A. GREENE

**Hüssler, Johann.** *See* WECK, JOHANN.

**Huston, (Thomas) Scott** (*b* Tacoma, WA, 10 Oct 1916; *d* Cincinnati, 2 March 1991). American composer and teacher. After a brief period of study at the University of Puget Sound (1934–5), he attended the Eastman School of Music (BM 1941, MM 1942, PhD 1952), where his principal teachers were Burrill Phillips, Bernard Rogers, Howard Hanson (analysis) and Gustave Soderlund (counterpoint). After periods of teaching at the universities of Puget Sound and Redlands, and at the Kearney State Teachers' College, he joined the staff of the Cincinnati Conservatory in 1952. When the conservatory was merged with the Cincinnati College of Music, he served for a year as dean (1955–6) and then continued to teach at the College-Conservatory until his retirement in 1987. In his early career his music was influenced by the harmony of Chopin, the polyphony of Bach and the

formal integration of Brahms. Huston's later music is more eclectic: some works are tonal while others are atonal, and his approach to timbre is suggestive of both Schoenberg and Debussy. His later style is characterized by an increasing formal freedom, a terseness of expression and a controlled warmth and lyricism that is enhanced by attention to subtleties of timbre and nuance. His opera *Blind Girl* was commissioned by the New York City Opera in 1980, and the Fifth Symphony was commissioned by the St Louis SO.

WORKS
(*selective list*)

Stage: Blind Girl (op, 1, D. Bredemann), 1982

Orch: Toccata, pf, orch, 1952; Tpt Conc., 1963; 2 Images, str, 1964; Sym. no.3 '4 Phantasms', 1964; Sym. no.4, str, 1972; Fanfare for the 200th, 1975; Sym. no.5, 1975; Sym. no.6 'The Human Condition', 1981; several other works, some withdrawn

Vocal: Ante mortem (R. Jeffers), TTB, brass, org, perc, 1965; The Song of Deborah (Bible: *Judges v*), orat, nar, SATB, 1969; American Trilogy (C. Sandburg, Wolf, W. Whitman), 1v, ob, hpd, 1970; Devinely Superfluous Beauty and Natural Music (R. Jeffers), S, chbr ens, 1971; Tamar (monodrama, Jeffers), S, prepared pf, 1974; Vocal Supremacy (Huston), S, A, 1975; Ecstasies of Janus (J. Lloyd), Ct, chbr ens, 1978; Time/Reflections (B. Thomas), chorus, chbr orch, 1978; Songs of Innocence (W. Blake), T, pf, 1979; Songs of Experience (Blake), Mez, pf, 1981; No More War (Bible: *Isaiah*), SATB, 1983; Pss xxv/xxxiv, SATB, org, 1990; liturgical and other choral works

Chbr and inst: 3 sonatas: fl, pf, 1959, va, pf, 1960, org, 1960; Intensity I, wind ens, 1962; Suite, timp, 1963; Suite of 3, hp, 1963; Pro vita, pf, brass qnt, 1965; Penta-tholoi, pf, 1966; Phenomena, fl, ob, hp, db, 1967; Mercury and Venus, sonata, vn, pf, 1968; Diorama, org, 1968; Life-Styles I–IV, pf trio/cl, vc, pf, 1972; 3 Temperaments, org, 1972; Cool to Hot, jazz qt, 1973; For our Times, suite, 6 brass, 1974; Eealtron, va, pf, 1975; Intensity II, wind ens, 1975; Quiet Movt, Kanon, Fantasy, 2 mar, 1975; Impressions from Life, chbr ens, 1976; Fragments, Disputes, Mirrors, 2 ob, 1977; Shadowy Waters, cl, vc, pf, 1977; Trichroma, t sax, 1977; Vc suite, 1977; Variables, 4 sax, 1979; Phonenix, tpt, pf, 1980; Brevity is the Soul, pf, suite, 1982; In memoriam, pf, ens, 1983; Time in Mind, gui, 1983; Tribune, hn, org, 1983; 5 Notes for Ada, 2 pf, 1984; Optimism: a Way of Life, brass qt, 1986; 5 Pieces, org, 1988; many others

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DAVID Z. KUSHNER

**Huszár, Lajos** (*b* Szeged, 26 Sep 1948). Hungarian composer. He studied composition with István Vántus in Szeged, with Szervánszky and Durkó in Budapest (1967–73) and with Petrassi in Rome (1975). In 1973 he joined the Szeged Conservatory as lecturer in theory and composition, of which he was appointed head in 1993. Between 1983 and 1989 he taught various courses at the Liszt Academy and the Academy of Dramatic and Film Arts in Budapest, as well as at the Békéscsaba music school. He has organized events of the Szeged Contemporary Hungarian Music Week and in 1994 was awarded the Erkel Prize.

Huszár's work is characterized by a lyrical tendency and by expressive and meditative effects. Accordingly, he has retained a link with Romanticism while excluding the extremes of the avant garde. The first period in his output is influenced by Polish and Hungarian music of the 1960s, namely the works of Lutosławski, Kurtág and Durkó; it is characterized by atonal harmony and asymmetric rhythms. *Musica concertante*, on the other hand, employs aleatory technique, the result of his studies in Rome. The summit of this period of atonality is *69.zsoltár* ('Psalm lxix', 1976), a work in which the text's expressive arch form of prayer–protest–damnation–praise is punctuated by variants of a single chord comprising e, a and f. Works from the late 1970s onwards use simpler rhythms, followed in 1981–2 by a return to tonality. (Huszár's decision to simplify his style was also influenced by the music of Górecki.) After 1983, and particularly in *A magány dalai* ('Songs of Solitude') and *Notturno*, his music strives for a synthesis of traditional and modern elements, aiming for a logical combining of tonality and atonality. In *Concerto rustico* (1985) he charts the harmonic gradations between these two possibilities. His most important works in this period of assimilation are the Chamber Concerto (1987), *Libera me* (1993) and the opera *A csend* ('The Silence', 1994–7).

WORKS

Stage: A csend [The Silence] (op, 2, L. Darvasi, after B.Balázs), op.27, 1994–7, unperf.

Orch: Serenata concertante, fl, str, 1981; Conc. rustico, op.18, 2 hn, str, 1985; Chbr Conc., op.20, vc, 17 str, 1987

Choral: Caligaverunt, female chorus, 1976; 2 madrigál, SATB, 1981; Ave Maria, female chorus, 1983; A csönd virága [The Flower of Silence], op.23, SATB, 1990; Agnus Dei, op.28, SATB, 1996; Az ezüst rózsa alatt [Under the Silver Rose], male chorus, 1983; Dies sanctificatus, op.15, female chorus, 1983

Solo vocal: 69. zsoltár [Ps lxix], op.4, T, kbd, 1976; 2 dal [2 Songs] (E. Ady), op.6, B, kbd, 1977–83; 3 dal [3 Songs] (E. Lasker-Schüler), op.13, S, va, 1981–9; A magány dalai [Songs of Solitude] (Quechua texts, trans. J. Tornai), op.16, S, perc, 1983–95

Chbr and solo inst: Csomorkány, op.2, pic, fl, ob, cl, bn, hn, tpt, kbd, perc, 1974; Musica concertante, op.3, pic, fl, cl, a sax, b cl, hn, tpt, trbn, kbd, hp, perc, 1975; 5 zongoradarab [5 Pf Pieces], op.5, 1977; Scherzo e adagio, op.8, 11 str, perc, 1978; 5 változat [5 Variations], vc, op.9, 1979; Hpd Sonata, op.11, 1979–85; Brass Qnt, op.12, 1980; Notturno, op.17, kbd, 1984; Ének virradatkor [Song at Daybreak], op.19, fl, vib, 1987–95; Ov., op.22, 3 tpt, 1989; Libera me, op.26, org, 1993

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M. Hollós, ed.: *Az életmű fele: zeneszerzőportrék beszélgetésekben* [Half a life's work: portraits of composers in conversation] (Budapest, 1997)

MÁRIA ILLÉS

**Huszka, Jenő** (*b* Szeged, 24 April 1875; *d* Budapest, 2 Feb 1960). Hungarian composer. At the National Hungarian Royal Academy of Music he studied with Hubay (violin) and Koessler (composition), and he also studied law. He was for a time a first violinist in the Lamoureux Orchestra, and then worked in the Ministry of Culture in Budapest, where he met Ferenc Martos, who became his librettist. Huszka's first operetta, *Tilos a bemenet* ('No Entry'), was produced in 1899. With *Bob herceg* ('Prince Bob', 1902), set in London and later produced in Vienna, Italy and the USA, he successfully challenged the dominance of Viennese and British works and helped pave the way for a Hungarian school of operetta. Huszka was held in high esteem in Hungarian artistic circles; he served as president of the Hungarian Society of Composers and Authors and was vice-president of the International Composers' Federation congress in Budapest in 1930.

WORKS
(*selective list*)

*all operettas, first performed in Budapest, unless otherwise stated; for more detailed list see GroveO*

Tilos a bemenet [No Entry], 1899; Bob herceg [Prince Bob], 1902; Aranyvirág [Golden Flower], 1903; Gül-Baba, 1905;

Tündérszerelem [Fairy Love], 1907; Rébusz báró [Baron Rebus], 1909; Nemtudomka [Night-club Girl], 1914; Lili Barónő [Baroness Lili], 1919; Hajtóvadászat [Riding to Hounds], 1926; Erzsébet [Elizabeth], 1939; Gyergyói bál [Ball at Gyergyoi], 1941; Mária főhadnagy [Corporal Maria], 1942; Szabadsag szerelem [Freedom, Love], 1955; Szép Juhászné [Beautiful Mrs Juhasz], 1955

BIBLIOGRAPHY


L. Tordai: *Dalmuvek könyve* (Budapest, 1936)

G.S. Gal and V. Somogyi: *Operettek könyve* (Budapest, 1959)

J. Huszka: *Szellő szárnyán ...* [On the wings of the breeze] (Budapest, 1977) [bibliography; incl. list of works]

R. Traubner: *Operetta: a Theatrical History* (New York, 1983)


ANDREW LAMB

**Hutchens, Frank** (*b* Christchurch, New Zealand, 15 Jan 1892; *d* Sydney, 18 Oct 1965). Australian educationist, composer and pianist. He was a pupil of Tobias Matthay and Frederick Corder at the RAM, where he won many awards both as pianist and composer, including the Thalberg Scholarship and Chappell Gold Medal. He was made an Associate in 1913 and a Fellow in 1930. After a recital tour of Britain and the USA he returned to Australia in 1915 and was appointed professor of piano at the NSW State Conservatorium. He was well known for his educational music programmes for the Australian Broadcasting Commission, and with his colleague Lindley Evans gave many piano duo recitals. For his services to Australian music education he was awarded an OBE in 1962. Probably his lasting contributions are over 60 piano pieces designed for educational purposes. Within a traditional tonal idiom, these are Impressionist miniatures exploring a wide variety of keyboard techniques.

WORKS
(*selective list*)

Ballade, orch, 1941; Song of Victory, ov., orch, 1945; The Voyage, orch, 1946; 3 pf concs; numerous other orch works

4 works for pf and insts, several pieces for 2 pf, over 60 pf pieces; choral works

MSS in *AUS-CAnl*

Principal publishers: Boosey & Hawkes, Nicholson, Paling, Allans Music, Novello, Chappell

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E. Ogilvie: 'Frank Hutchens – a Tribute', *Canon*, xvii/6 (1964–6), 13–14

A.D. McCredie: *Catalogue of 46 Australian Composers and their Works* (Canberra, 1969), 13 only

S. Jobson, ed.: *Frank Hutchens: Notes on an Australian Musician* (Sydney, 1971)


ELIZABETH WOOD

**Hutcheson, Ernest** (*b* Melbourne, 20 July 1871; *d* New York, 9 Feb 1951). American pianist of Australian birth. He studied with Vogrich in Australia, then entered the Leipzig Conservatory as a student of Reinecke and Jadassohn, graduating with the Mozart prize. After further study with Stavenhagen, he toured the Continent and England, and went to the USA (1900) as head of the piano department of the Peabody Conservatory (Baltimore). He resigned (1912) to resume his concert career, appearing in recitals, with major orchestras and in a notable series of radio broadcasts. His playing was unpretentious but characterized by technical proficiency and intellectuality. Some critics also noted a lack of warmth and emotion but he was considered among the finest pianists of his generation. A respected teacher and administrator, he joined the Juilliard School piano faculty at its inception (1924), becoming dean (1927) and later president (1937–45). His compositions did not receive wide recognition.

WRITINGS

*The Elements of Piano Technique* (Baltimore, 1907)

*The Literature of the Piano* (New York, 1948, rev. 2/1964/*R*)

JOHN G. DOYLE

**Hutcheson, Francis.** *See* IRELAND, FRANCIS.

**Hutchings, Arthur (James Bramwell)** (*b* Sunbury-on-Thames, 14 July 1906; *d* Exeter, 13 Nov 1989). English musicologist and composer. His musical education was not formal, but consisted of a thorough grounding in violin and piano playing, and as a chorister in church music. After a number of years spent teaching, studying and composing, he was appointed professor of music at Durham University in 1947. In 1953 he was awarded the doctorate for a thesis on Mozart's piano concertos. In 1968 he left Durham to become the first professor of music at Exeter University; he retired in 1971.

Hutchings's first articles on musical topics appeared in 1935; from then on he produced a constant stream of penetrating and often controversial articles and books. His *The Invention and Composition of Music* (1958) did much to improve attitudes to the academic study of composition. It is written, as are his other books, in an exuberant style, free from dogmatic echoes of the lecture hall. His 18th-century studies include the first substantial English-language study of the Baroque concerto (1961) and a lively survey of Mozart's piano concertos (1948).

Hutchings's compositions were mostly written before his teaching and writing activities became dominant. *The Royal Arms*, a comic opera to a libretto by C.A. Alington, then Dean of Durham, was written in 1949; another comic opera, *Marriage à la Mode* (based on Dryden), was produced in 1956. His largest sacred work is *O quanta qualia*, set for double chorus, brass band and orchestra.

WRITINGS

'The Chamber Works of Delius', *MT*, lxxvi (1935), 17–20, 214–16, 310–11, 401–5

'Edmund Rubbra's Second Symphony', *ML*, xx (1939), 374–80

'Nietzsche, Wagner and Delius', *ML*, xxii (1941), 235–47

*Schubert* (London, 1945, 4/1973)

'Music in Bengal', *ML*, xxvii (1946), 26–44

'Edmund Rubbra', *British Music of our Time*, ed. A.L. Bacharach (Harmondsworth, 1946), 200–08

*Delius* (London, 1948)

*A Companion to Mozart's Piano Concertos* (London, 1948, 2/1950)

*The Invention and Composition of Music* (London, 1958)

*The Baroque Concerto* (London, 1961, 3/1973)

'Rameau's Originality', *PRMA*, xci (1964–5), 33–43

*Church Music in the Nineteenth Century* (London, 1967)

'Music in Britain: 1918–1960', *NOHM*, x (1974), 503–68

*Mozart: the Man, the Musician* (London, 1976)

DAVID SCOTT

**Hutchings, Ashley (Stephen)** (*b* Southgate, 26 Jan 1945). English folk-rock guitarist. He began playing the bass guitar at the age of 16 and formed a series of amateur bands that played American rock classics at a youth club in Muswell Hill, North London. He was living in Fairport House, owned by the family of Simon Nicol, when one of his bands, the Ethnic Shuffle Orchestra, evolved into FAIRPORT CONVENTION. An eponymous album (1967) was recorded with the vocalist Judy Dyble and consisted largely of cover versions, including songs by Joni Mitchell and Bob Dylan. The band changed direction with the arrival of the vocalist Sandy Denny, who brought with her a repertory of traditional songs. This was reflected on the album *Unhalfbricking* and the classic British folk-rock set *Liege and Lief*, (both Isl., 1969). Although *Liege and Lief* was in the top twenty album charts, Hutchings

left the band and formed STEELEYE SPAN who recorded *Hark the Village Wake* (RCA, 1970). He then left Steeleye Span to form the ALBION BAND and concentrate on English music – though his repertory still included some of the American pop favourites of his youth. The retrospective album *The Guv'nor Vol. 1* (HTD, 1994) included a track by the Ethnic Shuffle Orchestra, while *Twangin' 'n' A-Traddin'* (HTD, 1994) included a selection of favourite rock and roll instrumentals, recorded with a band that included Richard Thompson.

ROBIN DENSELOW

**Hutchings, George Sherburn** (*b* Salem, MA, 9 Dec 1835; *d* Cambridge, MA, 1 June 1913). American organ builder. Trained as a carpenter, Hutchings entered the Hook firm of Boston in 1857 as a case maker, and was soon appointed foreman of his department. In 1861 he took a two-year leave of absence to serve in the Union Army, and shortly after his return was appointed factory superintendent. In 1869, with fellow employees from Hook (Mark Plaisted, G.V. Nordstrom and C.H. Preston), he formed the J.H. Willcox Co., named after its chief financial backer, a prominent organist and design consultant. A reorganization in 1872 resulted in a change of name to Hutchings, Plaisted & Co. Their first important commission was a large organ for Old South Church, Boston (1876). With Plaisted's withdrawal in 1883 Hutchings carried on under his own name. He was an astute businessman, a good mechanic and a leader in the growing trend towards the Romantic style in organ building, with the result that by the 1890s the volume of his firm's work vied with that of the older HOOK & HASTINGS Company. In 1901, having purchased the organ interests of EDWIN SCOTT VOTEY, the firm reorganized under the name of the Hutchings-Votey Organ Co., and a large new factory was built. Following this, various business difficulties caused a gradual decline, and the company failed entirely in 1919. Some of their large and important instruments include those in the Mission Church, Boston (1898), and Woolsey Hall, New Haven, Connecticut (1903).

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'George S. Hutchings', *The Organ*, ii (Boston, 1893–4), 221–2
O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)
B. Owen: *The Organ in New England* (Raleigh, NC, 1979)
E.T. Schmitt: 'Letters: Geo. Hutchings & Pilgrim Congregational, St. Louis', *The Tracker*, xxxiii/1 (1989), 21–6

BARBARA OWEN

**Hutchins, Carleen (Maley)** (*b* Springfield, MA, 24 May 1911). American violin maker and acoustician. After studying biology at Cornell University (AB 1933) and taking an MA in education, she went on to study violin making with Karl A. Berger (1954–9) and Simone Sacconi (1960–63), and violin acoustics with Frederick A. Saunders of Harvard University (1949–63). Her work on violin design and construction techniques has been funded mostly from the sale of her own instruments. She is co-founder of the Catgut Acoustical Society, an organization which co-ordinates and disseminates information on violin acoustics. Hutchins is known internationally for her revolutionary work on the design and construction of the NEW VIOLIN FAMILY (or violin octet), a musically successful acoustically-matched consort of eight new instruments of the violin family. She has developed two electronic testing methods for violin makers, namely 'free plate tuning' for violins before assembling and 'mode tuning' for finished instruments, which provide measurable parameters to augment and quantify traditional violin-making techniques. As well as receiving a number of honorary doctorates, in 1998 she was given the Acoustical Society of America's highest award, an honorary fellowship, for her work on violin design.

WRITINGS

ed.: *Musical Acoustics* (Stroudsburg, PA, 1976)
ed.: *The Physics of Music: Readings from Scientific American* (San Francisco, 1978)
'The Acoustics of Violin Plates', *Scientific American* (1981), 170–86
'A 30-Year Experiment on the Acoustics and Musical Development of Violin-Family Instruments', *JASA*, xcii (1992), 639–49
with O.E. Rodgers: 'Methods of Changing the Frequency Spacing (Delta) between the A1 and B1 Modes of the Violin', *Journal of the Catgut Acoustical Society*, 2nd ser., ii/1 (1992), 13–19
ed.: *Research Papers in Violin Acoustics 1975–1993* (Woodbury, NY, 1996)

*See* bibliography of ACOUSTICS, §II, for further articles.

CLIVE GREATED

**Hutchinson.** American family of singers. They were active from 1840 to the 1880s. Emulating the Austrian Rainer family, the Hutchinsons achieved an unprecedented popularity in the mid-1840s. The first and most influential of their numerous configurations of family, relatives and friends consisted of siblings Judson, John, Asa and Abby. At the beginning, the Hutchinsons sang glees using a close, 'sweet' blend of voices, and placed great emphasis on a 'natural' (uncultivated) tone and perfect intonation, delivered in an informal manner. They appealed to 'respectable' middle-class audiences who believed in the importance of family life, Protestantism, liberalism and improved well-being through the power of education. By 1843 the Hutchinsons began appearing at anti-slavery meetings and temperance conventions, causes they came to advocate through their song. Their political and social leanings, which included communitarianism and women's rights, eventually alienated more conservative audiences. Nevertheless, their espousal of radical ideas established a pattern in popular music that continued through the 20th century.

The Hutchinsons' early musical reputation was built largely on the performance of the songs of others. By the mid-1840s, however, they were publishing songs under their own names. Almost all this music was reworked from existing melodies, with new texts and arrangements; the most famous example is *The Old Granite State*, which used the Millerite hymn tune *Old Church Yard*. Abby, who composed nothing while a member of the quartet, became the most successful writer, and was known particularly for her arrangements of African American spirituals, her *Kind Words Can Never Die* (1855) and her setting of Tennyson's *Ring Out, Wild Bells* (1891).

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A.B. Hutchinson: *The Book of Brothers, or History of the Hutchinson Family* (New York, 1852)
J. Hutchinson: *A Brief Narrative of the Hutchinson Family* (Boston, 1874)
J.W. Hutchinson: *Story of the Hutchinsons (Tribe of Jesse)*, ed. C.E. Mann (Boston, 1896/*R*)
H. Nathan: 'The Career of a Revival Hymn', *Southern Folklore Quarterly*, vii (1943), 89–100
P.D. Jordan: *Singin' Yankees* (Minneapolis, 1946)
C. Brink: *Harps in the Wind: the Story of the Singing Hutchinsons* (New York, 1947/*R*)

C. Moseley: 'The Hutchinson Family: the Function of their Song in Ante-bellum America', *Journal of American Culture*, i (1978), 713–23
C. Hamm and J. Morris: *There's a Good Time Coming: Songs by the Hutchinson Family*, Smithsonian Collection N020 (1979) [disc notes]
D. Cockrell: 'The Hutchinson Family, 1841–45: or, The Origins of some Yankee Doodles', *ISAM Newsletter*, xii/1 (1982), 12–15
D. Cockerell, ed.: *Excelsior: Journals of the Hutchinson Family Singers* (New York, 1989)

DALE COCKRELL

**Hutchinson, Brenda** (*b* Trenton, NY, 15 June 1954). American composer. She studied under Oliveros, Roger Reynolds, Rands and Erickson at the University of California, San Diego (MM 1979), and received additional instruction in electronic and computer music from John Chowning and Allen Strange. She has served as artist-in-residence at the Exploratorium in San Francisco, at Mills College in Oakland and at Harvestworks, New York, and has worked as an engineer and adviser on a series of recordings for Harvestworks-Tellus. Hutchinson became interested in sound and electronics from an early age. Much of her work focusses on the development of sound-altering instruments, among them the 'long tube', her own creation on which she performs with the improvisation group Vorticella. Her output encompasses a variety of media with emphasis on vocal performance, pre-recorded sounds and stories, and invented instruments. She is the co-writer of the soundtrack for the film *Liquid Sky*.

WORKS
(*selective list*)

Installations: Everyone was a Captain, mixed media, Staten Island, NY, 1992; Listen for a Change, installation and radio series, San Francisco, 1992; Norris, elevator shaftway installation, New York, 1992; Giant Music Box, interactive exhibit, San Francisco, 1992; Whistling Walls and Windows, mixed media, San Francisco, 1994, collab. M. Olexo

Concert pieces: (el-ac): Fly Away All (op, T. Shank), solo vv, mime, sampler, 1987–8, MN, 1988; A Grandmother's Song, 1v, pre-rec. stories, ambiences, 1979; Apple Etudes, 1v, pre-rec. stories, ambiences, 1982; Liquid Sky (film score, dir. S. Tsukerman), elecs, 1982, collab. C. Smith; Joy Chorus, female chorus, sampler, 1988 [from Fly Away All]; EEEYAH!, 1v, bass drum, bell, tape, 1989; Voices of Reason, Giant Music Box, elecs, pre-rec. stories, 1991; Long Tube Trio, vv, long tubes, 1993; Every dream has its number, live elecs, pre-rec. stories, 1996; How do you get to Carnegie Hall?, pf, pre-rec. stories, 1998

Principal recording company: Tellus

BIBLIOGRAPHY

B. Hutchinson: 'Don't Stop the Music', *Exporatorium Quarterly*, x/4 (1986), 2–7
L. Wendt: 'Vocal Neighborhoods: a Walk through the Post-Sound Poetry Landscape', *Leonardo Music Journal*, iii (1993), 65–71
C. Boone: 'Vanguard Composers in San Francisco', *P-form Magazine*, no.33 (1994), 20–22
K. Gann: 'Totalism and the 1990s', *American Music in the Twentieth Century* (New York, 1997), 352–86

ELIZABETH HINKLE-TURNER

**Hutchinson, John** (*d* ? York, *c*1657). English cathedral musician and composer. He was organist of Southwell Minster from about 1622 until at least January 1634 (he is named in the 1628 marriage registers and in the baptismal registers for January 1634); he is likely to have been the John Hutchinson who became organist of York Minster on 24 March 1634 and remained there until cathedral services were interrupted by the Long Parliament in 1646. It is unlikely that he was the son of Richard Hutchinson, as has sometimes been suggested.

WORKS

3 full anthems, *GB-Cp, Cu, DRc, Lbl, LF, Mp, Y, US-BEm*
8 verse anthems (1 with text only), *GB-Cp, DRc, Lbl, LF, Mp*

Lift up your heads, attrib. Hutchinson in *Lbl*, is by John or Thomas Mudd; Out of the deep, attrib. Hutchinson in *Lbl*, is by Adrian Batten

BIBLIOGRAPHY

P. Aston: *The Music of York Minster* (London, 1972)
W. Shaw: *The Succession of Organists* (Oxford, 1991)

PETER LE HURAY/WATKINS SHAW

**Hutchinson, Richard** (bap. Durham, 4 Oct 1590; *d* Durham, 7 June 1646). English organist and composer. A former chorister at Durham Cathedral, he became Master of the Choristers there in 1613. He was not enamoured of the High Church innovations introduced into services by John Cosin, and gave a statement to parliament in March 1628. He had his own troubles too, for on 8 April 1627 William Smith (i) was paid 40s. 'for his painestaking in the tyme Mr Hutchinson orgainest was in the Gaole'. In May 1628 he was deprived of his post as Master of the Choristers though he was allowed to continue as organist. He was also still required 'to teach the Quiristers to play upon the virginalls or orgaines'. This situation persisted until certainly 1634, and it is not known whether he had been restored to his former post by the time choral services ceased in 1644. Three verse anthems, *Lord, I am not high-minded*, *O God, my heart prepared is* and *O Lord, let my complaint* (only one voice remains) and one five-part anthem, *Ye that fear the Lord*, are extant (in *GB-Cp*, *DRc*, *Lbl* and *Y*).

BIBLIOGRAPHY

P. Smart: *Canterburies Crueltie* (London, 1643) [see the addl matter in the copy at *GB-Ctc*]
G. Ornsby, ed.: *The Correspondence of John Cosin, D.D., Surtees Society*, lii (Durham, 1868); lv (Durham, 1870)
J. Buttrey: 'William Smith of Durham', *ML*, xliii (1962), 248–54
R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)
B. Crosby: *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986)
W. Shaw: *The Succession of Organists* (Oxford, 1991), 90–91
B. Crosby: *The Choral Foundation of Durham Cathedral c1350–c1650* (diss., U. of Durham, 1992), i, 182–6; ii, 74

PETER LE HURAY/BRIAN CROSBY

**Hutt, Robert** (*b* Karlsruhe, 8 Aug 1878; *d* Berlin, 5 Feb 1942). German tenor. He studied in Karlsruhe, where he made his début in 1903. Düsseldorf and Frankfurt claimed him from 1910 to 1917, and he then began a ten-year engagement with the Berlin Staatsoper. Though he sang a wide range of heroic parts, such as Manrico in *Il trovatore*, he became principally associated with Wagner and Strauss. At Covent Garden in 1913 and 1914 he sang Walther in *Die Meistersinger* and Parsifal (at the British stage première), and at Drury Lane appeared as Bacchus in the last four of the performances in which Beecham introduced *Ariadne auf Naxos* to English audiences. In 1920 he sang the Emperor in the Berlin première of *Die Frau ohne Schatten*. He was also a member of the German opera company led by Leo Blech which played at the Manhattan Opera House, New York, in 1923, and the following year he sang there in the New York première of d'Albert's *Die toten Augen*. His recordings include songs by Richard Strauss in which he is accompanied by the composer, and excerpts from a performance of *Die*

*Meistersinger* showing his style assured and his voice still sturdy at the age of 50.

J.B. STEANE

**Hüttel, Josef** (*b* Mělník, 18 July 1893; *d* Plzeň, 6 July 1951). Czech conductor and composer. He studied at the Prague Conservatory (1908–12) with Rudolf Černý (piano), Štěpán Suchý (violin) and Novák (composition), and in Moscow (1912–13) with Taneyev for composition. Remaining in Russia, he worked as choirmaster in a Moscow theatre (1912–17) and conductor of the Voronezh State Opera (1918–20). In 1921 he moved to Egypt, where he stayed until 1946, apart from a gap of three years. He taught music in Alexandria (1921–3, 1926–9) and directed the Alexandria Philharmonia (1929–34), his repertory including Czech and Russian music of the 19th century, as well as works by contemporary composers (Stravinsky, Hindemith and himself). From 1929 he was also a member of the Institute for Oriental Music, Cairo, and of the Commission for the Study of Arabic Music at the Ministry of Culture. Between 1934 and 1944 he headed the European music department of Egyptian State Radio in Cairo, conducted the radio orchestra and was co-founder of the first Egyptian string quartet. After the liberation of Czechoslovakia he returned there and worked in Plzeň as an editor and archivist for the music department of Czech radio (1946–50).

Most of Hüttel's works are for chamber or orchestral forces. He was at first influenced by Skryabin, whom he came to know during his stay in Moscow, but in his later works, while retaining certain Romantic features, he tended more towards Stravinsky (e.g. the orchestral *Arlequinade*), jazz (e.g. *Ragtime* for violin and piano) or stylized elements of Arab music (e.g. the *Images égyptiennes* for orchestra). Hüttel received several prizes, including the award of the Prague Society for Chamber Music (1927, for the String Quartet), the Coolidge Prize (1929, for the *Divertissement grotesque*) and the Smetana jubilee foundation prize (1935, for the Symphony in G minor). (*ČSHS*)

WORKS
(*selective list*)

Orch: Sinfonietta, 1923; Images égyptiennes, 1928; Arlequinade, 1930; Amon Raa, sym. poem, 1931; Sym., g, 1935; Egyptská rhapsodie, 1937; Malá suita [Little Suite], chbr orch, 1940; Divertimento, 1943

Chbr and solo inst: Str Qt, 1927; Danse lente, pf, 1929; Chant nostalgique, vc, pf, 1929; Divertissement grotesque, wind qnt, pf, 1929; Ragtime, vn, pf, 1929; Fantasia, pf left hand, 1948

Principal publishers: Edition Orientale, Kotrba, Sénart

OLDŘICH PUKL

**Hüttenbrenner, Anselm** (*b* Graz, 13 Oct 1794; *d* Ober-Andritz, nr Graz, 5 June 1868). Austrian composer. He was educated at the Graz Lyzeum and studied law at the University of Graz. An accomplished pianist and by that time already a composer, he went to Vienna in April 1815 on the advice of Count Moritz von Fries to study with Salieri. Almost immediately he began to publish songs and piano pieces; his first string quartet op.3 appeared in 1816. As a recognized pupil of Salieri, he took part in the Salieri 50th Jubilee Celebration (June 1816) and with his brother Josef (1796–1882) became friendly with Beethoven and Schubert. After completing his studies in 1818 he returned to Graz, then worked in Vienna as a civil servant from 1819 to 1821. In 1821 he inherited the family estate in Styria and married Elise von Pichler. The same year he published a set of waltzes on melodies from Schubert's *Erlkönig*, a song which he often accompanied in public during the 1820s; he also composed his own setting of the poem. He was appointed director of the Steiermärkischer Musikverein in 1825, but was unsuccessful in his application for the post of assistant Kapellmeister at the Imperial Court in 1826. In March 1827 he visited the dying Beethoven, and later in the year helped to make Schubert's stay in Graz a happy one. He relinquished his post at the Musikverein in 1829, but served a second term as its director from 1831 to 1839. After his wife's death in 1848, he gradually sank into the habits of a recluse. His memoirs of Schubert, set down for Liszt in 1854 but not published until 1906, are unreliable as source material.

His reputation as a friend of Schubert has suffered severely from the assertions surrounding his role in the history of the 'Unfinished' Symphony. A grandson of Josef, Felix Hüttenbrenner, attempted to bring a fairer judgment to bear on Anselm, but his defence has never been fully accepted. Schubert in fact gave the manuscript of the symphony to Josef, probably in 1823, to pass on to Anselm as a token of thanks for securing for him honorary membership of the Steiermärkischer Musikverein. Josef kept the score for many years before it was taken to Graz, where Anselm arranged it for piano duet. As Anselm was not appointed Kapellmeister of the Musikverein until 1825, he could not himself have mounted a performance in 1823; nor did Schubert apparently envisage that possibility. It was not until 1865 that Johann Herbeck, in a visit to Ober-Andritz (described in the biography by his son Ludwig), took the score of the symphony from Anselm and conducted the first performance of the work in Vienna in December of that year.

The son of a wealthy landowner, and with influential friends, Hüttenbrenner was able to avoid the struggles of an impoverished composer. His compositions include operas, sacred and secular vocal music, symphonies, overtures, chamber music, keyboard music and solo songs; few of his works were published, though most survive in manuscript. Many of his songs are melodious and have accompaniments that reflect the text; they appear to have been modelled on Beethoven's songs, rather than those of Schubert. His first requiem, in C minor, was performed on a number of occasions in tribute to Schubert, including the memorial service on 23 December 1828.

WORKS
(*selective list*)

*most MSS in Felix Hüttenbrenner's private collection, Graz*

*MS catalogue of works in Hüttenbrenner collection and A-Wst*

THEATRICAL

Die französische Einquartierung (comic op, K. Schütz), 1819, lost

Armella oder Die beiden Viceköniginnen (op, I. Kollmann), Graz, Franzenstheater, 6 Feb 1827, lost except for ov., 1 aria and lib

Genovefa (incid music, J.B. Frey), 1828

Lenore (op, 2, K.G. von Leitner and Kollmann, after G.A. Bürger), Graz, Franzenstheater, 22 April 1835

Oedip zu Colonos (op, N.F. Guillard, trans. C. Herklots), 1836, ?unperf.

Der Rekrut (op, 3, Schütz), lost, mentioned in *Grazer Tagespost* (7 Aug 1863)

Die Drachenhöhle zu Röthelstein (comic operetta, Kollmann), lost

Claudine von Villa Bella (op, J.W. von Goethe), inc., lost except for ov. arr. pf 4 hands

OTHER VOCAL

10 masses (4 lost); 4 requiems (1 lost); 7 grads, 3 offs, other sacred works

Grosser patriotischer Chor (Kollmann), 1825; Das Rolandslied, solo v, chorus, orch, 1830; Fest-Cantate zur Feier der Enthüllung der Franzens-Statue in Graz, vs (Graz, 1841); Oesterreichische Friedenshymne, 1850; *c*250 choruses, male vv, 1846–57 (some lost); choruses, qts, trios, duos (some lost); *c*220 solo songs to texts by Goethe, L. Uhland, Bürger, C.G. von Leitner, J.N. Vogl etc. (some lost)

INSTRUMENTAL

Orch: 8 syms. (4 lost); numerous ovs. (some lost); vn concertino, 1846

Chbr music: qnt, c, 2 vn, 2 va, vc; str qt no.1, E, op.3 (Vienna, ?1816); str qt no.2, c, 1847; 2 caprices, vc, pf, op.6 (Vienna, 1822); Impromptu, vc, pf, 1852; Ungarisches Rondo, vn, pf, 1849; Elegie, vn, pf; Duett, 2 vn

Pf 4 hands: Rondo pastoral, op.8 (Vienna, *c*1825); Grande sonate, 1826; other works

Pf solo: 2 sonatas; preludes; fugues; variations; fantasias; character pieces; dances, incl. écossaises, polonaises and allemands; other works

Org: MSS in *A-Wgm*, *Wn*

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MAURICE J.E. BROWN/EWAN WEST

**Huttenlocher, Philippe** (*b* Neuchâtel, 29 Nov 1942). Swiss baritone. He studied at Fribourg with Juliette Bise and became a professor of singing at the Musikhochschule in Saarbrücken. He began his career as a member of the Ensemble Vocal de Lausanne under Michel Corboz, and in 1975 sang the title role in the famous Ponnelle production of *L'Orfeo* (Monteverdi) conducted by Nikolaus Harnoncourt at the Zürich Opera, which toured throughout Europe and was recorded both in sound and video. Although known especially for his performances of Baroque music (Bach cantatas, operas by Monteverdi and Rameau), his repertory ranges from Monteverdi and Schütz to contemporary Swiss composers. Huttenlocher has participated in numerous recordings, singing mainly under Corboz, Harnoncourt and Helmuth Rilling. He is admired for his warm, light baritone, his clear articulation and his keen sense of style.

MARTIN ELSTE

**Hüttenrauch, Karl August** (*b* Lichtenstein, nr Zwickau, 21 March 1794; *d* Glauchau, 26 Feb 1848). German organ builder. He came from a family of Kantors and scholars in Waldenburg (Saxony) of which five members were enrolled at Leipzig University between the years 1716 and 1779. He lived in Oberlungwitz from about 1800, when his father became pastor there. He learnt organ building in Lichtenwalde from Johann Christian Günther, who in 1803–4 had built the new organ for St Martin in Oberlungwitz. He also studied mechanics and mathematics at the academy in Budapest and worked abroad for several years. From 1816 he again lived in Oberlungwitz, then moved to Glauchau, where he obtained citizenship on 24 November 1823. Hüttenrauch was a master organ builder, conscientious and skilled, who constructed excellent register combinations and tasteful façades. In the specification for his 1821–2 organ at Oberwiera an inclination towards a newer concept of tone is evident, in that the *Hauptwerk*, of solemn, rather broad scaling, was contrasted with an *Oberwerk* of rather narrower string-like scaling. The organ at Waldenburg (Lutherkirche, 1822–4; two manuals and pedal, 22 speaking stops, manual and pedal couplers), a valuable specimen of its type, has a light, silvery and yet strong and clear tone, with a suggestion of a pleasantly warmer timbre. Hüttenrauch also built pianos.

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WALTER HÜTTEL

**Hutter, Josef** (*b* Prague, 28 Feb 1894; *d* Prague, 2 Dec 1959). Czech musicologist. His musicological studies under Nejedlý and Otakar Zich at Prague University (from 1913) were interrupted by four years of military service. After taking the doctorate in 1920 with a dissertation on the history of instrumental music in 17th-century Bohemia, he became music critic for the daily newspaper *Tribuna* (1920–28) and worked as librarian at the Prague Conservatory (1922–8). From 1925 he also served as Nejedlý's assistant, and completed his *Habilitation* in 1927 with a work on Czech notation. Promotion was delayed by the prevailing economic conditions until 1935, when he was appointed assistant professor, taking over more of Nejedlý's duties from 1938. The German occupation and closing of the Czech universities (1939) halted Hutter's teaching career, although he continued to publish. He was imprisoned by the Gestapo on 6 July 1944 for his part in the resistance movement; released on 5 May 1945, he resumed his duties at the faculty and was appointed full professor in September 1947 (retrospectively from 1939). On 4 March 1948, a few days after the Communist putsch, he was forbidden to teach. He was dismissed from his post (1949), imprisoned (1950) and in 1952 tried and condemned to 24 years in jail for 'treason and espionage'. Despite a plea for clemency (1955) signed by leading figures in Czech culture and education, he remained in prison until the general amnesty of 1956. His health broken, he nevertheless produced a substantial work on Czech gothic song. His full political rehabilitation was granted in 1990; a conference devoted to reassessing his life and work took place in Prague in 1992.

Hutter was one of the leading Czech musicologists of his day. He trained his Communist successors such as František Mužík (whose negative judgment on his last works effectively proscribed them) and wrote pioneering studies of medieval music, in particular laying the foundations for modern palaeography. He also wrote theoretical works in which he applied his knowledge of

ancient music theory to later music to illuminate what he saw as constant musical phenomena such as melodic and harmonic principles. His removal from Czech musicological life is generally (see Volek) laid at the door of his former teacher, Nejedlý, who was then minister of education. Hutter's crimes may have been merely that he had begun to work with Nejedlý's rivals (such as Helfert) and praised figures of whom Nejedlý disapproved, such as Suk and Talich; or perhaps that with his fastidious and thorough scholarship, he was evidently a finer medievalist than Nejedlý.

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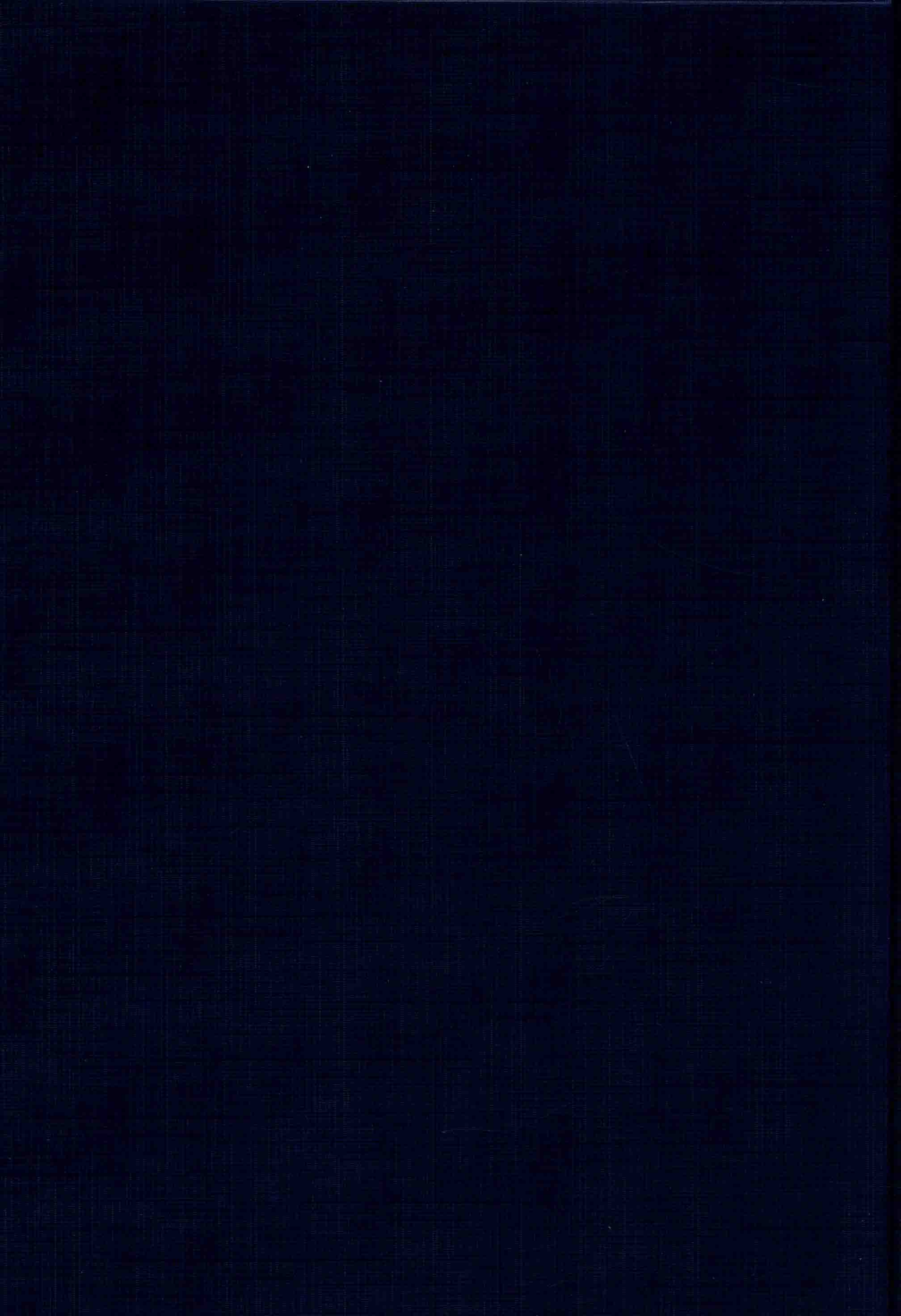
JOHN TYRRELL

**Hutton, Joe** (*b* Halton Lea Gate, Northumberland, 16 Aug 1923; *d* 17 July 1995). Northumbrian smallpipe player and fiddler. Joe Hutton's father, Jake Hutton, was a hill farm shepherd and fiddle player. Hutton's mother died when he was young and for a while he lived with his paternal aunt and uncle, John Little, also a fiddler. Hutton began by playing the fiddle and accordion and regularly stepdanced. He first heard the small pipes played by P.J. Liddell of Haltwhistle and George Armstrong of Hexham at a concert in Henshaw in 1936 and, while still a schoolboy, took lessons from the latter. The first tunes he played on the pipes had been learnt from his father and his own piping reflected the rhythms of fiddle music. Practised at playing by ear, he also learnt much of his repertory from manuscripts. In 1937 he began competing and won first prize as a novice. When competitions were discontinued at the outbreak of the war, Hutton reverted to playing the fiddle at monthly dances. He returned to the pipes in 1950 and competed again, for instance at Bellingham and Rochester. For two years he won all the open competitions. He met his wife Hannah through her brother John Robson, a piper who played his grandfather's instrument and whose great aunt, piper Mary Anderson, had played before Edward VII. Hutton's pipes, made in 1870 by T.E. Thompson of Sewingshields, were of ivory and silver with a 17-key chanter. After he retired, Hutton did committee work for the Alnwick Pipers' Society and taught in Rothbury and Alnwick. Along with his contempories Will Atkinson and Willy Taylor, he found a new outlet for his music at festivals around the country, on records and occasionally on the radio.

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REG HALL



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